

# Blue Suede News

CAMBRIDGE'S ROCK RAG

No. 15



40p



# Blue Suede CAMBRIDGE'S ROCK RAG News

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Thanks to Philippa for typing, and  
especially to Clare for word processing.

ALL ABOUT STRENGTH is a fanzine produce by Julian Hyde - whose article about African Highlife you will find inside this edition of BSN - and Number 4 is currently on sale at various outlets in the city, or from Julian at "Fossdene", Mount Pleasant, Cambridge. In it you will find articles about Billy Bragg, Perfect Vision, Morrissey and The WaterBoys and some interesting graphics. Price 25p.

EXPLODING HAMPSTERS have a new bass player following the departure of Fish to play in "The Secret Life of Adrian Mole" in London. He is ex-SITFO man Chris Morris, and with the change comes a revamping of the set to outlaw the heavy elements Fish clung to and concentrate on Salsa/Latin stuff. They're looking for gigs now and their new contact number is Cambridge 211992 (Simon).

THE 909's are the new rhythm 'n' blues (but different) band featuring the combined guitar playing talents of ex-Frigidaire Jon Ward and Light Blue blues genius Pete Towers, with the established rhythm section of Mike Lewis on bass and Theo Slood on drums; Jon will be doing the singing, with a little help from the others. Sounds interesting, and they're looking for gigs too - contact Mike on Cambridge 243144.

TRANZISTA have recruited Tony Shepherd from the Wobblies and SITFO to play the drums while Gerry Alpress moves to extra percussion, and Clive Lawson (ex-Flags) on bass.

PEEVED RECORDS have written to tell me that the Perfect Vision tape "Demonstration" is still available in a revamped form that includes the track "Great Figure" from their video project. Buy it from The Beat Goes On for £1.50.

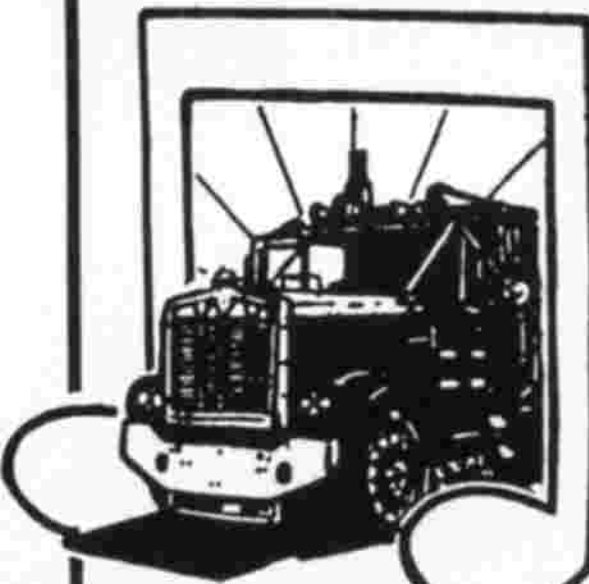
CORN EXCHANGE latest: we may get the whole conversion now, as the city council is having some success in raising the extra money required from the Arts Council and the South Cambs Council, but they still need another £150,000 from the University or other sympathetic (?) bodies. Either way it now won't open before 1986.

STEVE JILLINGS is a Cambridge lad currently studying at Kent University and co-hosting (with another Cambs exile, Guy Somerset) a 5 hour(!) indie music show on UKC Radio - and they're looking for music to play from Cambridgeshire. So would all aspiring bands please send off tapes and records to Steve at this address: UKC Radio, Eliot College, The University, Canterbury, Kent. Thanks to Steve for his comments on BSN - he particularly likes Carl Tweed's articles on Mod/60's/psychedelic music which he is partial too himself, and he takes Paul Christoforou to task for suggesting that The Rapiers would be most remembered for their rendition of "White Rabbit" instead of for Paul Weston's own songs; I'm afraid I agree with him too. Paul, I hope you're still writing and that we'll hear again from you before too long. Steve also has a go at me for not featuring the Dolly Mixture ("and dropping them from your back page") well Steve I'll restore them to the back page, and you add to your vacation work the task of seeking them out and interviewing them for me so I can include a feature on them - is it a bargain?

THE GUILDHALL is now officially available to hire for rock gigs - if you can find a free date - but subject to certain conditions, the only really objectionable one being the complete ban on publicising gigs held there by fly-posting. There is also going to be a noise-limiter, but technical types tell me that the 115 dBA in the big hall is not too bad (and I'm positive that quality of noise, not quantity, is the way to tame the acoustics in there), although 95 dBA in the small hall may be a little restrictive. All this comes about in response to City Limits landlord Mitch's persistent efforts to get some gigs organised in the large hall - let's hope it now comes to pass, especially as he doesn't seem to be making progress as yet on rebuilding the Limits.

RUPERT GRIFFITHS, the Entertainments Officer at the Ida Darwin Hospital, has written to me asking me to pass on an invitation to local bands to come and gig at the hospital. There is a regular Sunday afternoon 'entertainment' laid on by Mr. Griffiths and he is keen to include live bands whenever possible. He writes: "We have a 'Recreation Hall' complete with stage, stage lights etc., and local bands who have played here in the past have often described it as one of the best venues in the area! I think we must also have one of the most appreciative audiences! We are keen to have new bands along, and can usually help out with transport and/or expenses. Some bands may look on this as a valuable chance to rehearse in a fairly professional setting, although I would hope that they might also be aware of their audience and benefit from the chance to meet mentally handicapped people." I can only add that a number of bands I have spoken to who have played there in the past have said that the response from the audience has indeed been very enthusiastic and that it was a pleasure to play there. If you're interested phone Cambridge 880501.

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KATRINA AND THE WAVES have recently returned from their 8 week tour of Canada to promote the release of their second album there "K & The Waves 2". In that time they played all sorts of venues including lots of University gigs and bars, but also some pretty big city venues. They supported The Psychedelic Furs four times in Montreal and Ottawa and are obviously doing well over there. The album is out on ATTIC RECORDS (LAT 1198) and only one track has been released over here - "She Loves To Groove", which was the B-side of their last single on Albion, "Brown Eyed Son"; though this is a re-mixed version. The album is not currently available over here, though I suspect they might release it themselves locally, as they did the first, if the on-going negotiations with major record companies don't result in a deal soon. I certainly hope it does come out soon, since they are already in the studio recording the next album! So far as this one is

concerned it's got some great songs on it - but not always as well performed as I would have liked (and have seen them perform live). I don't think it's the band's fault though; I think they badly need a producer with a lighter touch than Pat Collier, and I think they ought to let themselves go a bit on the (potentially) wilder numbers. I'd love to see Nick Lowe producing them. What I noticed most of all was the surprising dullness of Alex's drumming - he doesn't seem prepared to do more than provide a basic beat to drive the band along, and we all know he can do more than that. This fact is brought home by the prominence given to drums and bass in the mix, which is especially unfortunate on the quieter numbers like the utterly charming "He's A Charmer". The other main problem is that they still haven't got to grips with how to incorporate brass into the production - it always slips in somewhat apologetically and thinly, instead

of bursting through with the mighty, meaty blasts that are appropriate to their soul-tinged music; again a job for a producer I think, especially while the band don't work with brass live (and perhaps they should).

Having said all that - and no doubt the band are regretting giving me a copy now - Katrina and The Waves remain my favourite band and criticism must be put beside a general verdict that this another slab of great dance music, great soul-tinged pop that must push them into the charts one way or another if ever it comes out on a major label. What with a soul classic in "Cry For Me", a rock 'n' roll belter in "The Game Of Love", another Latin-tinged delight in "Mexico" and above all a rock masterpiece in "Do You Want Crying" there are plenty of singles on the album, and until you can buy the album here, or listen to it on national radio, I suggest that you listen to the Radio Cambridgeshire Rock Show to find out for yourselves.



# THE GREAT DIVIDE

Explain The Great Return

To GRAEME

MACKENZIE

"We wanted these gigs and they're going to be back to basics, raw stuff, because we've had a year or so of cosmetics and now we can get back to the excitement of it all". (Boo)

Excitement there certainly was at the Great (and augmented) Divide returning to live performances - though the occasion was tempered with a restraining curiosity, especially amongst those of us who had heard the tapes of their new single, 'It's Got To Be Love'. The song is an old live favourite, but the treatment is decidedly different - Steve sings to an acoustic guitar backing with a distant choir chanting the catchy doo-wop type chorus; very effective in fact, but a long way from the headlong synth and big bass sound of old.

On the other side of the 12" record are three numbers more in tune with that Great Divide of old - and though they didn't actually play them on the night (imagine benign able not to) as Steve told me when I talked to them a few days later: "Most of the things have got a certain swing to them, from the soulier days of the Great Divide;" and the soul influence stands out particularly on the last track of the 4 on the record, 'I.O.U.T.L.C.'.

'Trigger Happy', the opening number of the gig, however, stood out for the breakneck rockabilly instrumental feel and lyrics that poked fun at the fashionable cowbilly genre of this year - complete with hearty ye-haws. As such it bears some resemblance to the second track on the B-side of the single - 'The (Live For You, Die For You, Do Anything For You) Talking Blues' - which would have made the ideal follow-up to 'Money and Time'.

'Trigger Happy' was apparently inspired, only a couple of weeks ago, by a bass line from Darryl Everret, which led me to enquire how he came to be the new bass player in the band. The decision to have a bass player was taken after the unsatisfactory Guildhall gig in March, and Darryl had been the next on the original list of auditioned people when Steve Bone joined the band.

The other new member of the band, Graham Fuller, we did see at the Guildhall, playing sax. He also plays guitar and keyboards, sings and composes songs; indeed the next release on Blue Murder may be the song he sang at the gig, called 'High Germany', the recording of which they have already made - and which is truly amazing. Graham - who the band met in the Thriplow pub Steve's parents used to run - has a background in folk, and this is a folk song sung in that finger-in-the-ear style, but with Graham's highly pop (indeed early '70's Bowie) style sax breaks interjected; the effect, enhanced by the band's production and backing, is stunning. The B-side is more of a conventional soul/pop song and therefore not as instantly striking, but the band consider it perhaps the best thing they have produced yet. Whether it comes out, however, depends on the success of their own record and gigging, since the Great Divide have to finance Blue Murder out of their own pocket.

So why their own label (named after a favourite Boo composition - the one Tina Turner was said to have liked) and what happened with Ensign, to whom they remain signed and salaried until March?

"We were very disappointed with the way they handled 'Money and Time' because there was a lot of airplay and there was no back up at all; and that was another reason for doing this, because we reckoned we could work it a lot more efficiently just by ourselves". (Boo)

"The problem with the 'Money and Time' thing was that we could have done with some press interviews and even radio interviews and sessions and things.... but, the time never seemed right, even when it was on (the radio) five or six times a week - according to Ensign - to go out and get those interviews. We got one off our own back with Melody Maker - then there was the strike (of journalists at MM), and it probably wouldn't have come out anyway because by the time it was ready for press the single was dying. It was just the timing was all wrong, and they should have thought about it and perhaps done something on that promotion before it came out. They weren't prepared to do anything until there were signs of something happening anyway". (Steve)

Disappointment at Ensign's failure to promote 'Money and Time' was compounded by their failure to put out a follow up. It wasn't due to any lack of material on the part of the band - they submitted no less than 45 songs to Ensign; songs of all varieties. On the afternoon that I interviewed Boo, Steve and Ed at their Caymen Islands (!) Studio, they played me all sorts of stuff amongst which were any number of singles (selected from about 60 finished songs and another 40 or so in the process of being composed and completed). It is, of course, possible that the band so confused the record company with the variety of their material that Nigel Grange found it difficult to select an identity for the group that he could 'market' (after all that is how record companies work). But amongst all the variety of good pop songs the band demoed for Ensign there were a number that would have been perfectly suitable to take up where 'Money and Time' left off. Apparently Nigel Grange did want to put out 'Talking Blues' but was overruled by his new boss Dave Robinson who, following the merger with Stiff, seems to be ruling the roost at Ensign's parent company Island.

The ironic thing about the release of 'It's Got To Be Love' on their own is that the Great Divide were first signed to Ensign mainly because of that song - along with their Wimp single 'Who Broke The Love Bank'. Indeed Ensign were so keen to release it that they spent a great deal of money employing Heaven 17's producer and a top London studio to record it - only to come up with a stiff of their own making; or rather of Greg Walsh's.

The story has already been told of how he spent the best part of a day dropping a suitcase full of bricks to get the correct whoosh and crash - but better still is the tale of the gravel. Inspired by a grotty demo tape crunching noise Mr Walsh instructed the band to bring in a load of gravel, grade it was into three sizes, and them to jump on it to produce a plethora of unique sounds (presumably the dawn of the synthesiser age - with its ability to create any known sound - has driven producers to such extremities in an effort to invent new noises). Time forbids us to dwell on the tape loop around the studio or the whip-cracking mike leads - but to create the loudest guitar sound the band have ever heard (and they felt it in the next door, sound-proofed booth!) the order went out to hire all the best Marshall could provide. Well naturally the record company were none too pleased when the result of all that expenditure was a highly over-produced piece of pop that not only altered the catchy backing-vocal hook that so distinguishes the song, but created something that was no different from any number of other current synth-pop groups. The simplicity of the present rendition must be seen partly as a reaction of the group to that experience.





Inevitably one wonders if Ensign did not become a little disillusioned with the band after spending all that money to no effect (shades of the Soft Boys and Radar); if so it was hardly the band's fault, and their production - at a gigantically cheaper rate - of the highly acclaimed 'Money and Time' (in contrast to Greg Walsh's 'Whispered In Heaven') should surely have restored the label's faith in the band. So what happened?

"I think quite honestly they've lost interest in us for reasons outside of music which are difficult to explain. We've never really been on their wavelength..... they've never understood why we laughed and they didn't, and things like that.

For example, take 'Magical World of Love'; we were really struck on that at the time and they couldn't cope with half a verse of it, because they thought it was too whimsical, and they don't see the whimsical side; I think a very strong thing in pop music is not to be po-faced". (Boo)

"It was a sort of horific, sugary pop song (Ed)..."

"...but with sinister overtones which is where we feel happiest - mixing the commonplace with a phrase or something to simply scare the pants off someone". (Boo)

Having always thought that their humour was one of their strongest attractions (and the nature of it is best seen live, which must surely have been one of the reasons why Ensign signed them, having just seen them live) I had nevertheless to suggest to them that they might be in danger of being regarded as simply self-indulgent dabblers in whimsy, instead of being interested in the serious business of music (and, oh, how seriously the "business", in all its aspects, does take itself - never more so than when it is trying to be "wacky").

Boo didn't think so: "...I don't think the actual subject matter is whimsical; there's quite a few very angry songs in any of our sets.... Anyone we've met who's come across as a serious chap, or whatever, they tend to be charlatans or real twits; and we do take it seriously". Anyone who has been out to their studio, listened to their music and talked to the band could not doubt that fact; they are one of the most organised, hard-working, musically interested (and interesting) bands you could hope to meet. And, though they are not - thankfully - egotistical in the usual pushy, arrogant, fashion of clevel local bands or national "stars", they are nonetheless healthily (but not exclusively) obsessed with their own art/trade and how successful they are in it. So, much time, thought, and conversation does go into analysing past failures and future prospects - but never without that laughter and wit. I

asked Ed what lessons they would draw from their experience with Ensign for the benefit of other aspiring bands.

"The lesson I've learnt is don't get drunk at large record company Christmas parties and chase Nigel Grange around the office attempting to embrace him....".

"And then", added Steve, "there's the kangaroo incident - but we won't go on about that". He was happy, however, to go on and exonerate Ensign from all the blame for the failure to make the most of, and follow up, 'Money and Time' - especially as they are encouraging the band's new venture and allowing them to use the songs and master-tapes that officially belong to the company. Bigger companies, the band reckon, might have burnt the masters rather than see them released by anyone else - and in this case it's not just the Divide who stand to profit from the project, since Racks have put up money to manufacture and distribute the records which the band will promote themselves.

"Nigel's been incredibly straight with us ....Having bad-mouthed Ensign, it's really as much our fault because we did totally leave ourselves in Ensign's hands; whereas another group would probably have a management team that was pushing and the record company would be only one part of the show....We weren't really pushy enough, we weren't doing enough off our own backs; that's, I think, why they were losing a bit of interest".



Boo took up the theme: "Over the last year we've done sort of reactionary management - a situation arose and we did something about it and that's why things have floundered. Just in the last few weeks getting up off our arse we've now got a record coming out, we've got gigs and should have press and stuff like that; it's going to be like a group again and we're going to make sure the record isn't the only thing we exist for".

The really good news for Cambridge is that as a result of this sudden decision to go it alone we're going to be seeing a lot of live Divide over the next few months, since the band have to earn the money they need to promote their own, and hopefully other, releases on Blue Murder. Naturally they'll be looking to play in London and all round the country, both to earn the money to promote the record and to re-create the buzz they had going some time ago when Ensign signed them. The tracks now released were meant to be part of a mini-album for Ensign, and they still hope to make an album soon. If their experiments at recording a finished product on Darryl's 8 track work out then obviously this becomes an economic possibility sooner rather than later; and if that sounds silly, as they are quick to point out, the Eurythmics managed a slight success(!) with a number recorded on an inferior 8 track; remember 'Sweet Dreams'.

"This avenue seems challenging and exciting" says Ed - who along with Steve used to run their own label called 'Leisure Sounds'. Blue Murder is a more ambitious project - indeed they reckon they might take over Wimp's mantle as the local label. They would love to hear from bands with interesting tapes; and of course they now have considerable expertise as producers to offer as well.

In the harsh world of the music 'biz' all this might well seem like a bit of a sweet dream. These days more than ever - and certainly more than in the hey-day of the New Wave/Indie boom of a few years ago - the money, contracts and 'expert practices' of the major record companies are needed to break down the barriers to daytime radio airplay and commercial success. Their failure to capitalise on their Ensign contract and its admittedly limited, but nonetheless invaluable Radio One interest, could prove to be fatal - and their retrenchment into the Indie scene could simply be an acceptance of that fact. To a certain extent it is; but determination, and intended, rather than resignation is the mood in which they face the future.

"If in the end all we're doing is putting out of a lot of independent singles but at a greater frequency, who cares, as long as everyone else enjoys them, well we enjoy making them and putting them out. Putting one major single out on a major label every year is not quite such a hot idea as putting out six on Backs in the space of six months".

Backs, with Boo's old colleague from 'The Beat Goes On' Derek Chapman, now working with them, were particularly keen on the band releasing 'It's Got To Be Love' and their belief in it obviously guarantees their efforts to push it out. Also choosing this version has its rationale:

"Having it like this, which I think is very effective, on an independent label, people are going to see what we're getting at; it's going to come as a - on Backs, which is mostly punk records - an unusual song". (Boo)

While it's true that it should make D.J.'s, producers and journalists sit up and listen at least once, I have my doubts whether in fact it will get much airplay - if only because it's a very difficult record to put on the radio. It's too long for a start, (and why, it's not a disco-dance number is it?) and it's devilishly difficult to set a level for on the radio desk, and it fades in - all in all a D.J.'s nightmare; and that is surely a mistake an experienced record company would never make. Trevor Dann confirmed my feelings about this and said they should put out a 7" radio mix; how about it boys?

The Great Divide confess to being a little bit worried, as they rehearse their considerable repertoire for live performances, about choosing the right material to present a consistent identity. I suggested to them that the variety of their material was one of their strengths - though obviously any individual set or album ought to hang together coherently - and contrasted brilliantly with the regurgitation of the one sound by so many bands. The identity of this band is precisely that blend of styles, influences and characters that are its component parts - and because the individual characters of the band are so strong, the whole is stronger too.

Another of the band's strengths is their quiet confidence that they will succeed come what may. One can argue that this very confidence (which is not, I think, conceit) is leading them into taking risks, if not making

downright mistakes. Can a band promote itself properly when shunning the big city for the peace of the countryside? On the other hand, one can't argue with the evidence in your ears and before your eyes - both live and on record this is a band with the songs and the performance to succeed. The current vinyl offering manages to illustrate both the strengths and weaknesses of the band's present position - but the main thing to say about it is that it's a thoroughly enjoyable record; the best local product since.... well, 'Money and Time'?

What next? Who knows? The possibilities are endless and the betting is it won't quite be what we expect. When I asked the inevitable question about current influences the responses illustrated not only the variety of music they're into but also the spirit which inspires them.

Ed, one of the world's greatest Beatles fans, confessed to having followed the Smiths since the first day he heard them (and their success is surely an inspiration to bands who can't initially get on daytime Radio One); Boo is the ultimate soul-freak, but is currently being a little disappointed with the Violent Femmes new album, having been knocked out by their first; and Steve, while confessing a little disillusionment as well with their more recent work, nevertheless stuck by XTC as one of his all time favourite bands - a choice also endorsed by the others. Indeed, when I commented on how many musicians admired a band that never quite made it commercially, I was drowned in cries of disagreement. XTC have had more, and higher, hit singles than for instance, The Smiths - which fact I must say surprised me. Steve tried to summarise their attraction:

"It's because they're musically perverse that to someone who's not a musician they might appear a bit pretentious or something, but they're good fun" - sentiments that might equally apply to the Great Divide, and if they're ultimately as successful as their heroes I expect they'll be happy; and so shall I!

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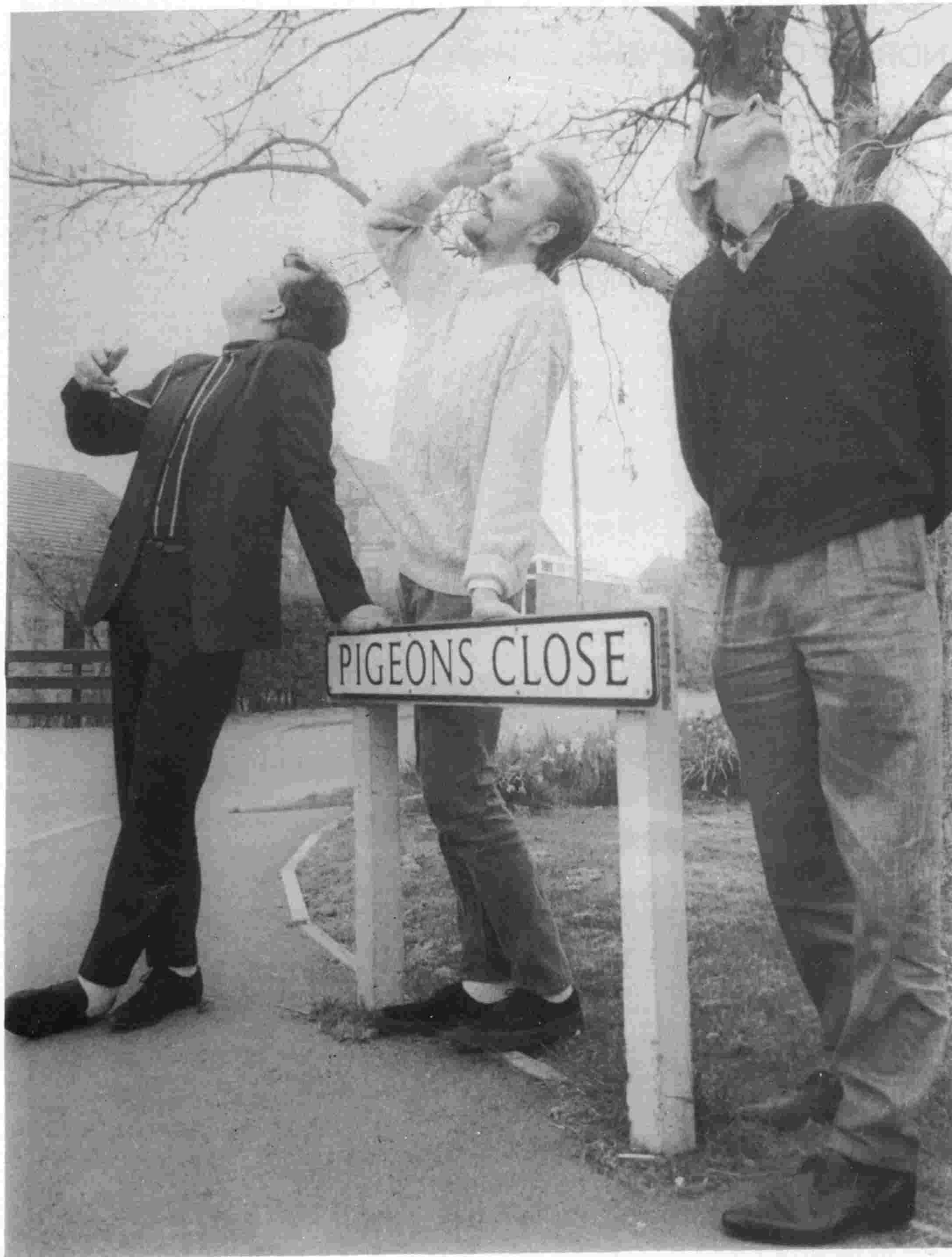
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THE GREAT DIVIDE (l-r: Steve, Boo, Ed)



# POPPING IN PETERBOROUGH

ANDREW CLIFTON looks at Posh-Rock

Of the half-dozen or so city venues where one can currently hear live music at least weekly, the Glasshouse is probably best-known. Its stage, constructed each Sunday in the entrance hall (and bar) of the Key Theatre, has hosted the region's best bands and several up-and-coming 'national acts' during the last couple of years. Billy Bragg's several appearances there, for instance, have seen him rise from the obscurity of 'ex-member of Oundle band Riff Raff' to 'Top 30 album charter'.

Fans of Cambridge bands have found this the most accessible Peterborough gig; the 10.25 am bus from Cambridge stops near the Key Theatre just before it opens at midday, and one leaves ten minutes after the concert finishes. You can buy an 'anywhere' ticket, gain admittance, buy a couple of pints and listen to your favourite band - and still have change from a fiver!

As well as lunchtime gigs the Glasshouse occasionally puts on a Sunday evening show too. Such it was recently when I saw four bands of widely ranging ability, style and reputation.

At lunchtime, SAFETY VALVE and THE CIRCLE replaced THIRD PARTY, who had pulled out yet again. When Allen Adams ran the Glasshouse this summer he booked several bands who were interesting rather than competent, and who barely had enough material to fill one of the two half-hour sessions previous bookings had had to play. Some Cambridge bands and Peterborough's TRANSMISSION fell into this category, so it was interesting to see the latter's drummer, Steve Crosby, performing in The Circle. In Transmission he sings very expressively whilst drumming, a feat I have always found admirable, but his silence in The Circle heightened a rather tedious 'round-the-houses' drumming style. Indeed, individually, all the members seemed unskilled, but their songs were ambitiously arranged, producing sums much better than their parts. Their performance was tense; they were always on the verge of overstressing themselves - in fact, some complicated harmonies did collapse, and their synthesiser went haywire.

In contrast, Safety Valve, rated by many as East Anglia's top r'n'b band, played with practised ease, although their raunchy singer Shy Sheila Taylor hadn't turned up. Without her they were unexciting, technically excellent but empty. It must have been discouraging for them to see The Circle's large and spectacular punk following drift away, but on the day the much less competent band proved in many ways better.

The evening concert proved an equally interesting contrast between local band CARE FOR A WALTZ and new RCA signings THE ACADEMY. Currently down to a five piece, Care For A Waltz are given their distinctive sound by the combination of an electronic drum kit and a vast array of ethnic percussion, plus unusually eloquent lyrics for a group whose major appeal would seem to be as a dance band. Certainly it provided the unusual sight (at the Glasshouse) of dancers in the audience.

Nobody danced to the rhythms of The Academy - and didn't they let us know about it! Between five consecutive songs they urged then mocked the audience, but really the taped electronic beat made the band sound too stilted to get the audience on its feet. The group was finally put in its place by the following:-

Singer: "I've never seen so many people just sitting down since Woodstock".

Punter: "And by the look of you, you were there too".

True, reader, because in no way are The Academy RCA's answer to Duran Duran. The three front men look and behaved as if they have been playing heavy metal for years, whereas the two keyboardmen concentrated anonymously on their banks of synths. RCA should concentrate on promoting their music (reminiscent of latterday Simple Minds, and much less wimpy live than on their single), not on their supposedly outrageous clothes which were travel worn and tatty. Who knows, they could be the vanguard of a heavy rock/technopop fusion.

In fact the Glasshouse is well worth habitual visits. Last minute bookings and replacements often produce surprises. One of new manager Ann Johnson's earliest bookings were The Playn Jayn who are heavily influenced by sixties US garage bands, but add a streak of originality by the clever interplay of two lead singers. To be fair it must be said that they get a mixed reception, but suffice to add that I went straight out next day and bought their album 'Friday the 13th' (only £2.99 on A&M).

In the summer a last minute replacement were local trio A MINOR ARCANA who had just returned from the Stonehenge Festival. They are rarely heard in Peterborough and proved a revelation. They played a long set of their own 'progressive' rock material with minimal amplification and even those propping up the bar listened with rapt attention. This and a show by recently disbanded Deeping-based EAST OF JAVE are my 'local gigs of the year' so far.

FIVE GO MAD IN EUROPE (who are of course a quartet) put in a couple of good shows recently, including one at the Glasshouse. This is the band that used to be Destructors, formed by Allen Adams when the rest of The Destructors tried to sack him, only to discover that he had the rights to the name and the material. Allen has made a masterstroke by putting aside his bass and taking on lead vocal duties; he has a much better delivery than Neil Singleton, and threw himself about the stage in an entertaining - and frightening - way, unpredictably manic like a wasp in a spurt of flyspray. Dave





Colton, excellent bassist in several of Peterborough's finest over the last few years, obviously relishes his move to lead guitar too. On their eponymous 12" EP (Criminal Damage CRI 12-117) one can spot immediately that Five are much more in the rock mainstream, although Allen's lyrics still explore his political and social concerns. This disc bears interesting comparison with "Bomb Hanoi, Bomb Saigon, Bomb Disneyland - The Final Testament", a recently released 'Greatest Hits' retrospective of The Destructors on the Carnage label.

Carnage and Sexual Phonograph were two Peterborough labels who, a couple of years ago, had strong associations with IKF distributors, Illuminating publishing and the fledgling Illuminated record company. Sexual Phonograph's first release was a 12" EP including tracks by local electronic duo SUDETEN CRECHE and the then unknown Yazoo. Unfortunately it was downhill from there on. The covers of the next two singles were printed with identical catalogue numbers and their numbers and their contents were rumoured to be accidentally cut from demos rather than masters. A Throbbing Gristle LP was even worse, especially compared to an excellent live double on Carnage. A change of image and name to American Phonograph only temporarily improved matters and it was no real surprise to see the company feature in "Panic Button", the Robin Cook type column in Sounds, in which Cult Maniax were seeking income from their "Cold Love" album. Greg Carlin, who I understand is the only remaining partner, put his case - but it cannot be denied that "Cold Love" has several duff tracks, is poorly produced in places and is a rotten pressing. Yet the label has fallen on its feet; "Music Week" has recently brought news of distribution through PRT (formerly Pye), the setting up of a subsidiary 'dancefloor' label called "Intrigue" - and the signing of jazz trumpeter Kenny Ball.

Sudden Sway should, by the time you read this, have had their second John Peel session broadcast. I emphasise SHOULD. Sudden Sway seem to record with all the speed normally associated with the Continental Drift theory. Since 1980 they have produced only a 7", a 12" and some sort of multi-media package that John Peel played once, in 1982 I believe, which I don't think became commercially available. Their first session broadcast last December included members who had apparently left at least a year previously. Last month Peel sounded annoyed as he repeated this session yet again, six weeks after the second was due. On the other hand, if it is as good as "Let's Evolve" - and the interview they did on Radio Cambs "Rock Show" whilst recording a cement mixer surely suggests it will be - it will be worth a wait. (It was due to be broadcast on Thursday November 22nd - I await with interest reports on it. Ed).

## DAVID BRAGG'S

### BOOKS & RECORDS

As it is Christmas fairly soon, most book publishers are crapping themselves silly trying to rush out a few tomes and rake in the luhre. So on behalf of all you interested Blue Suede News readers I've been attempting to doggy paddle the bibliophilic quagmire to sort the wheat from the chaff; so here goes - two recommended books from Protens both at £5.95, 'Slowhand - The Story of Eric Clapton' by Harry Shapiro; and Townsend - 'A Career Biography' by Chris Charlesworth. If you came to the crunch the Clapton book has more facts and info and has more words - so that's my choice. Also the first chapter or so of the Townsend book is a little dodgy; describing young Pete learning guitar in his bedroom, presumably with Mr Charlesworth peeking through the keyhole; and a Who concert complete with T-W-O-I-N-G of the bass and TA-TA-TA from the drums. It settles down after that and both books are worth the money (but watch out because my Clapton book had pages 11 and 12 printed the wrong way round).

Those old enough to remember 'Between the Buttons' by the Stones might also know that the cover was a Gered Mankowitz photo. Well he's dusted off his old negatives and bought out a book - "Satisfaction" (Sedgewick and Jackson, £7.95). Photos mostly from the Stones 1965 American tour, backstage, "off duty", at home, at play. It's an excellent book, enlivened by his observations and explanations surrounding the pictures. Unfortunately the two parties separated and a reunion photosession for the Observer in 1982 only brought animosity from the Stones because Mankowitz reminded them of "The Old Times" and was bad news. A shame.

Yet another highly recommended volume is 'Let's go down the Cavern' by Spencer Leigh with additional charts and info from draughtsman extraordinaire Pete Frame (Vermilion £5.95). Full of interesting facts about Merseybeat when the Beatles were just another band; memories from balding old musos saying "Ah but you should have seen Faron's Flamingos", or, "Kingsize Taylor, now there was a band much better than the Beatles". And what are these stars doing now? Well, usually working around the corner as a brickie or in the chippy. "Well didn't like touring did he, and anyway he had his apprenticeship to finish". Indispensable stuff that dreams were made of.

Viewers of the last series of 'Whistle Test' might remember a small featurette on Australian bands. One of them which created a fair amount of interest was The Hoodo Gurus who had a video/song called "My Girl" (about a greyhound). Well, they've an album out on A & M called "Stoneage Romeos". If you like the Flamin' Groovies, or the Barracudas then this is the album for you. Hell, it's even got one song which mentions Shake Some Action, Psychotic Reaction and Sky Saxon in the first line - with that they just cannot fail; their future is in your hands.

And on the subject of that old acid-head Sky Saxon, remember he wrote "Pushin' Too Hard" in 15 minutes in a Supermarket parking lot, and when asked for his I.D. by the police he produced a dog-eared newspaper photo of a picture of Jesus - o.k., hold out your sugar cubes, because he has not one, but two albums out at this very moment. There's a choice between "Sky & the Stars New Seeds Band Starry Ride" on Psycho Records or "Sky and the Universal Stars Peace Band" on New Rose. I personally go for Starry Ride. Why? Well because it's more manic, and less depressing than the New Rose offering; it's on clear vinyl and has the added attraction of Elliott Englebar (who he? None other than E. Ingber aka Winged Eel Fingerling) and Mars Bonfire composer of "Born to be Wild". Can't say fairer than that can I.

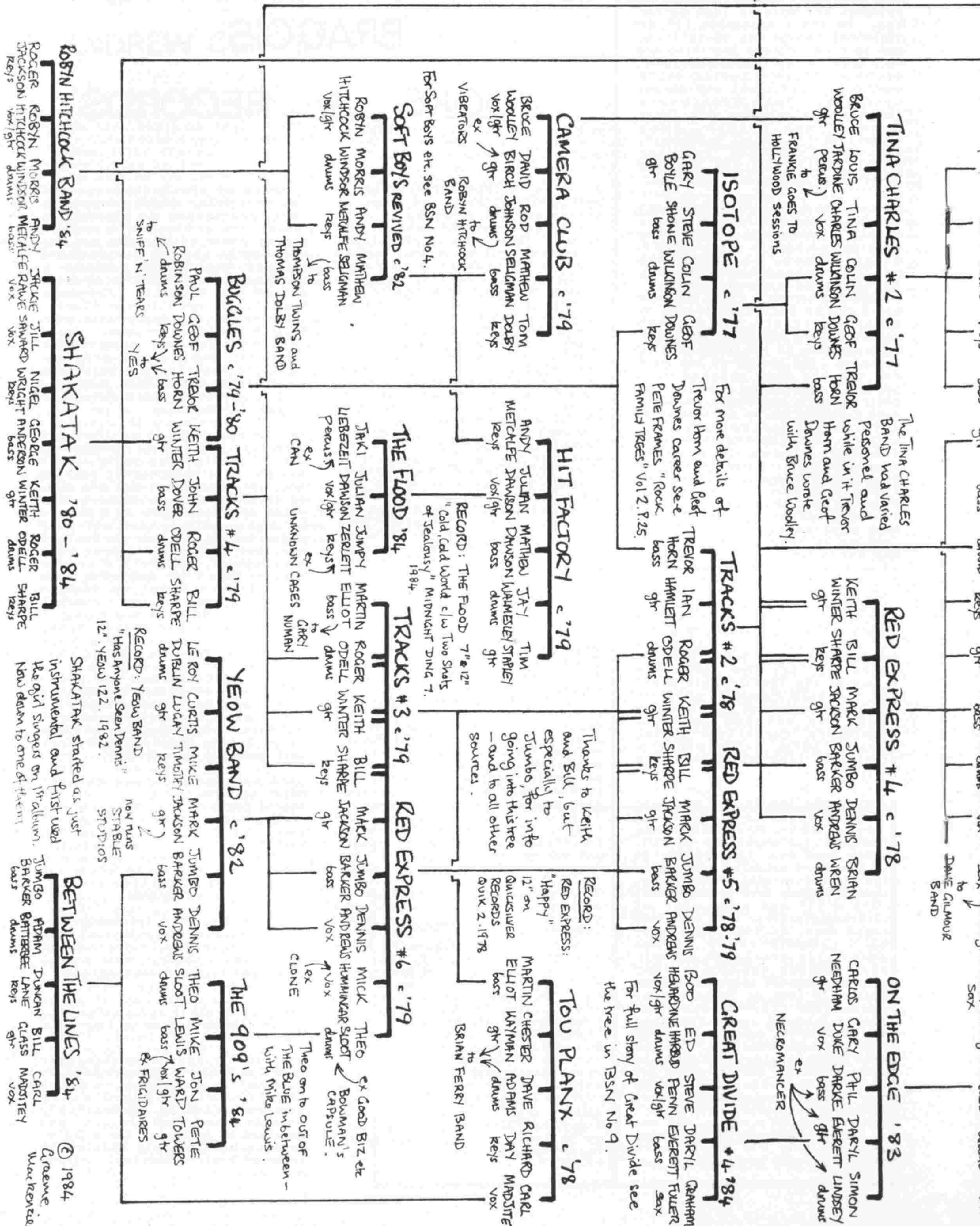
Back to Australia and another offering from New Rose, from the Sacred Cowboys. Another graduate of the Birthday Party school of rock although mixing in bastardised country and western. Difficult to describe to the uninitiated. Another to add to the list of recent Chilton covers, this time it's "Bankok".

In a similar vein (probably the vena carva) are The Scientists with their mini-L.P "Blood Red River" on Au-Go-Go. More moody, doom-ridden, try something like - The Sisters of Mercy - say, and move on from there. And if you're happy with that I think they've an album coming out soon, or even now.

And finally, the latest single from the Moodists "Enough Legs To Live On" on Red Flame. I think they've left England after performing fairly successfully here in Europe and the U.S. and returned to Australia for a while, leaving us with only this small token of their affection. Please buy it.



# RED EXPRESS





# C.M.U. #1 c'71

IAN TERRY ED JAMES ROGER LARRAINE  
 HAMLETT MORTIMER LEE GORDON ODELL ODELL ODELL  
 grt grt/bays bass vox drums vox

# BABY WHALE #1 c'72

NICK ANNE STEVE ADRIAN  
 BRAROUAH BAKER BROOKS KENDON  
 vox/grt vox grt bass

A very complicated story  
 Since Roger Odell and  
 Keith Winter play in  
 two or three bands at  
 once. I hope I have  
 PACTUS made some sense of it.

# CONTRA SOUND c'73

BILL JUMBO STEVE MALCOLM  
 SHARPE BARKER BARKER TRAG-  
 keys bass drums RANDALL  
 sax

# SOUL COMMITTEE c'67

RICKY BUSS FITZ DERRICK DICK  
 WILLS WHITE VOX SRUNDEES PARRY  
 (bass) grt drums sax

# C.M.U. #2 c'72

IAN LEARY RICHARD STEVE ROGER LARRAINE  
 HAMLETT HASSON JOSEPH COOK ODELL ODELL  
 grt keys vox/grt bass drums vox

# BABY WHALE #2 c'73

NICK ANNE STEVE UNSEY JOHN BRIAN  
 BRAROUAH BAKER BROOKS WREN  
 vox/grt grt fiddle bass drums

# SAFFRON JACK c'74

RICK MALCOLM BILL JUMBO MARK  
 TURK BUCKLAND SHARPE BARKER JACKSON  
 drums vox keys bass grt

# THE COMMITTEE c'69

BUSS DAVE DENNIS DERICK DICK  
 WHITE COOPER ANDREWS SAUNDERS PARRY  
 grt bassy vox drums sax

# THE EXIT #1 c'74

JOHN GLEN ALAN REGER  
 DOVER ORKUTLISKE DANIELS ODELL  
 bass grt keys drums

to  
 DIVERSIONS  
 with Dave Guinn  
 of THE MOVIES.

# BABY WHALE #3 c'74

SHULT STEVE UNSEY JOHN RATHAEL BRIAN  
 OLDFIELD BROOKS SCOTT CULBERTSON WREN  
 vox grt fiddle bass sax drums

# THE EXIT #2 c'75

ROGER PHIL STEVE EDDIE KENH JOHN  
 ODELL MILLER MILLER PERCUS WINTER CULBERTSON  
 drums grt keys drums grt bass

Members of the Nucky  
 NORTH BAND formed  
 2 hit band 5,000 VOLTS  
 in 1975/76.

# RED EXPRESS #1 '75

BRIAN LARRAINE BILL MARK JUMBO MALCOLM  
 WREN ODELL SHARPE JACKSON BARKER TRAG-  
 drums vox keys bass grt sax

# RED EXPRESS #2 c'76

BILL MARK JUMBO BRIAN DENNIS MALCOLM  
 SHARPE JACKSON BARKER WREN ANDREWS TRAG-  
 keys grt bass drums vox sax

# ELEPHANT #2 c'76

DENNIS BOB CHRIS STEVE  
 ANDREWS NICHOLAS NEAL BUCKETT  
 vox grt bass drums

RECORDS:  
 COMMITTEE: "The Hard Way" c/w  
 7" singles  
 LIBERTY LBF 15154  
 "Sleep Tight Honey"  
 c/w Memories of Melinda  
 PVE 7N.17826  
 1969.

# NUCKY NORTH BAND c'75

JACKIE TILL NIGEL TINA STEVE ROGER  
 RAWE SAUND WRIGHT CHARLES UNDERWOOD ODELL  
 vox vox keys vox bass drums

# TINA CHARLES BAND #1 TRACKS #1 c'77

LOUIS TINA COLIN GEOFF TREVOR KEITH DIES  
 JARDINE CHARLES WILKINSON DOWNES HORN WINTER  
 percus. vox drums keys bass grt

# RED EXPRESS #3 c'77

ROGER BILL MARK JUMBO BRIAN DENNIS RATHAEL  
 ODELL SHARPE JACKSON BARKER WREN ANDREWS RATHERS  
 drums keys grt bass drums vox sax

# SINDY AND ACTION MEN '83

BUSS MALCOLM DAVID PHIL STEVE PEANNY  
 WHITE TRAG- GOWER PARKIE BUCKETT DE WAPAL  
 grt RANDALL grt bass drums vox

# TINA CHARLES #1 c'77

The Tina CHARLES

# RED EXPRESS #4 c'78

# ON THE EDGE '83

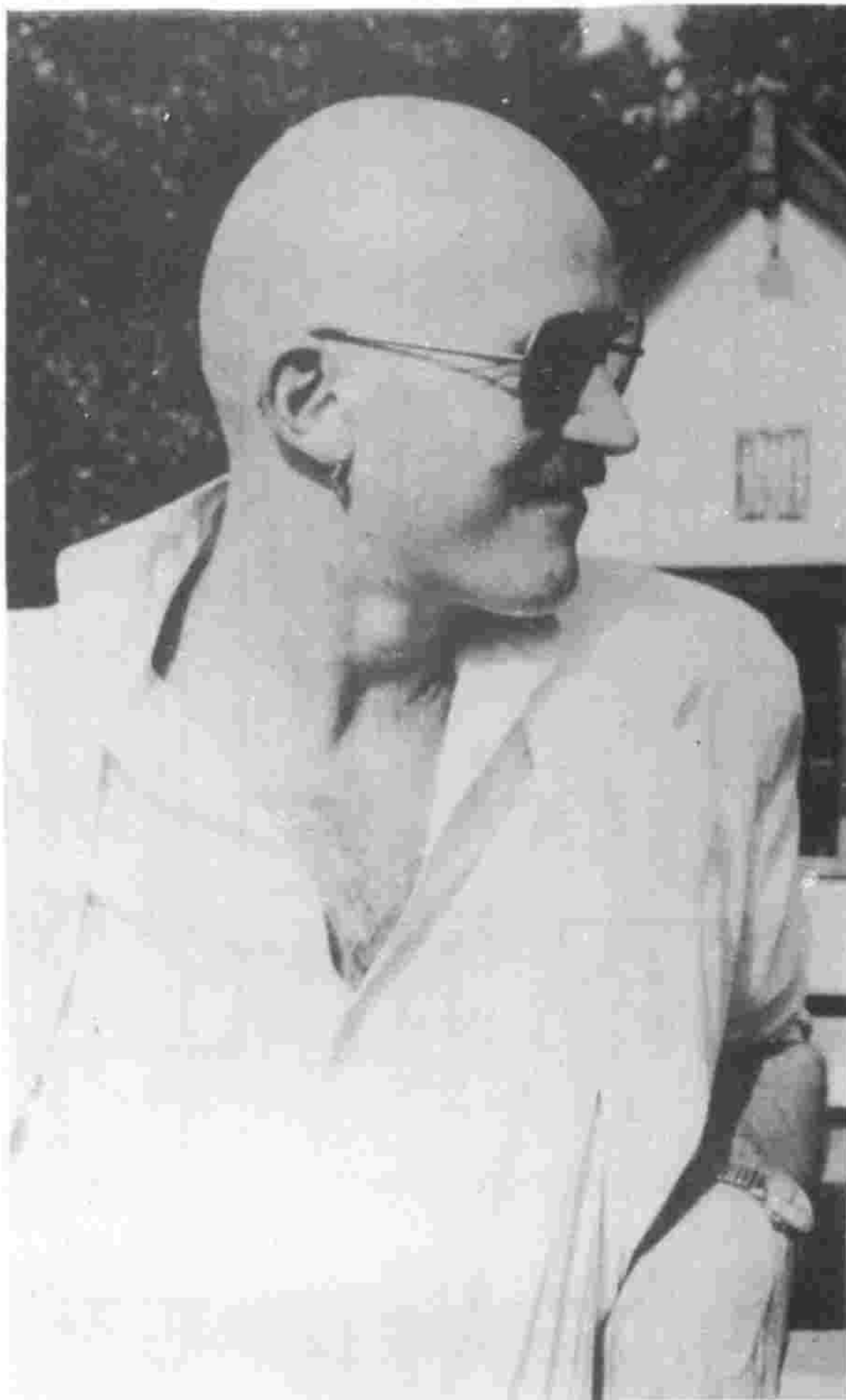


# THE FLOOD

If you used to frequent the Great Northern around 1978/79 you may remember the regular appearances of a London-based band called "The Hit Factory". Their appearances in Cambridge were fairly frequent because their bass player, Matthew Dawson, lived here at the time. The singer, guitarist and songwriter in the band was Matthew's brother Julian, and he - after a lengthy sojourn abroad - has returned to live in Cambridge himself and promote his new project called "The Flood".

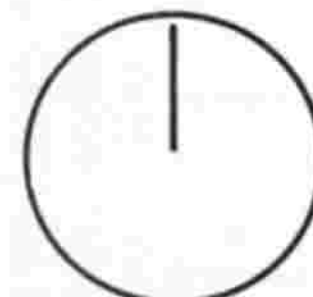
Unlike the relatively conventional pub-rock format of the Hit Factory, The Flood is basically a 3 piece - Julian's guitar and singing, plus keyboards/synths and percussion - though their debut single ("Cold Cold World/Two Shots Of Jealousy", Midnight Music Records, 7"DING 7; 12" DONG 7) employs bass and accordeon players as well.

The Flood originated in Germany where Julian has lived and worked, on and off, since he left Art College in Exeter in 1976. He went there with a band called "The Belly Brothers", which he left pretty sharply because he couldn't stomach their diet of covers. He worked solo in Germany before moving to London to join his brother in a band called "The Beavers", which included noted session guitarist Stuart Cowell and Kokomo drummer Terry Stannard. When the brothers Dawson left in 1978 they formed a new band, initially called "The Heartbeats" but soon known as The Hit Factory, and featuring Jay Stapley on guitar and Tim Walmesley on drums. There was another occasional member, on keyboards - a certain A.Metcalf, who saw them perform in Cambridge and, as usual, was not slow to get in on an act worth getting in on. Indeed The Hit Factory so impressed Nick Baraclough that they inspired an attempt to transform Telephone Bill And The Smooth Operators into something more like a rock band than folk outfit- with of course Andy Metcalfe on the keyboards.



**Above: JULIAN DAWSON**

**Below: JAKI LIEBEZEIT**



MIDNIGHT MUSIC

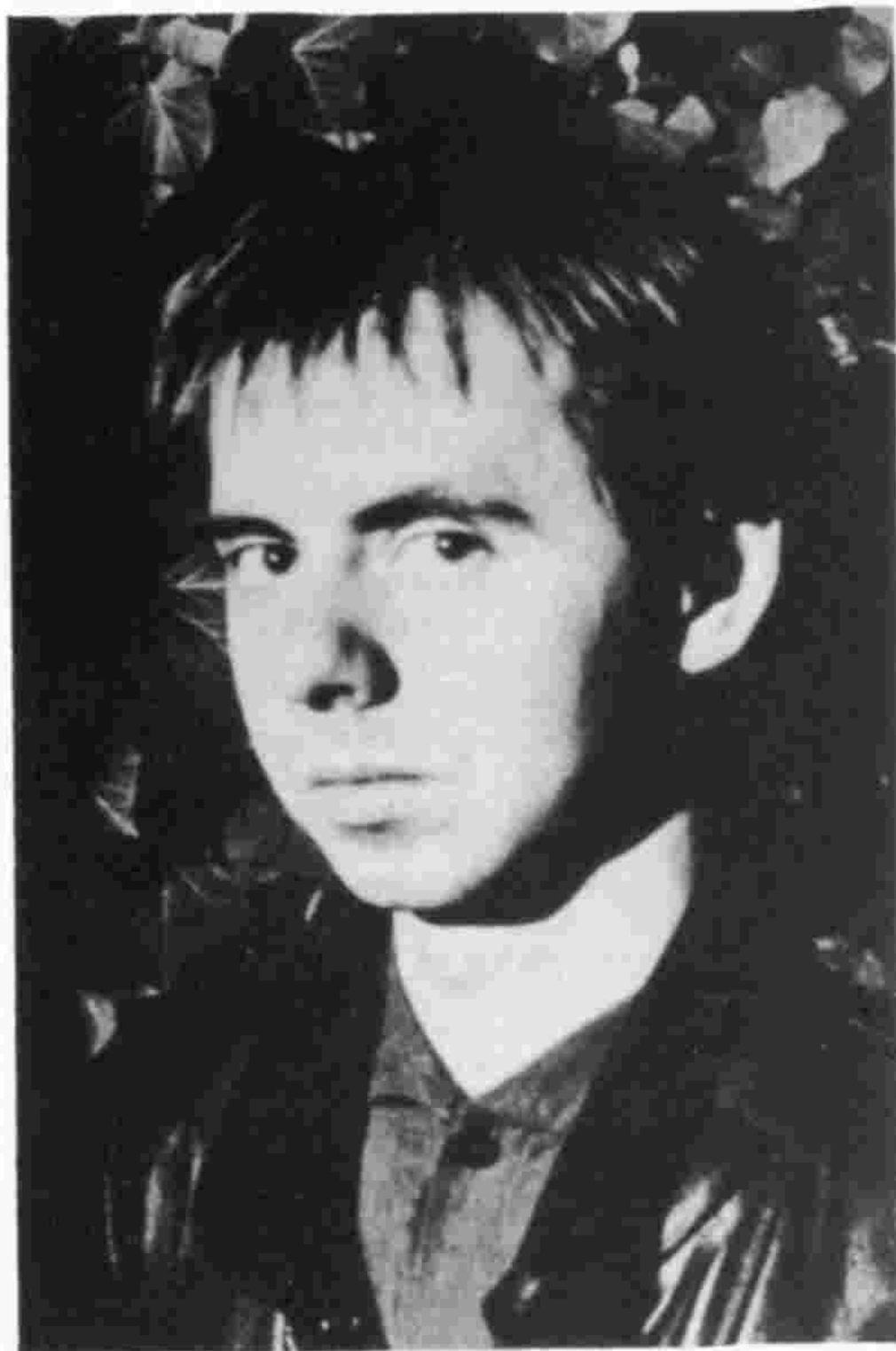


Through Andy the Hit Factory came to the attention of the Soft Boys record label in 1979, Armageddon, who wanted to put out an album - but unfortunately the label went bust before they could do it. Julian took the tapes back to Germany where eventually he released the album - which also featured session work by Kimberley Rew and Roger Jackson - on MMG. The album didn't really do justice to the old Hit Factory or Julian's songs - but a couple of tracks were re-mixed and released as a single on the same German label, and it makes a better example of Julian Dawson the songwriter and singer in "the great tradition of English writers like Ray Davies or Elvis Costello" (as the press release says!), sounding not unlike a mixture of Any Trouble and The Sutherland Brothers And Quiver. (Listen To My Heartbeat/Same Moon Shining", MMG 640016.)



The re-mixing of the single was done in Germany by Udo Arndt, a studio engineer in Berlin who works with Nena. Julian soon found himself translating some of Nena's songs into English, and her manager Jim Rakete was partially responsible for getting Julian his publishing deal with CBS. Jim was also involved in the launch of The Flood, in which Julian has teamed up with ex-Can drummer Jaki Liebezeit who also has his own group called "The Phantom Band". The third member of The Flood is keyboard player Jumpy Zerlett, also a member of The Phantom Band and of "Unknown Cases", whose single "Masimbabele" has been a dance chart hit all over Europe.

"Cold Cold World" is a slow, eerie number, atmospherically produced with biting lyrics, that insinuates itself into your mind and lodges there in - for the band - an encouraging way. It was recorded at Can's Cologne studio with producer Rene Tinner; and there's a video which I have not seen, but which apparently has greatly impressed the production staff at "The Whistle Test". Keep watching.



**JUMPY ZERLETT**

The Flood is not the whole of Julian's present work - indeed it is hardly the bulk of it. He has just finished touring, solo, with Shakatak; he has been appearing locally with the Light Blues Band, and on December 8th some of them - and other friends - will be appearing as his band at The Alma. He is also looking for gigs as an acoustic duo with Nick Baraclough, and he may be working in future with Jane Edwards - an intriguing combination which promises much to look forward to. In the meantime check out The Flood's record and get a taste of an interesting and now thoroughly local talent.

## EARTHWORKS

By JULIAN HYDE

Earthworks are an important model for any record/distribution organisation. They have been a major factor and must take part responsibility for introducing fresh crops of proud, striving African music to our ears.

Of late of course, King Sunny Ade has really stolen the scene but this article will hopefully give an inauguration to the charms of African Dance.

I questioned Earthworks on certain aspects of their operation.

JH Is there a great demand for African music and what sort of people buy records from you?

EW There is a demand for African and not just from people who have travelled to Africa or have a knowledge of the politics or who have a working interest in keeping up to date. Most people will acknowledge the fact that African music has long influenced not just the development of Latin music, American blues, soul and rock, but that those influences have fed more directly into the charts by bands such as Madness and by producers such as Malcolm McLaren. Earthworks music goes one stage further by manufacturing in the U.K. what we call "finished product", that is to say music which has been recorded in Africa by local artists from various African territories. We hope that by presenting some of the many current popular dance floor styles we can encourage more people to develop their interest in music that has long been ignored by Anglo-American record companies. The Zulu Jive LP from South Africa presented for the first time a music that was rough and tough and yet has found a wider audience than we expected, for although we are not a shop we have had Saturday shoppers with green mohicans and grannies purchasing for their nephews and neices this precise LP!

JH On a more topical subject, do the artists/groups from South Africa have any major problems recording and releasing material?

EW No briefly, there is no problem for black artists to record and release material within South Africa, the problem that exists is one of recognition. For any artist whether black or white to achieve world wide sales requires much faith on the part of the record company to promote black art forms and encourage interest. Because of cultural boycott from within S.A. in terms of their willingness to promote black arts and South Africa's political insulation from the rest of the world, many black musicians have left their country in order to achieve that recognition. I am thinking of Miriam Makeba, Hugh Masekela, Dollar Brand and others.

Here at Earthworks we are trying to bring music which has been forgotten or ignored, as in the case of the finest female singing groups the Mahotella Queens, into the public eye because it is great for music and deserves its rightful place on the shelves of any major retail outlets....Virgin, HMV, Our Price, alongside New Order or The Smiths just because it's good.

I think it an arduous task trying to review African music, and give any valid criticism unless ones' knowledge of instruments such as the Agogo, the Talking Drums, Shekere is excellent. One thing is certainly easy, and that is to approve of and revel in the music.

### Play List

1. 7" - The Four Brothers "Mokorokoto".
2. 12" - Bibi-Denis Tshibayi - "The Best Ambiance".
3. Mini LP - Thomas Mapfumo and the Blacks Unlimited - "Ndangariro".

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# A SOFT BOYS A-Z

Compiled by CARL TWEED

- A. "America" (Albion, single) by Robyn Hitchcock.  
Andy Goes Shopping - Andy Metcalfe's latest band in which he sings and plays bass. They have produced a seven-song demo tape.  
Robb Appleton - Harmonica on "Two Halves For The Price Of One".  
Andy Arthurs - Soft Boys producer.  
"Aural Wax" (Aura, various artists compilation l.p) - Soft Boys contribution.
- B. B.B. Blackberry and the Swelterettes - Acoustic trio, formed in Winchester, with Robyn Hitchcock on guitar and vocals. They moved up to Cambridge in late '74 and started playing in folkie venues such as the Spriguns Folk Club.  
"Bible Of Bop" (Armageddon, mini-l.p) by Kimberley Rew. It contains all his solo material, the first Waves single and a previously unreleased track recorded at the "Hair Do" sessions.  
"Black Snake Diamond Role" (Armageddon, l.p) by Robyn Hitchcock. Recorded shortly after the Soft Boys split. Kimberley Rew, Matthew Seligman and Morris Windsor play on some of the tracks.  
Blues Apex - Kimberley Rew's first band in the late sixties.  
Simon Roswell - Morris Windsor plays drums on his 1975 solo album.  
"Brown Eyed Son" (Albion, single) by the Waves.
- C. "A Can Of Bees" (Two Crabs, re-issued on Aura, l.p) by the Soft Boys. Following their departure from Radar, they put together a debut album which consisted of a mixture of studio and live material, and released it on their own label.  
Captain Sensible - His two solo albums on A and M ("Women and Captains First" and "The Power Of Love") have included typical off-beat lyrical contributions from Robyn Hitchcock, as well as his backing vocals and twelve string guitar.  
Alex Chilton - Morris Windsor (drums) and Matthew Seligman (bass) toured with him. They can be heard on the album "Live In London" (Aura).  
Pat Collier - Soft Boys producer  
Come Dancing - Andy Metcalfe on bass.
- D. Alan Davies First guitarist with the Soft Boys.  
"The Day They Ate Brick" - Working title for "A Can Of Bees".  
Dennis and the Experts - Robyn Hitchcock on guitar and vocals, Matthew Seligman on bass (replaced by Andy Metcalfe) and Morris Windsor on drums. Windsor was also working with Ducks On The Wall.  
Thomas Dolby - Matthew Seligman plays bass on his recent albums.
- Ducks On The Wall - Jim Melton (vocals and harmonica), Alan Davies (guitar) and Morris Windsor (drums) left to join up with Robyn Hitchcock and Andy Metcalfe, who played in Windsor's other band Dennis and the Experts, to form a new musical conglomeration called the Soft Boys - a motely collection of old folkies and pub rockers playing psychedelic music at the height of the punk explosion.  
Duncan and the Darts - Alan Davies became their guitarist after returning from holiday to find his place in the Soft Boys occupied by Kimberley Rew.
- E. "Eaten By Her Own Dinner" (Midnight Music, single) by Robyn Hitchcock. Andy Metcalfe plays accordion on the a-side. "Listening To The Higsons", one of the two songs on the b-side, was taped by Matthew Seligman on a portastudio in a barn in Sussex.
- F. Otis Fagg - Morris Windsor pseudonym.  
"The First Lame Bunny Album" (Various artists compilation l.p) - Puzzle contribution.  
Fish Turned Human - Andy Metcalfe plays bass on "Turkeys In China" (Sequel, e.p)  
Fridgedaires - Andy Metcalfe on keyboards.
- G. "Give It To The Soft Boys" (Raw, e.p) - Their 1977 debut album on a Cambridge independent label.  
"Groovy Decay" (Albion, l.p) by Robyn Hitchcock. His second album, which came out in 1982. Since then he has "retired" from the music business, although he has continued to collaborate with friends; the most prolific and successful partnership has been with Captain Sensible.
- H. Gerry Hale - He plays violin on "Underwater Moonlight".  
Bobby Henry - His backing musicians included bassist Matthew Seligman in his pre-Soft Boys days.  
"He's A Reptile" (Midnight Music, l.p) by the Soft Boys.  
Robyn Hitchcock - Singer and guitarist with the Soft Boys.
- I. "Invisible Hits" (Midnight Music, l.p) by the Soft Boys. Previously unreleased tracks from 1979.  
Itchen Delta Blues Band - Robyn Hitchcock on vocals and guitar. Grew out of B.B. Blackberry and the Swelterettes.  
"It's A Mystic Trip" (Armageddon, single) by Robyn Hitchcock. Free flexi with "The Man Who Invented Himself".  
"I Wanna Destroy You" (Armageddon, single) by the Soft Boys.  
"I Wanna Be An) Anglepoise Lamp" (Radar, single) by the Soft Boys. Their only release on the prestigious label set up by Andrew Lauder and Martin Davis. Plans to also put out an album were dropped by mutual consent.
- J. Rod Johnson - He plays drums on "Groovy Decay". He also played for Bruce Woolley and the Camera Club with Matthew Seligman, and Come Dancing with Andy Metcalfe.
- K. Katrina And The Waves - Originally called the Waves. The name change took place when Katrina Leskanich became the front person and mouthpiece for Kimberley Rew's brilliant pop songs. Money made from almost constant gigging was used to produce an eponymous demo album which will soon be released, in slightly altered form, by Silvertown records. (See elsewhere for details of their other records).  
Mike Kemp - Soft Boys producer. Andy King - He plays guitar on "Underwater Moonlight".  
Knox - He plays guitar on "Black Snake Diamond Role". Robyn Hitchcock and Matthew Seligman are guest musicians on his first solo album.
- L. Light Blues - Occasional gigging band made up of veteran Cambridge musicians. Andy Metcalfe on keyboards.  
Local Heroes - Matthew Seligman on bass after leaving the Soft Boys.  
"Love Poisoning" (single) by the Soft Boys. Free with issue four of "Bucketfull Of Brains".
- M. Madhatters - Morris Windsor on drums.  
"The Man Who Invented Himself" (Armageddon, single) by Robyn Hitchcock.  
Maureen and the Meatpackers - Augmented line up of Robyn Hitchcock's Worst Fears which appeared at St. John's College May Ball in 1976.  
Jim Melton - Harmonica player with the Soft Boys.  
Andy Metcalfe - First bass player with the Soft Boys. He also played keyboards for Robyn Hitchcock's post-Soft Boys touring band.  
"My Baby Does Her Hairdo Long" (Armageddon, single) by Kimberley Rew, with backing by members of the dBs.
- N. "Near The Soft Boys" (Armageddon, e.p). Only Robyn Hitchcock could write a love song with these lyrics: "You've been laying eggs under my skin/Now they're hatching out under my chin/Now there's tiny insects showing through/All them tiny insects look like you".  
"The Nightmare" (Armageddon, single) by the Waves. Their 1982 debut.  
"Nightride To Trinidad" (Albion, single) by Robyn Hitchcock. A social twelve inch disco mix of a track on "Groovy Decay", and the last record to be released by him.
- O. "Only The Stones Remain" (Armageddon, single) by the Soft Boys.
- P. Pigworker - Andy Metcalfe's nickname and the title of a track on "A Can Of Bees".  
"Plastic Man" (Silvertown, single) by Katrina and the Waves.





Puzzle - Kimberley Rew's band while studying archaeology at Cambridge University.

- O. "Que Te Quiero" (Silvertown, single) by Katrina and the Waves. Reached the lofty position of no.84 in the BBC charts, following regular exposure on daytime Radio One.
- R. "Raw Deal" (Raw, various artists compilation, l.p) - Soft Boys contribution.

Kimberley Rew - Second guitarist with the Soft Boys. Ripple - The band that came after the Puzzle and before the Waves. Kimberley Rew on vocals and guitar.

Paul Roland - Robyn Hitchcock plays guitar on the b-side of "Dr. Strange" (Aristocrat, single). He sings backing vocals on "The Puppet Master" which can be found on "Blades of Battenburg" (Aftermath, e.p)

Rorty Dazzler - Matthew Seligman on bass.

- S. Matthew Seligman - Second bass player with the Soft Boys. Shanks Pony - Matthew Seligman on bass.

Sheboygan - Morris Windsor on drums.

"Shock Horror" (Armageddon, mini-l.p) by the Waves. Songs left over from the Spring 1982 "Brown Eyed Son" sessions at Silo Studios in London.

Soft Boys - In existence from 1976 until the end of 1980. Music press hostility and public indifference evidently made Hitchcock decide to knock it on the head and try instead for a solo career where at least the pressure of trying to keep a band together would be lifted.

"Stomping All Over The World" (Armageddon, e.p) by Kimberley Rew. His first solo release.

- T. Telephone Bill And The Smooth Operators - Andy Metcalfe on keyboards.

Thompson Twins - Matthew Seligman on bass before they shrunk to a trio and became popular.

"Two Halves For The Price Of One" (Armageddon, l.p) by the Soft Boys. One side of studio material, and one side of live material recorded at the Hope and Anchor.

- U. "Underwater Moonlight" (Armageddon, l.p) by the Soft Boys. Their best album.

V. "Vegetable Man" - Syd Barrett song that Pink Floyd contemplated releasing as a follow up to "See Emily Play". The Version on "Near the Soft Boys" is an affectionate tribute to the band's major influence.

- W. "Wading Through A Ventilator" (Delorean, mini-l.p) by the Soft Boys. It contains the three songs on the Rew e.p. as well as three previously unreleased tracks recorded at the same sessions.

Wangbo - Alan Davies' nickname.

Waves - They started in 1975 with Kimberley Rew on guitar. Matthew Seligman (bass) was a member for a short while. They broke up when Rew joined the Soft Boys. Original members Rew and Alex Cooper (drums) reformed the band after the Soft Boys split, with Rew handling vocals and guitar.

Morris Windsor - Drummer with the Soft Boys.

Bruce Woolley and the Camera Club - Matthew Seligman on bass.

Worst Fears - Led by Robyn Hitchcock. Grew out of Itchen Delta Blues Band.

- X. Xenda Vesta - Roger Jackson was their keyboard player. He was also in an early line up of the Waves.

Y. "Yodelling Hoover" - One of the previously unreleased tracks on "Wading Through A Ventilator".

- Z. "Zinc Pear" - Working title for "Black Snake Diamond Role".

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# IN MY OPINION . . . . .

Nice to see Blue Suede News back again after a summer layoff; not so nice to see that the same old problems beset live music in Cambridge as last year, and the year before that, and so on... There's nowhere to play, is the cry every year; and indeed, there won't ever be landlords queueing up to press pound notes into musicians' sweaty paws, as long as there's no audience to provide said pound notes. Cambridge is, in many ways, well served by sympathetic media to promote and publicise gigs: it has one of the best rock radio shows anywhere, some interested local journalists who do know something about music, and being geographically compact offers relatively easy posterage and leafletting. The fact is that most bands don't deign to involve themselves in such mundane pursuits as finding an audience: they wait for one to turn up. Needless to say, it very often doesn't. When it does, the natural reaction of a lot of people (including Graeme Mackenzie) is to spread a finite amount of punters over as many, increasingly sparsely-attended gigs as possible until the venues lose money and give up. To think that live music will ever be the draw that it was in the halcyon days of the Dorothy Ballroom is to ignore the fact that, like it or not, (and those of you who still believe in rock as "rebel music" probably won't), we have a history of music going back thirty years, and it'd be pretty damn surprising if the novelty hadn't worn off by now. Since this musical history is also available at a reasonable price in the form of a mobile disco to entertain you at your wedding, wake or bar-mitzvah,

together with pretty coloured lights and unctuous D.J.'s, people have developed rather unhealthy attitudes to live bands: they want them to produce the same level of brilliance as the records they could have heard if they'd gone to a disco instead, at a volume they can whisper chat-up lines over, and at a price which, while it might pay for one semi-literate D.J., does nothing for the financial stability or self-esteem of four musicians who have had to spend as much each on equipment as said halfwit did on his entire

Let's face it, if we could produce all that in the Burleigh Arms on a wet Tuesday, we wouldn't be there on a wet Tuesday; we'd be in Nassua recording the third album.

What this is all leading to is simple: at one end of the magazine you moan about the lack of venues; at the other you have a textbook case of why there aren't any. Chris Heath is supposed to be interested in modern music: but his interest is of a loathsomely passive nature. It's all very well sitting back and saying "Go on then, amaze me", but first you have to go out and see the gig which you want to be amazed by. You have to encourage the musicians to play to their best abilities, to write the best material they can, and present it as best they can; if that sounds mechanical and prosaic, if it offends your romantic notion about "art", if it all sounds a bit too much like hard work, then don't bother; let somebody else, some "semi-drunken idler" do it, while you wait till the wheat sorts itself from the chaff and then

claim that you knew all along they had it in 'em. But don't claim to be a critic, and don't deride and patronise the people who are prepared to spend their evenings "whiling away time watching bands that don't really entertain or amuse" you. They may have a pint in their hand, but that doesn't mean they haven't got a thought in their head.

I could go on: chauvinism and sexism, for example, don't seem to me to be any more prevalent in Cambridge music than anywhere else; which doesn't make them acceptable, but makes me wonder whether Chris Heath's criticisms wouldn't be better aimed at music, and indeed life, in general. Of course 98% is shit: but it's no answer to wait for the 2% that isn't to walk up to you, shake your hand and invite you to dance. One of the things I like about Cambridge as an environment in which to make music, (or write, act, or anything else), is that people are prepared to help the growing process of new talent, rather than stifle it with lazy criticism. For an example of the tyranny of mediocrity at work, see the once vibrant London pub circuit. Because people like Chris Heath stayed away from places like the Hope and Anchor, they began to cater for the less discerning punter who still came; now they're stuck in a rut of identikit R'n'B. Don't let that happen here: go out and find the bands, have a drink, be prepared to be entertained, enjoy it for what it is; once in a while, you'll come across something really exceptional.

MARTIN SCOTT

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# CAMEL METAL MATTERS

By LYN GUY

As Cambridge is now without regular heavy gigs, the local metallurgists are reduced to travelling out to the Melbourn Sports and Social Club. Those of you who have yet to check the place out - please do so. Some of the forthcoming bands will be well worth the trouble - watch this space for more details. Heavy Metal seems to be becoming quite an emotive subject on the Cambridge scene. Prior to the fire at City Limits, Mitch was cutting back on H.M/H.R bands because of low audience levels (which may be due to the fact that a large proportion of the fans are under 18). And recently there has been quite a heated 'debate' on the Saturday Rock Show, concerning the lack of H.M played on the programme. Radio Cambridgeshire is far from unique in this instance; the situation is just compounded by the overall lack of 'live' Metal in the area.

Now that Fisher Hall is to become 'out of bounds', things can only get worse. I have heard that Mitch is applying for use of The Guildhall and I wish him luck. Let us hope that he will book rock acts of all sorts. It is a source of mystery to me as to why The Cat Club have restricted their repertoire so much. Unless City Limits is open by the New Year, the only venue in town willing to house H.M/H.R bands will be the Sea Cadets Hall - a decidedly under appreciated place. At this rate "Cametal Matters" will become obsolete before I've even got into the swing again, especially as Melbourn is in Herts. To prove the point - both the following reviews are of MSSC gigs. The first goes back to August, but my excuse is that the band deserve it. And you will also find some links between the two evenings. So - to a band that have not commanded much of my interest in the past, but who I enjoyed for the first time one hot summer night.

RENDEZVOUS were playing a benefit gig for the Rock Night. Unfortunately there were not many people there, so I was somewhat apprehensive as to how the evening would go. Rendezvous played two sets, the first one only being lifted from mediocrity by the Free classic "Wishing Well", and my personal favourite from their cassette - "What is This Thing Called Love". I particularly noticed that the guitarist has become far more outgoing and confident, posing in true axe-hero style. The second set started slowly, though Lizzy's "Don't Believe a Word" was very popular. What finally got things really moving was an air guitar contest, instilling a wonderful party feeling as more and more of the fellas joined in. "Born to Be Wild" got us girls moving as well and from then on the audience was with the band all the way. Rendezvous songs "Daughters of the Night" and "Call Me Animal" were received with great enthusiasm, keeping the dancing going as well as the covers. Also they were using some pyrotechnics and back-stage spot lighting - the latter looking very effective. I hope Rendezvous keep up the good work - because they are getting better.

"Good evening - will you please welcome Rendez....."; at this point a very embarrassed promoter rushed off the stage. He was supposed to be introducing Stevenage based four-piece band, BORDEAUX! They played a mixture of originals and covers and at MSSC the accent was on covers, which seemed to delight the punters. The volume was not too high, but the sound was plagued by a permanent buzz and the keyboards tended to swamp everything else. To start off with we got "Down at the Doctors" followed by an original composition called "Too Bad the Night", which proved

popular. Bordeaux actually played about three songs of their own, but once they had admitted to being able to play 22 Top covers - there was so much chanting from the audience that they played "Gimme All Your Lovin'" and "Tush" twice. They also played two Lizzy tracks (which were competent but boring) twice over. "Born To Be Wild" was a real stormer - easily filling up the dance floor, and "Freebird" was greeted with whistles and cheers. Personally, I would rather have heard more original material. But Bordeaux were immensely popular on the night - and that's what it's all about isn't it?

I wonder how many people missed The Enid at Fisher Hall recently! Posters had stated the doors would open at 7.30pm so the queue was getting pretty big by 7pm. But due to the support band pulling out we had to stand in the rain until after 8.30pm, which caused a lot of disgruntled comments and a general thinning out of the queue. And the worst was yet to come. Those of us dedicated enough to freeze were well and truly ripped off. How would you feel if you had stood out in the cold for up to two hours, only to find you were shelling out £3.50 to see ONE band whilst handouts - given to you on entering Fisher Hall - said the same band were playing for £2 per ticket in Bedford the following night! Far be it from me to lay the blame at the feet of The Enid, as I am sure they were once again victims of an unscrupulous music industry. I understand that Robert Godfrey was none too happy about the situation. They played to a packed and very appreciative house; but there was still that undercurrent of dissatisfaction present. And that was unnecessary.



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# LIVE IN THE CITY?

## THE ENID: Fisher Hall

The Enid are an unusual group. Most people would agree with this. But I think that they are unusually good - and I'm not the only one. By 7.30 the queue from Fisher Hall stretched to the Market Square. It's a pity that the support group didn't turn up for some reason, and that The Enid didn't come on until 10.10 - I am assured that Stephen Stewart, the guitarist, was very apologetic about this afterwards, and that it was not their fault.

The set included tracks like "Jessica" and "And Then There Were None" and "Raindown", and some tracks from "The Spell" their new double album. There were also two long intros explaining the new agreement between EMI and The Enid ("EMI have apologised"). There was an explanation too about the new album's title track, which is described as "a ballet in four movements" and lasts forty minutes - no, it is not really boring; it shows The Enid's attitude to art, and their desire to bring good music to small venues. They say "The Enid exist in 'the twilight zone' between art and entertainment" - this is why they were recently the subject of Anglia's art programme, "Folio".

Although they were only on Folio for 18 minutes over 70 people rang Anglia up wanting more information. In this respect it is the most successful programme that Anglia have done. As over ten hours of film were shot, another programme is likely to be made.

"The Spell", the 40 minute track, was followed by two encores including a superb cover of "Wild Thing". Don't criticise them until you have seen them do this live; then you probably won't want to.

A lot of people reading this article may be prejudiced against The Enid and just looking for a few facts to back up their arguments. One fact is that they are more down to earth than any other group of their popularity. Although they can play Hammersmith Odeon they still print their telephone number on all records and information sheets.

Those who are not prejudiced should definitely go to see The Enid. It does not matter what you think of them after hearing only one of their records, once. I went to see them and was very impressed; but don't take my word for it - they play the Sea Cadets Hall at Christmas; be there.

Daniel Calladine

## ORANGE JUICE: CCAT

Hold the front page: "Cambridge gig in sell out shock; no tickets available horror". Something unheard of at a major gig since I don't know when, even when the ticket price was £4.00 - designed to restrain the numbers to 400 due to fire regulations.

But onward - a word first about the support band, FOREIGN PRESS, a funky 6-piece from Manchester, currently being ignored in their hometown because they've signed with EMI and don't sound anything like the favourite local sons the Smiths or New Order. A danceable combo, nonetheless, enjoyed by the audience, enjoyed by me even. Watch out for their next single "The Great Divide" (a name which could cause confusion in this parish) which happens to be a remix of the song which was also their first single ('cos they reckon it's still a good song and shouldn't be overlooked).

A new album in front of them; a couple of bombed singles behind them; Orange Juice deserve more attention than they're getting (they blame it on Polydor; I'd never be so bold). Entering stage left, costumed in custom cowboy chic, they ripped it up, stopped (due to lack of bass) and started again. The last night of the tour with little left to lose. They took the audience and the audience took them. Only Edwyn Collins remains from the original band; newer members Steve on 6 and 12 string and Dr. Love on bass proved their worth. Teetering on the brink of guitar overkill, occasionally disappearing in wedges of feedback like some Caledonian Velvet Underground only to retrieve themselves and revert to songs of wit and whimsy. They remain "Orange Juice", THE Orange Juice (but not "The Orange Juice"). How was I? Simply Thrilled Honey.

Dave Bragg

## PERFECT VISION: Clare

1984 has been a productive year for P.V., with the John Peel radio session, and the release of their twelve inch EP 'Our Broken Crown'. P.V. are a band that appear to be making progress by degrees. Much the same could be said for the majority of the student audience that crammed into Clare Cellars to see if recent praise for P.V.'s London performances was justified.

The band opened their set with 'Drive Me' and 'Crossing Borders Slowly', two songs about cars. No, it's not the Bruce Springsteen influence, just P.V. being mechanically minded in more ways than one. Most of the now familiar numbers were performed, including 'Swim To Me', 'This Hook' and 'When Desire Strikes'. It is only the latter, however, that possesses sufficient atmosphere and instrumental variety, with bassist James Daniel playing clarinet, to lift ones spirit level above zero. It is impossible to comprehend why P.V. are so bereft of feeling. While the backing tape machine did roll, we were left to ponder as to the whereabouts of the rock.

Some new numbers were introduced with titles like 'Dream Ship' and 'Biff Baff'; and then there was 'Impossible Blue' a "love song", or so we were informed by Jon Lewin. You could have fooled me Jon. The only people to break sweat all night were the band, who did indeed work hard. For the rest of us P.V. were cold comfort, and soulless to the core. Right after the completion of the band's set 'Free Nelson Mandela' came blaring out of the sound system - a happy release for us all.

Paul Christoforou

## TRANZISTA: Fulham

"The best band we've had in here for ages", so said one regular of TRANZISTA aka Cargo Rouge performing, albeit a rather short set, at Fulham's Greyhound. I remain ignorant of whether this was intended as a compliment, but it seems to me that the band has progressed more than adequately since their days of long lonely winters and working in factories. To their detriment however, eight songs (I can only recall five of them), meant that nervousness metamorphosed as confidence only toward the end of the set, and that as an encore they were obliged to repeat a song. Entitled "So Uncertain", and a possible single, I believe it made little impact other than that Gary's voice entirely lacked the necessary strength the song demanded. It is also paradoxical that with an image such as the band has, they should include a single with social comment/awareness in its lyrics. Leave it to the big boys lads! In comparison, "Scared of the Dark" is a far more appropriate song for them; vocals were far less strained, considerably more at ease; it is a lovely song with a beautiful sax part, and showing keyboards in a better light. Suffice to say that if emulation must be inherent, far better it be "stylish" than "modish". I perceived one moment of panic when fingers failed to maintain pace with imitative technological sound, i.e. the drum machine. However sophisticated the contraption sounds on recording (and in the case of Cargo Rouge it does), it limits all spontaneity when playing live, especially when it necessitates someone switching the damn thing on and off; it would have been wiser to employ the female vocalist to do the honours, since she remained entirely superfluous throughout. Cargo Rouge played competently enough (they didn't embarrass themselves), considering the amount of rehearsal that probably hadn't gone on hitherto, but members didn't seem to be over-enjoying themselves (obviously aware themselves of the insufficient preparation), and consequently that extra sparkle remained elusive. It was provided more by the audience, who were evidently into having a great time.

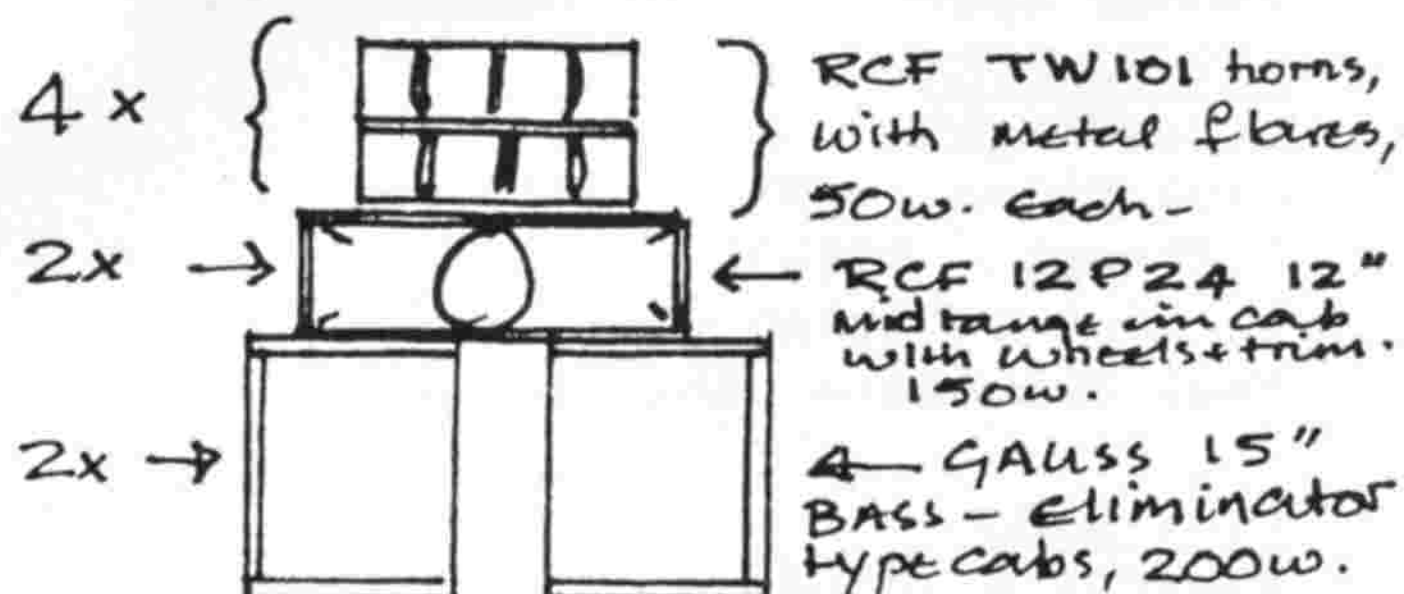
I hope that this re-emergence, the final one, I suspect, produces dividends for Messrs Butcher and Northfield, but there is no overwhelming indication that it should.

Philippa Hughes



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