

Blue Suede News

CAMBRIDGE'S ROCK RAG

No. 16



ROCK COMPETITION SPECIAL

40p

Blue Suede News

CAMBRIDGE'S ROCK RAG

64, Humberstone Road,
Cambridge.
CB4 1JF

Tel. 355101

Editor: Graeme Mackenzie
Contributors: Dave Bragg
Paul Christoforou
Photography: James Hall
Barclay Arnott
Chris Hogg
Ian Hagerty

This is a special Rock Competition edition so apologies to Lyn Guy and other regular contributors who don't appear - they'll all be back next time. All contributions welcome - if you don't agree with what's written here, don't just slag off the mag, improve it by writing for it.

Please note the change of address above. I hope that my move back into town will enable me to get out and see more gigs - and once again produce a regular monthly mag. Don't believe it until you see it, but look out on or about April 1st and see if I'm fooling.

THE GREAT DIVISION has occurred - that's the bad news; and I'm especially annoyed to hear it, having devoted so much of the last issue of BSN to a eulogy on the band. My sense of despair at the waste is heightened by the receipt of a tape that I asked Ed to make up for me of some of the music I talked about in that article - some of it is just so good, even in demo form. How many of the bands in the local Rock Competition would - or should - give arms and legs for songs like that. However the good news is that all is not lost - indeed not one, but maybe three phoenix will rise from the ashes of the Great Divide. Boo has got Ensign to re-sign him for a new project; Ed is joining forces with some new musicians to form a little combo to be called The Happy Hour - one of whom is Trevor Bryant-Heron of The Face - while Steve may even continue to work under the name of the Divide.

THE FACE, without Trevor - indeed down to three of the original line-up (Dave, Mark and Patrick) but with a new drummer, bass-player and a brass section - will re-emerge after a lengthy lay-off with a gig at Ronnie Scott's Club on April 1.

GIGS TO LOOK OUT FOR:

March 8: Fitz Prohibition Ball:
Big Sound Authority.
CCAT Canteen: Farmers Boys +
Red Cartoon.
March 10: Trolley Stop: Dr. John.
March 11: Guildhall: Billy Bragg +
Newtown Neurotics +
Porky The Poet.
March 16: Sea Cadets: Your Dinner.
March 23: Alma: Perfect Vision.
March 27: Guildhall: Eddie & Hot Rods +
Energy.
April 2: Trolley Stop: Peter Rowan,
Flaco Jimenez & The San Antonio
Tex Mex Band.

THE DAVID AND DAVID BAND and soul band STAX CADILLACS are two of the new crop of student bands doing the rounds - I look forward to seeing them soon; who are you and when are you playing next? The big noise on the college circuit appears to be a band with the silliest name yet, but a performance that forced Dave Bragg to put pen to paper for BSN: "I feel it is my duty to draw to your attention the somewhat dubiously named PRESIDENT REAGAN IS CLEVER. This band is probably one of the most proficient student bands I've heard since...well I'm not absolutely sure, but it probably goes back a few years to say The Models. Now this poses a few problems since it has to be said that most bands are fairly appalling in their early stages, as I'm sure Jon Lewin would admit with respect to The Students or early P.V. - and who remembers the first incarnation of the Wobbly Jellies? (The most chaotic of all. Ed.) These boys have apparently only been together a couple of months, so by simple extrapolation to a few years hence they could be a force to be reckoned with. OK so far as I'm concerned the music sucks - sort of upmarket Spandau Ballet (shades of The Roaring Boys again), but you can't have everything. Any band who attempts a medley of "Power Of Love" and "Two Tribes" and gets it right - which is more than FGTH are ever going to do - can't be all that bad. Watch out for these boys, they could be big. (Collapse of assorted Cambridge musos in mirth and merriment. Has this boy got a kangaroo loose in the attic?)."

When Dave's out to lunch like this there must be something stirring in the woodwork. The P.R.I.C.s (had you noticed?) sent me a note about their gigs; thanks, and sorry I didn't get to any of them - please let me know the next one, I'm anxious to see for myself.



ROARING BOYS

PHOTO CREDIT: PAUL COX

It's all happening as we come to the beginning of March and the final of the 1st Cambridge Rock Competition. No longer need the young bands who have entered for the City Council's admirable venture look far back into the mists of time to find Cambridge bands and Cambridge musicians who have made it into the big time. In the same month as Ricky Wills - a true local lad who was in at the very beginning of the Cambridge beat boom in the early 60s - finally made it to No.1 in the British hit parade (after years of massive American success for Foreigner) THE ROARING BOYS launch their bid for stardom; or rather Epic Records do. It looks like being an epic hype too.

Up to now I've been inclined to think - remembering their less than modest demeanour when they were the big fish in the Cambridge pond as The Models, and their frantic chameleon chase round the

biz after a deal - that the band deserve all they get at the hands of the Record Companies and their lapdogs, the national music media. However, even I cringed as Kershaw put the boot in on The Whistle Test the other day - not the questions, but the intro about famous relatives, university educations and the right trousers, but could they play? As it happens - on the night - they couldn't; but is that surprising after what they had just been through. I'm afraid I actually felt sorry for them - yes all of them, not just our own Dave Larcombe who had none of the advantages young Andy correctly, but unnecessarily snidely ascribes to the others. Will the Roaring Boys find their Glittering Prizes? Well no on the evidence of the first single, though I did like that other track they played on The Whistle Test even if it was not exactly right for the programme.

There's precious little evidence so far of the ability to rock that Glyn Johns claimed was their attraction for him - and one can't really see Epic letting them show it with the present state of the market, if it is really still there. And it certainly was, once upon a time. The first time I saw The Models I was captivated - and I was far from alone in my admiration; they really did rock and the punters really did roll; they had great charisma and above all, they really did have a few excellent songs - but where have all of them gone?

Whatever happens, or doesn't, to the Roaring Boys Dave Larcombe can't fail to join that distinguished line of local skin-bashers that includes the likes of Jerry Shirley, Willie Wilson, Jamie Lane and Roger Odell - and of course Alex Cooper, who is currently in Canada with KATRINA AND THE WAVES fulfilling a club residency booking made before they signed

their recent deal with Capitol/EMI. Their debut album in the USA will be released in April. It's a mixture of tracks from their English and Canadian LPs that have been remixed in New York's Power Station Studios by Scott Litt. So far as I can tell from a quick listen on a mono tape deck he's not done a lot to alter any of the tracks, though the brass section (which incidentally is provided by The Rumour's legendary section) does come through much better on "Walking On Sunshine" which will be the first American single - whether it, and the album, will be released over here is yet to be decided. Capitol have the option on the UK, as on the rest of the world, but as yet they've only decided to go for Germany and Italy in addition to the big one. In America the band are set to be marketed as the new Pretenders straight out of the sixties! Look at the photo to see what I mean. Another change

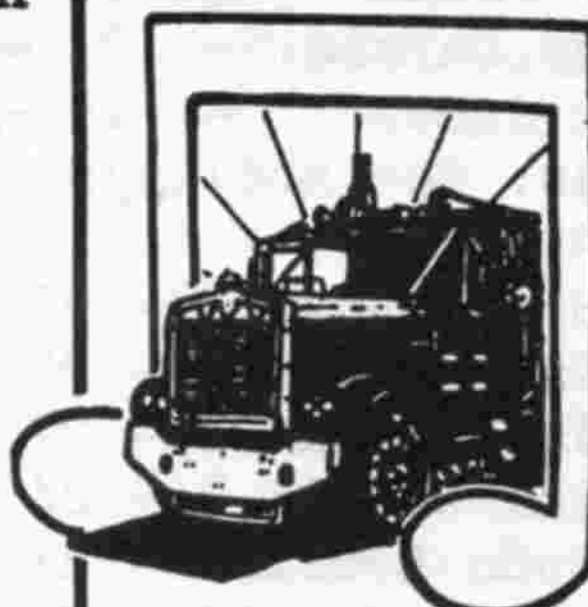


on the album, incidentally, is the substitution of Katrina's for Kimberley's vocals on "Going Down To Liverpool" - not an improvement, but still better than The Bangles' version, which is set to be the psychedelic American girls' next single over here. Confusing isn't it?

Kimberley's old psychedelic pals, the SOFT BOYS continue to revive themselves as ROBYN HITCHCOCK AND HIS EGYPTIANS. They've been doing a number of gigs recently - though they refuse to have anything to do with Cambridge anymore - and they'll be appearing on The Whistle Test in April. We can also look forward to the imminent release of a second single from the Julian Dawson/Jackie Liebezeit/Jumpy Zerlett collaboration THE FLOOD, on Midnight Music which has been handling the most recent of Robyn's stuff.

With PERFECT VISION'S second single out and already receiving John Peel's attentions and YOUR DINNER busy trying to capitalise on their long-awaited debut single, there's a host of high-flying activity by Cambridge and Cambridge-connected musicians going on to inspire all our young bands. And considering how many we know of that did not enter the Rock Competition it's marvellous to have had such a large entry - and only one echo of the Pink Floyd in the whole lot.

CAMBRIDGE ROCK Shop



8 Burleigh Street Cambridge
Next to the new
"Grafton Shopping Centre".
Tel: (0223) 316091/65093

Electric and Acoustic Guitars
Amplification and PA Systems
Effects; Four Track;
Keyboards; Strings; Cases etc.
PA Hire; Part Exchange

ACCESS; BARCLAYCARD; H.P.

SATURDAY
NIGHT IS
LIVE
MUSIC
NIGHT

ADMISSION
FREE

REAL
ALE

ALMA
BREWERY
RUSSELL COURT
(OFF PANTON STREET)

Spaceward Recording Studios:



WHEN NEIL DECIDED TO MAKE "HOLE IN MY SHOE" HE CAME TO SPACEWARD STUDIOS TO DO IT - AS HE EXPLAINED:

"I know let's make Neil sell out and do a record so everyone will hate him even more, that'd be a good joke;" and they hustled me into vinyl and contracts and like said I had to have a producer so they got in this guy Dave Stewart who started bringing the whole thing down and like using tape recorders and computers and got this technology freak called Ted Hayton to engineer and Barbara Breadhead Gaskin on backing vocals and ruined what could have been a totally beautiful happening.

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.

And if you are interested in video - well so is Spaceward.

Ring Mark on Stretham (9889) 600 - after noon.

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

CAMBRIDGE ROCK COMPETITION FINALISTS - in order of appearance

ROVER BOY COMBO: Olly Prime - age 21 - Lead Vocals/Double Bass
 Jimmy Daykin - 23 - Guitar/Pedal Steel/Vocals
 Mark Agnew - 19 - Drums

Describe themselves as: Rockabilly/Hillbilly

EXPLODING HAMSTERS: Simon Armour - 22 - Guitar
 Mark Sendell - 25 - Vocals
 Jane Reck - 22 - Vocals
 Ian Croft - 24 - Percussion
 John Lowrie - 31 - Drums
 Chris Morris - 22 - Bass
 John Telfer - 21 - Sax
 Paul Dias - 22 - Trumpet

Describe themselves as: Latin/Salsa/Pop

CAMERA SHY: Graham Buxton - 23 - Vocals
 Chris Bartlett - 26 - Keyboards
 Bob Winch - 27 - Guitar
 Bill Terry - 28 - Bass
 Paul Foulsham - 26 - Drums

Describe themselves as: Modern Funk

COLONEL GOMEZ: John Devine - 23 - Guitar
 Brian Devine - 27 - Guitar
 Michael Devine - 29 - Drums
 Andrew Clayton - 23 - Bass

Describe themselves as: Heavy Rock

DOUBLE YELLOW LINE: Chris Williams - 17 - Lead Vocals
 Ben Ashby - 17 - Bass/Keyboards
 Nick Maunder - 17 - Guitar/Keyboards
 Simon Bishop - 17 - Drums

Describe themselves as: Modern Pop Band

PORT IN A STORM: John Abbey - 18 - Vocals
 Andrew Reay - 18 - Drums
 Steve Kiley - 18 - Percussion
 Tim Bishop - 18 - Bass
 Julian Richardson - 17 - Lead Guitar
 Steve Dunne - 16 - Keyboards
 Steve Cad - 19 - Sax

Describe themselves as: Pop

SHORT STAY: Andy Rigby - 20 - Bass/Vocals
 Andy Westwood - 20 - Lead Guitar/Flute
 Jan Pitman - 20 - Sax/Bongos
 Paul Latchford - 21 - Rhythm Guitars
 Dave Middle - 20 - Drums

Describe themselves as: Pop/Rock

THE DETECTIVE: Rob Baylis - 31 - Vocals/Guitars
 Chris Maitland - 20 - Drums

Describe themselves as: Pop?!

CONFESSIONS OF A JUDGE

It's your duty, I was told, as editor of the local rock mag to sit on the bench and judge. So I found myself, against my better inclinations, sitting on high in the balcony of the Guildhall struggling with the acoustics (which are even worse up there) and the knowledge that whatever I and my fellow jurors decided we were bound to end up the guilty parties in the eyes of many disappointed young (and some not so young) groups. Hardened - well at least used - to the egotism and bitchiness of many local musicians, I was shocked to discover how partisan and nasty committed fans of the bands could be - often in contrast to the graceful way in which many of the bands accepted our verdicts.

This article is not intended to be a plea of mitigation since I think we got it right in all but one heat - with one other case where I personally would have preferred another result, but recognise that my fellow judges were probably right in an objective sense (though the more I have to write and talk about the music business the more I feel that "good" and "bad" don't exist objectively. What counts is what I or any other pundit like or dislike - or, in the case of record companies, what will or will not make money). In the circumstances all this article can attempt to do is to explain why I marked as I did, and where possible why the other judges did as they did. I'm not here to make excuses - if you don't like the result, well tough; get off your butt and do something for the local rock scene (start writing for BSN for instance) and maybe next year you'll have earned the dubious privilege of sitting in judgement. No one will be happier than I to surrender his seat on the bench.

The jury's verdicts were arrived at by individual judgement, not by discussion vote or consensus - though inevitably we swapped information and opinions from time to time. In case you don't know them, the other judges were: Jon Lewin - a name well known in these columns both as musician (Perfect Vision) and journalist/broadcaster (Cambridge Weekly News/Radio Cambs Rockshow); Jane Solomons - Radio Cambs DJ; Marc Noel-Johnson - guitarist (Trux and Holders Heroes) and proprietor of the Cambridge Rockshop; Pete Mitchell - Cambridge Evening News "pop correspondent" and another occasional musician.

Though perhaps a little on the elderly side (even young Lewin is far from being a teenager any more) there was a good mix of musical taste on the panel - just consider the contrast between Trux and Perfect Vision for instance - so the dice were not loaded against any form of music by our collective likes and dislikes. Besides which we were all very conscious of the need to be fair and try to be as objective as is humanly possible - something helped by the marking system, with its emphasis (over emphasis I think) on musical ability and presentation, rather than originality, entertainment value or star quality which tend to be more subjective judgements.

The marks were split up like this: Musical Ability - out of 40; Presentation - out of 30; Originality - out of 20; Potential - out of 10. Total available marks, 100. Apart from the question of whether that is the right distribution - something the organising committee is thinking about for next year - there is no doubt in my mind that we should have emphasised to the bands in advance the importance of presentation, given that system of marking. Very few bands indeed took any trouble to present their music properly - which means not only considering dress and appearance (even more vital in this video age), but also enthusiasm, energy and slickness on stage - as well perhaps as special effects, lighting etc.

Consider for instance how The Detective worked to provide some sort of visual counterpart to his tape recorder by sheer energy; look at the impact made by Colonel Gomez' "Shakin'" flab, and the costumed bands - particularly the Incredible Bexley Onslaught Experience. Indeed it was noticeable that the Hills Road Sixth Form College bands that Paul Christoforou writes about later in this issue all took some effort in dress, whereas many of the older bands still clung to the early '70s convention that it's the music only that counts (Thank goodness not many guitarists actually turned their back on the audience - but much of the posing was cliched to say the least.) The victory of Camera Shy over The Deviance in heat two is perhaps the best example of how a well thought out set presented by experienced performers scores over the more original and interesting band

Since I've started naming names I'd better go through the heats and say why the winners emerged as they did. This cannot possibly be a complete review, but I hope what I have to say is of some help, especially to the disappointed bands.

Heat One. **THE DETECTIVE** won by virtue of his songs above all else. The whole competition only re-emphasised the importance of good songs - as the history of pop and the rewards for songwriters only go to prove (indeed I wish some of the better songwriters and poorer performers around Cambridge would realise this, give up trying to front their own bands and get on with securing publishing deals rather than recording contracts). But The Detective did have more than just good songs; he also performed them well and had by far the best drummer in the competition to boost his musical ability score - indeed so well did Chris Maitland thump the drums that we heard far too little of the instrumental backing tapes.

On collective musical ability alone **DOUBLE YELLOW LINE** might have won this heat, but they just don't have the songs; I'm glad however that they have got into the final as one of the highest scoring losers since their talent, hard work and enthusiastic fans deserve some recognition. **1799** showed their experience and were one of the better heavy bands in the competition, with an impressive guitarist - but as Marc pointed out he had the Richie Blackmore impersonation down to a tee. **TYRADE** were the youngest of the heavy bands and showed great potential but as yet little originality; while **THE JAILBREAKERS** were a big disappointment, adding to an almost total lack of originality a weak rendering of some classic rockers that if attempted have to be done well. Once again the lesson is that covers are not the easy way out.

Heat Two. I've already said why **CAMERA SHY** came out ahead of **THE DEVIANCE** - though it must be added that they also have some good songs, and in Chris Bartlett one of the surprisingly few good keyboard players in the competition. Graham Buxton's singing showed how to make the best of a voice, though we all thought that the Deviance's singer was of genuine star potential. **STRANGE BREW** thrashed energetically and dressed entertainingly through a set of rather dated sounding new(?)wave punk, while **HAZARD** were stuck in an infinitely older rut still. Hope for the future lay in **STUDIO 33** - one 15 year old and three

13 year olds who performed their poppier version of new wave very creditably indeed.

Heat Three was one of the less easy heats to judge. **D NOTICE** played what they call "funkish rock" less well than perhaps the material warranted - in other words keep an eye open for them in the future, just in case. **THE CLAIM** can claim the most energetic set of fans in the competition as they flung themselves about in the now obligatory oi-punk scrum; as for the music - well one of the tracks was called "Broken Dream" which about sums up the fate of punk, particularly in hands like these. The lack of originality in sound is as bad as the worst of heavy metal; but in The Claim's case one of the song titles at least gave us cause for pause: "Wot, No Terraces" - I hope it was meant to be funny.

ONE NIGHT STAND appear to be The Axe Band by another name, and are all good musicians and performers; but they are a peculiar combination of curly-headed, baggy-trousered popsters and long-haired rockers - a confusion that is somehow reflected in the way, for me, their music refused to gell. Chris Maitland was behind the drums again but his brilliance just didn't seem to fit in, and though Marc in particular thought they were really good, I had my reservations - to the point of feeling, for the first time in the competition, very depressed after the first three bands. Perhaps that explains why I alone opted for the **INCREDIBLE BEXLEY ONSLAUGHT EXPERIENCE** as the winners of this heat. They came on next and not only looked entertaining (though the kilt didn't quite fit with the shorts and shades of the rest) but played with verve and excitement. They ran some of their numbers together, but then lost the impetus that built up by mucking about between numbers - but still scored highly on presentation. It was a pity that some of their numbers were also over-prolonged, and as Paul says in his review their plaigeristic tendencies leave them rather stranded without, as yet, a clear identity. But, boy, did they sound good after what had gone before - a genuine feel for hard (but not heavy) rock 'n' roll (rather than "rock"). I think they could go far if they can decide in which direction to head - and if they can't I'd be happy to point them in the right direction.

And so to more rock 'n' roll - or rather "rockabilly". **THE ROVER BOY COMBO** are proven purveyors of the style and do it awfully well - despite the



ROVER BOY COMBO

difficulty of singing and playing the double bass at the same time. But even their greatest fan among the judges - Jon - had to admit they are apallingly lacking in originality, and to my mind they can do little to improve their potential (so limited is the genre) unless they start going "psycho" or something. Long may they stay as they are to entertain us, and I'm sure they did deserve to win the heat on the basis of their experience and expertise - but on this occasion my personal preference lay elsewhere.

Heat Four was the one with six bands - luckily it was an interesting heat with lots of variety and contrast. **EXPLODING HAMSTERS** won because they had the songs and performed very professionally - though we were still not convinced that they have developed a genuine feel throughout the band for the sort of music they perform. The new percussion is as yet underdeveloped and their new girl singer - the excellent Jane Reck of the Gigglesticks - is woefully under-employed; the band sound better when she

and Mark sing together. The brass section, however, is brilliant - and the only one in the competition.

CHRIS AND PAUL were the runner-up - more on sentiment than objective assesment I think. For a 10 and 12 year old they did put up a very remarkable performance, and though I actually put them third myself, you can't really quarrel with their placing in the heat - and the audience certainly didn't; they got the biggest cheers in the whole competition. Their potential as musicians is staggering, though whether they'll ever have anything original to offer remains to be seen. In the meantime one feels they're not only playing how dad has taught them, but also what dad has taught them; given their head would we, and will we, be getting instrumental Duran Duran rather than instrumental Stones?

On my book the **WORLD'S END BAND** came second. Though rather old-fashioned they play well, have a few good songs and feature, as well as the voice and guitar of leader John Cook, the excellent bass

of David Cooke who must have been the oldest performer in the competition - he played with The Phantoms way back in 1961 on their record "Phantom Guitar", the first pop record by a local band. Chris and Paul would have been minus 12 and minus 14 then I reckon!

Of the others in Heat Four, EUPHORIA were possibly the worst band in the competition - largely because of a singer who couldn't sing, and a totally undistinguished set of songs. Sorry chaps - but look at it this way; there's lots of room for improvement, and in any case one performance in pretty appalling conditions (which unfortunately the Guildhall's are) ought not to be taken too seriously. Other losers please note. Finally REEL TO REEL were not saved by the heroic efforts of Mary Hanigan, who even sang the judges a cover (which in this case was counter-productive) to make sure we recognised a song. Thanks, but no thanks Mary - you're wasted with that band.

Heat Five was the disaster - not only the audience were surprised that SHORT STAY won; so were the band - and so were we, the judges! Only one of us (Pete Mitchell) had put them first; but because the rest of us disagreed strongly about who did come first, Short Stay came through by virtue of being second or

third in everyone's points totals. They were a bit chaotic, as befits a last minute put together band playing a variety of material - but that variety made them interesting and potentially (but only as yet potentially) worth their place in the final; it will be interesting to see how they perform. As to who should have won the heat; the judges were divided between the three remaining bands after BACKLASH were eliminated as also under-rehearsed, but interesting and perhaps worth looking out for when they get their act together properly. The same, I thought, could be said of PORT IN A STORM - better rehearsed perhaps, but still a bit of a mess because they didn't quite know whether they were modern pop or heavy rock; at least the guitarist didn't. Something of a young Jon Lewin lookalike, he was far too heavy for the band's material. Even Eddy Cochran, (who's "C'mon Everybody" they covered) though the heaviest of the original rock 'n' rollers, was not 'heavy' by modern standards. Rock 'n' Roll is dancing music and must therefore have a light touch - it's designed to get the feet going not, as heavy rock is resigned to doing, just banging the head. ORLANDO were heavy, but meant to be - they did it well enough, but they were

EXPLODING HAMSTERS





COLONEL GOMEZ

just another metal band with nothing to make them stand out from the crowd. MONTREAL on the other hand did, I think, have a couple of songs worth hearing, good presentation, and in ex-Cambridge United Manager John Docherty's son Ian, they featured an excellent vocalist. They got my vote as heat winners - to no avail as it happens, but I look forward to seeing them again.

So to Heat Six - and no controversy here. The judges were unanimous, and so were most of the audience. COLONEL GOMEZ stood head and shoulders above the rest - and again presentation and performance made them winners; in this case over the band with, in my opinion, the better songs. That band, DOCTORS AND NURSES, were unfortunately very restrained in their presentation - as laid back as the music, which was very much in the early to mid seventies style of say Sutherland Brothers and Quiver, though with shades of the slightly more modern Any Trouble. In addition to good songs, the guitarist was excellent - proving

again that a short tasteful solo is worth ten times more than the frantic everlasting posturing of the metal-men. Similar in style, but nowhere near as good - and very unoriginal - were SOUND ADVICE. They suffered too from something that I can perhaps talk about alone among the judges, without appearing rude - the baldness factor! It didn't escape comment amongst my more hirsute colleagues - just as it's surely been a factor in Any Troubles' failure to get where they deserve to be on the strength of their songs and playing.

THE BRINK had no such problems being one of the younger bands in the contest. They featured a promising young Jim Kerr lookalike vocalist, but little else of note - unless we dwell on a guitarist uniquely dressed in a police sergeant's jacket; and, regrettably, uniquely out of tune and tone as well. THE FRIEZE are a family group who were once the Fridge Freezers. They perform best when Emma is doing the singing - but best is, as yet, still not that good - and has

nothing to do with their use of backing tapes and synths, and everything to do with a lack of melody and tunefulness and poor presentation. That brings us back to Colonel Gomez - another family group, featuring three brothers - who are also not the most tuneful and melodic of bands, but they do know how to put it across. Having had to sit through so many heavy metal bands in the competition even the judges who didn't share Marc's sympathy for the genre all agreed that it was a good thing that at least one of them got into the final. It was a pity perhaps that the BAR HILL BILLIES will not also be introducing some Bluegrass into the final - they certainly got a big cheer in their heat. Their lack of originality however had to count against them - as did their use of a heavy-handed drummer, even one as good as Keith Pilsen; it just didn't fit the music.

The great thing about the final is indeed the variety of bands that are in it - the six heat winners are joined by highest scoring runners-up; Double Yellow Line and Port In A Storm. I wouldn't like to predict the winners - and thankfully I won't be a judge in the final. In a one-off competition like this, in a place like the Guildhall, anything could happen on the night. Of course in many respects it's unfair, and it's precisely because one should not judge a band on one performance, record or tape (though of

course that's how the record companies and DJ's nationally have to do it) that I didn't want to be a judge in the heats. However, it has been a worthwhile experience for me - I hope it has been too for all the bands even if they didn't win. There's really no other way of running such a competition, and given the constraints - which applied equally to all bands - I think it was fair, and I hope what I've said here justifies that claim.

GRAEME MACKENZIE

MELBOURN ROCK CLUB

Fri 8 Mar:
GOTHIQUE

Fri 15 Mar:
MAMMATH

Fri 22 Mar:
SEDUCER

Fri 29 Mar:
RT'S WASP CLUB

Fri April 5:
COLONEL GOMEZ

Fri 12 April:
BORDEAUX

Fri 19 April:
DUMPY'S RUSTY NUTS

Fri 26 April:
LARRY MILLER

MELBOURN SPORTS & SOCIAL CLUB
THE MOOR, MELBOURN

THE BEST COMPLETE

AND COMPREHENSIVE

LIGHTING SERVICE

- DESIGN
- DIRECT HIRE
- INSTALLATION
- ROCK AND STAGE LIGHTING SPECIALISTS

D.LIGHTS
DESIGN

THE MANOR HOUSE, 1 GREEN STREET,
DUXFORD, CAMBRIDGE CB2 4RE

FOR THE BEST LIGHTING IN THIS AREA

CONTACT US ON

CAMBRIDGE (0223) 834212

ROCK 'N' ROLL HIGH SCHOOL

One of the most pleasing aspects of the First Cambridge Rock Group Competition has been the emergence of a number of hitherto unknown young bands. Four such combos hail from the Hills Road Sixth Form College, where, under the guidance of music teacher Rosemary Lane, pupils have been encouraged to develop their musical talents.

In heat one DOUBLE YELLOW LINE were the first to deliver their brand of Hills Rock, and they can count themselves unlucky, finishing runners up to The Detective. In the third heat the INCREDIBLE BEXLEY ONSLAUGHT EXPERIENCE were full of youthful exuberance and very entertaining, although perhaps they offered too many rock and roll parodies to convince the judges that musical integrity was uppermost in their minds.

On then to heat five, where we had two H.R.S.F.C. bands battling it out, not only against each other, but also against the Guildhall's appalling acoustics, which at best can be likened to that of a tube station. MONTREAL, from Hills Road, were the band standing at Platform One. Their opening set of heavy rock numbers was well presented and played. They have in Ian Docherty a stronger lead vocalist than similar bands that had gone before. Their third number "New Horizons" had a super riff, even if it was a sound of the seventies. "Danger Zone" also sounded dated - Deep Purple revisited? However, having seen them twice before it was evident they'd got it right on the night. Montreal drew generous applause from the audience, then kept their fingers crossed in hopeful anticipation.

I.B.O. EXPERIENCE



Aptly named SHORT STAY were next; they'd only been together for a few weeks, and their lack of match practice showed. Sounding very loose indeed they were in danger of degenerating into an incomprehensible dirge when they launched into "I'm Sorry" - not an apology for their performance, but an almost interesting song, with instrumental variation of flute and saxophone. Still overall their sound was far too sparse, and they looked unlikely to make progress in the competition.

BACKLASH also promised a lot more than they were able to deliver. An 8-piece outfit, 6 from H.R.S.F.C., they included two female backing vocalists who were seen but not heard. Backlash were the victims of a lousy sound mix and their own inexperience. They battled on bravely despite the problems. Their presentation was one area they'd obviously worked hard on. However, the Backlash didn't start here as the band were just not ready.

Next up we had ORLANDO, a rocking dance band with plenty of supporters to roar them on. Two days earlier they'd played at Coleridge Community Centre where they sounded very tight for a new young band, and looked good prospects for this heat. However, the Guildhall gremlins had it in for them, reducing their sound to an incoherent mess. A great pity. Although Orlando were not really original enough to command attention from the impartial observer, by the time they got into their last number, "Dance On You", their bunch of cavorting followers had threatened to dance on everybody in sight.

PORT IN A STORM come from Oxford of all places. They played an undistinguished set of covers and unknown (presumably their own) songs; "C'mon Everybody" seemed an inspired choice and went down well. In contrast their version of Gary Glitter's "Rock and Roll" sounded tired and lifeless. In any case, any band that makes derogatory remarks about the Boat Race ain't gonna get much sympathy in this place.

So then to the final analysis. The judges were, as always, seated high in the balcony at the back of the hall, where apparently the noise generated from the stage area is even harder on the ears than that suffered by the audience below. As the bands and their fans stood anxiously, compere Nick Barraclough strolled on to the stage to announce the victors. It was Short Stay; members of Montreal and Orlando, plus the Hills Road hordes (not another band) stared

in disbelief, probably feeling like the football team that had just lost a cup match on penalties. Even the non-committed looked bemused as Short Stay took the stage for a second time, greeted by a barrage of missiles and abuse.

As for the future of the Hills Road bands; Double Yellow Line have played one or two gigs to date, whilst the IBO Experience have recently been supporting some of the more established local bands around town and Montreal look ready to do the same. Backlash will need to put in a lot of work in order to fulfil their potential, which is probably greater than that of the other three acts. They may be a good bet for next years contest.

The results of this years competition are academic; achievements from H.R.S.F.C. usually are. Most of their band members stand a better chance of getting into Oxbridge than staying together and getting into the nation's pop charts. Ironically, the last Cambridge band, with a H.R.S.F.C. connection to reach the rock summit, did so by singing paradoxically "We Don't Need No Education" - clever boys Pink Floyd.

Paul Christoforou

**CAMBRIDGE
MODERN
JAZZ**
EVERY FRIDAY NIGHT - 8th 11
AT THE 'MAN ON THE MOON'
NORFOLK STREET (OFF EAST ROAD)

Friday 8th March: DISTRICT SIX.

Brian Abrahams, drums; Mervyn Afrika, piano; Russell Merman, guitar; Jim Dvorak, trumpet; Dill Katz, bass; Harrison Smith, saxes; Ruthie Smith, saxes & voices.

Friday 15th March: BOBBY WATSON.

'Jazz Messenger' Bobby Watson from New York is joined by Nick Weldon, piano; Andy Cleyndert, bass; Mark Taylor, drums; Guy Barker, trumpet.

Friday 22nd March: JEFF CLYNE QUARTET.

Jeff Clyne, bass, with Ric Morecombe, guitar; Terry Disley, piano; Nic France, drums.

Friday, 29th March: STAN SULZMAN.

Stan Sulzman, tenor; Peter Jacobsen, piano; Andrew Cleyndert, bass; Mark Taylor, drums.



The Lodge

24 Track Residential Recording Studio

Situated in the countryside not far from Cambridge on the border between Suffolk and Essex, this now famous and unique studio offers the best in terms of equipment, service and **value for money**. Whether or not you are a large recording organisation or an up - coming - self financed band, we are confident we can satisfy your requirements. We have taken great care to create a relaxed and cosy atmosphere in which to work and our engineers are experienced, helpful and interested.

In this day and age it has become common practice for much of the recording to be done in the control room which is why our control room is large. It is furnished with the following items of equipment :

CADAC Compact In-line Sound Console
36 inputs / 32 track routing [66 inputs for mixdown]
Voltage Controlled Sub-Groups [six] plus
Grand Master
Six / cue / echo / aux sends per channel
Four Echo Returns
Four Band Isometric E/Q
Quad Mix Buss

LYREC 24 track recorder (full remote)
LYREC 2 track
Sony PCM F1 Digital processors (3) with Sony C9 recorders
Walled in TANNOY Super Red Monitors
Microphones - ELECTROVOICE, SHURE, NEUMANN,
AKG, BEYER, CALREC

Outboard Equipment

4 Gates (Drawmer) - 5 Compressors (various) - 3 Digital Delay lines (various) - 2 Digital Reverberators (URSA MAJOR /YAMAHA)
Stereo Plate (EMT)

MUSICAL INSTRUMENTS

Yamaha DX7 - Yamaha C3 Grand Piano - Yamaha PF15 - DRUMULATOR - ROLAND GUITAR SYNTH GR700 and G707 with programmer - Mini Moog and many others.

RATES and TERMS

Day time packages beginning at 10.00 am. - 14 hour day = £200; 10 hour day = £160; 8 hour day = £144

Night time package; £100 for 9 hours starting at half past midnight. - Nighttime lock out fee = £60 (NOT available with the 8 hour package)

Accommodation for up to eight is available FREE with 10 & 14 hour packages. - Self catering - 50% of all fees will normally be required in advance, the balance to be paid on completion. - 2 inch tape hire available - All prices are exclusive of VAT.

For further information and **special deals** please contact Andy or Judy on [0787] 278111 / 278035

Katrina And The Waves - 314857
Julian Dawson/The Flood - 323158
Dolly Mixture - 355114
Hondo - 211371
Tranzista - 247802
Your Dinner - 210070/316211
Trux - 93 31550
Perfect Vision - 313564
Exploding Hamsters - 211992
Sheer Khan - 314772
One Night Stand - 314772
RendezVous - 245455
The Lonely - 351708
Frigidaires - 355568
Rover Boy Combo - 355702
Paul Edwards/In Parallel - 212352
The Detective - 68703
Mandy Morton - 351033
Toby Jug And Washboard - 240996
Holders Heroes - 860638
World's End Band - 246327
Su Lyn - 313250
Misbehaviour - 313297
Sahara - 68975
Dr. Skull - 322438
Stormed - 321885
RT's Wasp Club - 357495
Fax - 68850
Goblin - 93 210878
Highway Express - 832664
Light Blues - 211424
State Of Mind - 316211
President Reagan Is Clever - 210343
The David And David Band
The Lovely - 276118
Talos - 0480 69747
Sancho Panzer - 94 663867
Corsair - 247327
David Speirs - 64543
De Gulpa Twins - 276408
Fast Friends - 841420
Poet Painter - 823 4073
The Brink - 823 4073
TBA - 63885
Camera Shy - 823 3816
Real To Real - 93 50271
Double Yellow Line - 359881
Montreal - 246045
Incredible Bexley Onslaught Ex. - 842908
Backlash
Short Stay - 350200
Colonel Gomez - Ely 740900
Jailbreakers - 64532
Orlando - 811053
1799 - 248801
Tyrade - Huntingdon 216660
The Deviance - 60124
D Notice - 246269
Strange Brew - 242172
Hazard - 358888 x2383
Studio 33 - 811072
The Claim - 352340

Stax Cadillacs
Doctors And Nurses - Huntingdon 213438
The Frieze - 276408
Chris And Paul - Bedford 853414
Between The Lines - 892736
2 The Limit - 845026
Wigsville Spliffs - 94 730094
Cri De Coeur - Caxton 467
Giant Mice - 7099 25757
Safety Valve - Huntingdon 51490
Private Line - Huntingdon 73758
32/20 - Oundle 72118
Gothique 93 80926

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
Skysound - 358644
Cheops - 249889
Cambridge Rock - 316091
Fuzzy - 870651

RECORDING STUDIOS

Spaceward - 9889 600
Kite Studios - 313250
Cheops - 249889
Skysound - 358644
School Hse Studios - Bury St Eds 810723
Stable Studios - Ware 871090/870520
The Lodge - Clare (0787)27811/278035
Metronome Studios - Chateris 3949

VIDEO RECORDING

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

BARS

Outside Bars - 9889 607
Cam Bars - 60340
Outside Inns - 353493

PHOTOGRAPHY

Lowlife Photography - 321260

VENUES

The Alma - 64965
Burleigh Arms - 316881
Guildhall - 358977
Sea Cadet Hall - 353172(evenings)
CCAT Canteen, Batman, Theatre - 312518
Man On The Moon(Jazz)
Golden Hind; Rob Roy(Folk)