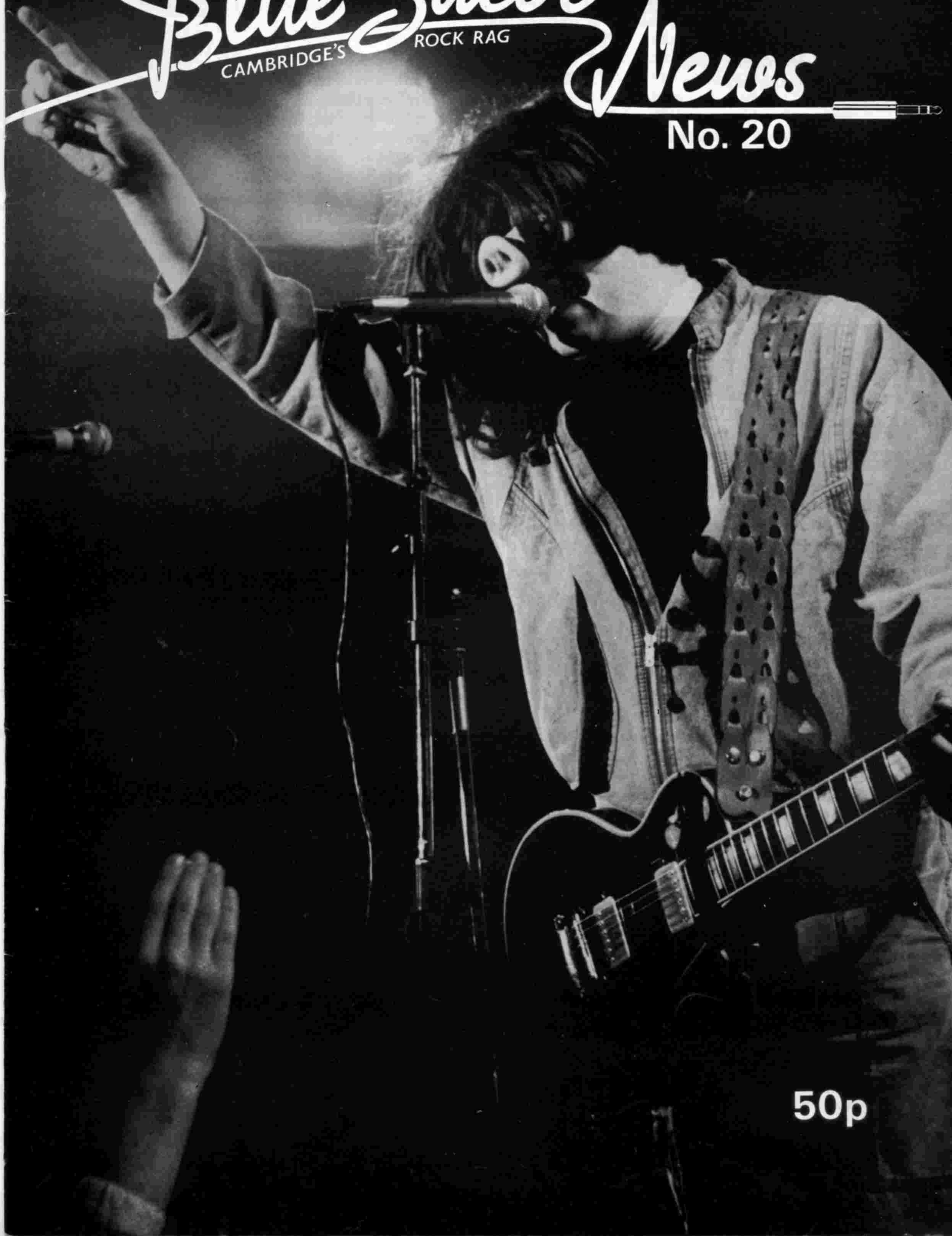


# Blue Suede News

CAMBRIDGE'S ROCK RAG

No. 20



50p



# Blue Suede News

CAMBRIDGE'S ROCK RAG

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Cover: Colonel Gomez, by Chris Hogge.

## WHITHER NOW?

First the good news. The Cambridge rock scene is flourishing as never before - despite not only a continuing shortage of venues, but in fact a concerted attack on our few existing ones. A certain Liberal Councillor seems bent on emulating his Tory colleague's vendetta against The Alma by trying single handedly to close down the Boat Race and The Trolley Stop. So far he's succeeded with the former (temporarily only, we hope) but may find his work cut out at the latter, which is in the hands of a very experienced musically orientated company - and good luck to them. But, as I say, despite all that, the scene is flourishing, with an almighty surge of exciting new, young bands playing mighty fine raw rock 'n' roll in a range of styles that encompass reggae, surfin', psychedelia, punk and beat. If you're depressed at the charts, and think we're due another 1963 or 1976 well stop watching the box and listening to the radio and go down to the Burleigh or the Midland - and, if you're lucky enough to catch The Herbs, The Nimrods, The Kildares, Stormed, Dr. Skull or a few others you may in fact find it's already happening; just where it did before, live, in the pubs and clubs. Given all that you can imagine how excitedly I look forward to writing the annual guide to the Cambridge scene for next month's "freshers' issue". But, will there be a next month's issue of BSN?

Well, with your help there will be. Though the bad news is that BSN is struggling commercially, your response to its content and its role in the musical life of the city(s) which I have rather concentrated on to the neglect of the advertising revenue and the distribution, makes me confident that we can struggle through. You, the readers can help by making sure every interested party buys the mag - and maybe arrange for your local newsagent to stock it? You, the musicians, can help by perhaps offering to do a benefit for BSN. Certain bands are always willing to do benefits - and to people like The Frigidaires, Stormed, The Herbs, Strange Brew (and, yes, even Vanishing Point who write to upbraid me - from Leeds mark you - for not doing enough for the Cambridge music scene; and especially for not writing them up after they did a benefit for the mag) many thanks indeed. I am always loath to ask people to do benefits, especially if they have done them before, but I fear without your assistance any sort of BSN, let alone the expanded issue of late warranted by the expanding music scene, looks unlikely to last long. Even better of course if you could all go out and persuade somebody to advertise in the mag then our problems would be over.

Finally, and just to emphasise the good news, I'm pleased to announce that the Second (and hopefully Annual) Cambridge Rock Competition organised by the City Council will take place in January. Following the immense success of the first we expect a lot of entries so we will only be accepting the first 36 to apply. Entry forms will be available in even more places than last year from a date yet to be announced. So if you're interested get yourselves together now and watch out for the announcement of that date - it'll be on The Radio Cambs Rockshow, in the CEN and CWN and in the next issue of BSN, which will be out in the first week of October - we hope.

Observant readers will notice that the magazine's address has reverted to its previous one - hopefully only temporarily. Even the less observant will notice the reduced typeface I'm experimenting with on a couple of pages. The next issue may be entirely in it - it's smarter and more economic. Copy for the next issue may be handed in to the reception at Radio Cambridgeshire until a new address is announced - but make sure it is addressed to GRAEME MACKENZIE, not to BSN or The Rockshow, to ensure it gets in the right pigeonhole.



# NEWS

ANDY'S RECORDS have opened their new Cambridge Superstore in Fitzroy Street by the Grafton Centre. It replaces the Mill Road shop and The Beat Goes On - which has the upper floor for an even better selection of Oldies and Second-Hand bargains. The main shop stocks £120,000 worth of records, video and compact discs (which feature classical as well as rock releases).

THE BIBLE are THE HOLY GHOST(S) who are also THE GEORGIA PEACH. For a band with so many names (watch out Transzista - you've got competition on the name front) they are a remarkably small outfit, being in fact just Boo and Tony Shepherd. They're also remarkably good!

JANE EDWARDS will be singing with Mark Graham's new band - a little trio that has grown with every piece of news so it may now rival SITFO in size if not in sound. See it at the Alma sometime soon.

ANDY METCALFE has left Robyn Hitchcock And The Egyptians to join Squeeze, and is back in America touring with them. He has been replaced in The Egyptians by Chris Cox, the original bass player in Telephone Bill And The Smooth Operators. ROBYN AND THE EGYPTIANS will be touring the UK in the autumn, as will be KATRINA AND THE WAVES, following their massive tour of the USA - though they're unlikely to be seen in Cambridge, they will probably play Ipswich Gaumont and UEA at Norwich.

MATHEW SELIGMAN - ex Wave and Soft Boy - is currently playing with David Bowie, as he did at Live Aid.

THE NIMRODS are perhaps the most exciting and promising of all the current new 'trash/garage' young bands to appear in Cambridge. Combining the musicality of the Herbs with the attack of the Kildares they are not to be missed - and don't be put off by the fact that their singer and guitarist is called Neil Young. The rest of the band are: Tim Hazell, also on guitar and vocals; Mossy on bass; and Rhythmic Itch's Mananda Bashit on drums.

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ZOOM (Chris Wong of, above) reform for a one-off gig at The Mumford Theatre at The Tech on the 14th of September. Doors open 8pm, there is a bar and tickets can be obtained from Chris Wong at 68, Maids Causeway for £2. Support band will be Double Yellow Line. The band say that this is NOT a farewell gig; they are not together most of the time because of their separate college commitments, but intend to go on playing as a group in their holidays.

CHRIS MAITLAND of Zoom, amongst many others, may be working with PERFECT VISION! Yes the drum machine may yet be vanquished in favour of a human - yet, given Chris' many commitments - in addition to Zoom and One Night Stand, which he has now given up - he is currently working with Camera Shy and Excess Tempo (the latest name and version of Tranzista) as well as The Detective. Given all that we may not actually see Chris playing live with the Vision (!), but even studio work will prove interesting at a time when their live performance is so much more intense and enjoyable as they are.

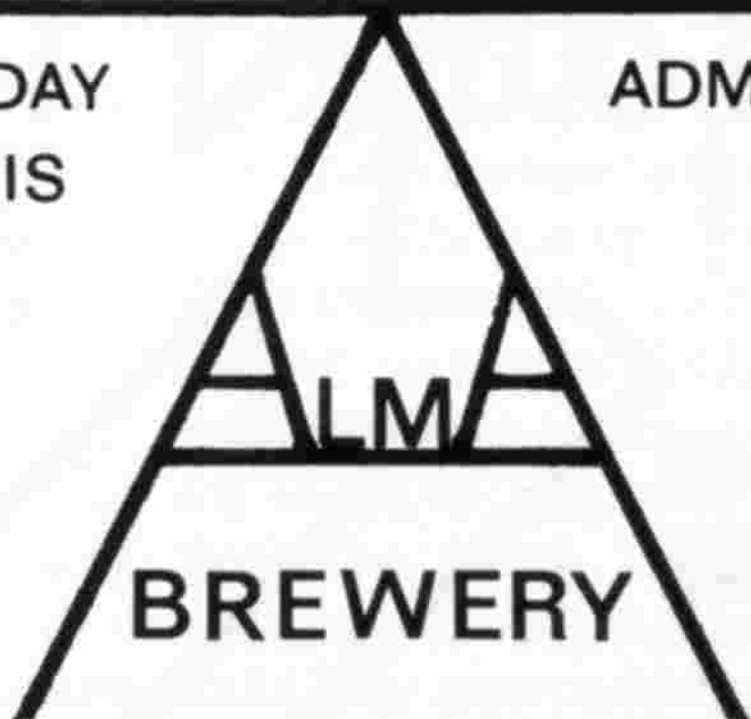
THE DEVIANCE, also soon to feature Chris Maitland, will be playing with Perfect Vision (and maybe President Reagan Is Clever) in support of JAMES at Huntingdon on September 29th in the afternoon.

R 'N' B SINGER required by RONNIE T's WASP CLUB - phone Tim on Cambridge 881249.

DOUBLE YELLOW LINE have parted company with guitarist Nick Maunder, following his success at A' Levels which means he'll be going straight on to University, and they are currently looking for a new bassist (Chris Wong is filling in on guitar whilst Ben Ashby converts to guitar, though he carries on on bass for immediate dates - I think!). They have also been looking for a keyboard player; for more details on these vacancies please phone manager Tim Cole on Cottenham 50405.

CAT CLUB: Fri. Sept 13 - PERFECT VISION + COLONEL GOMEZ + STORMED + DOUBLE YELLOW LINE + A.N.OTHER. £2.50. 8pm - Midnight.

THE RAIN PARADE will play at the Cat Club, in the Cambridge Guildhall, on Thursday October 17 + Jazz Butcher.

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



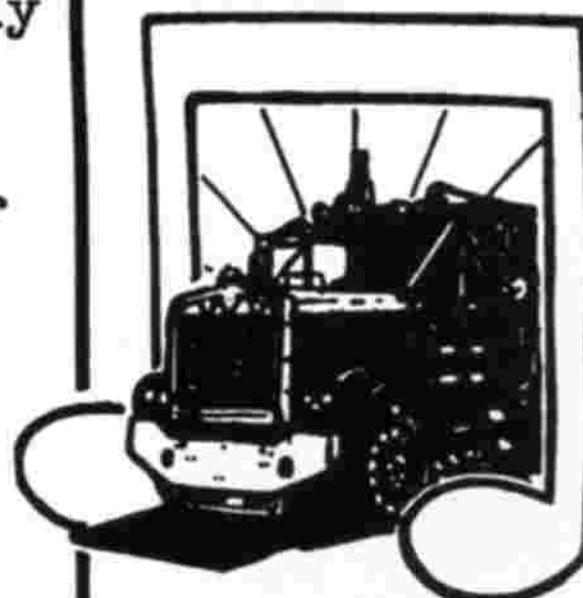
RADIO HEReward have at last woken up to the existence of a flourishing local band scene in Peterborough and throughout the area they cover - which includes, in theory at least, Cambridge. They incurred considerable criticism for their lack of activity in promoting the Hot Rock '85 Week to which they put their name, and seem to have been spurred into action by the success, both in covering that event and in general, of Radio Cambridgeshire's Rockshow. When I first went to Peterborough to pave the way for The Rockshow's first visit there, I was surprised at the scorn with which the local musicians regarded Hereward - and delighted at their pleasure in finding a local radio show that was actually interested in them rather than just in stars and discos. Unfortunately Radio Cambridgeshire has failed to follow up their advantage - the management couldn't find the resources (always assuming they realised the opportunities) while Trevor Dann hadn't the inclination to make the extra effort required in bringing a regular programme from Peterborough. Andrew Clifton has had to take to travelling to Cambridge every week to provide what input he is allowed to make - which in the circumstances is very valuable, but hardly equates with the 'drop in and see us' facility offered to the Cambridge bands every week. While that one and only other visit - at the time of the Hot Rock '85 event - garnered praise at the expense of Hereward at the time, it looks as if it may have been responsible for a reply that I fear Radio Cambridgeshire may not even hear, let alone respond to. I was hoping, under the banner of BSN and the Rockshow, to start a series of Exchange Gigs for Cambridge and P'boro bands which would have helped the magazine, the bands in both cities and the Radio Station in P'boro particularly - but the nature of Trevor Dann's Rockshow (which to a certain extent reflects the non-locally rooted nature of a BBC 'local' radio station) is not exactly encouraging to such ideas. I had thought Hereward even worse; perhaps I will have to change my ideas now. In the meantime I'm sorry to say that BSN alone can't afford to promote such gigs - at least not a series of them; though we may try a few odd ones.

Hereward's 'Rockshow' - and they admit it is based on Radio Cambs' pattern - is to be heard on Tuesday evenings on Steve Marsh's show. Two local bands are featured 'In Session' at 6.20 and 9.30, and Anne Johnson - manager of The Six, and Glasshouse promoter - presents "Band Grapevine" at 9.10pm, which is a news



and gig guide feature. You can contact Ann at her new address: 53 Radcliffe Road, Stamford or phone her on Stamford 65776 (evenings). Let battle commence - and don't let both 'local' stations forget that Community Radio is well on the way; what a challenge that will be.

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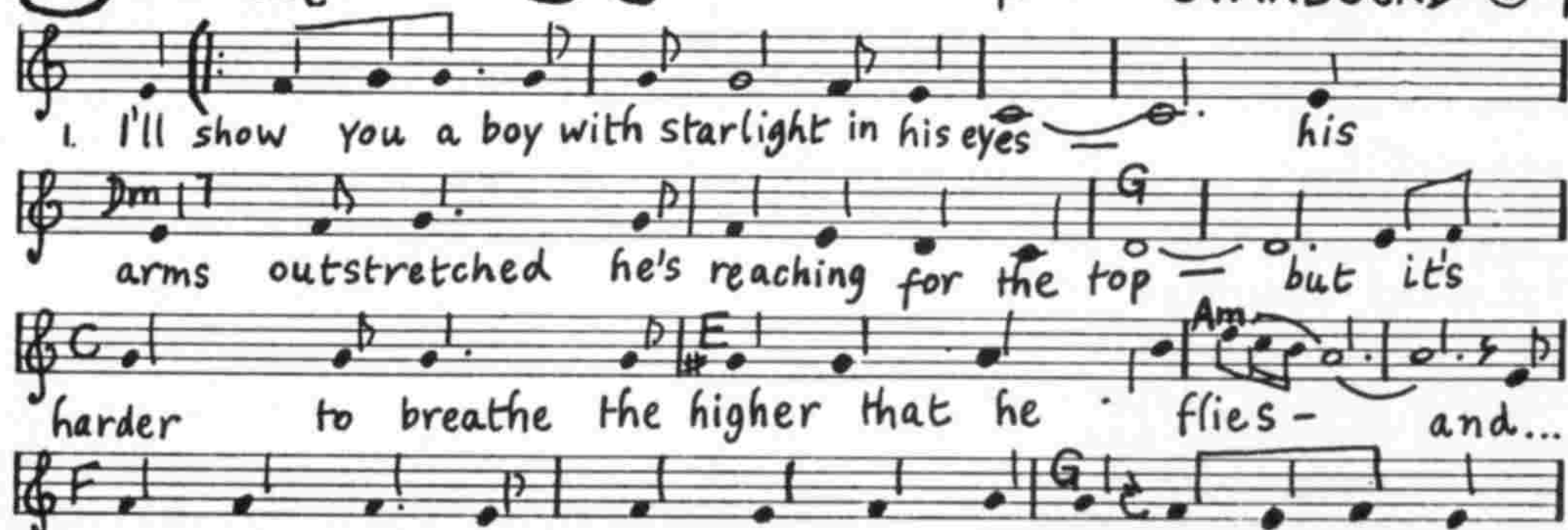
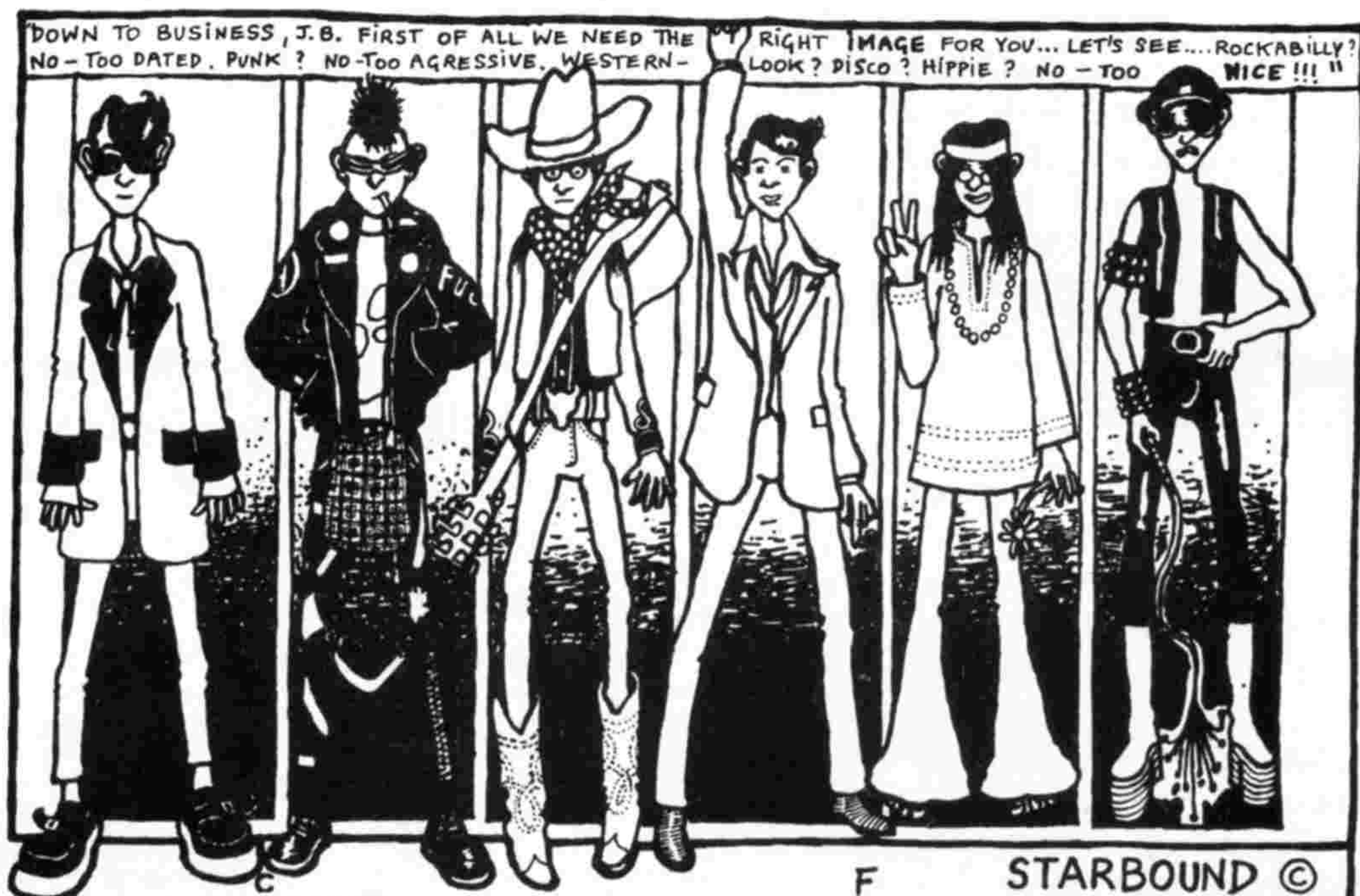
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# POPPING IN PETERBOROUGH

ANDREW CLIFTON

The Peterborough music scene is usually especially interesting at this time of the year. Regular performers and customers take their holidays, and landlords are more willing to book unknown bands. Most of these include students and school-leavers free to rehearse and - more so this year - the otherwise unemployed. If the young new groups bring along their own crowds, all well and good; and if they turn out to be incompetent and unpopular, well, who's to know? Bands that establish a reputation through the summer can then go on to secure profitable bookings for the run-up to Christmas; nobody will take a risk with a new band later in the year.

This summer the Davison-Woods Band has been particularly hit by members holidaying; Energy are touring Ireland and Legend have had to find a replacement for vocalist Bob Banks (they surprisingly acquired Chris Smalley just as he and other ex Canada members were about to launch Tour De Force). Also two groups started successfully last summer, The Madcap Laughs and Watt The Fox, have been seeking new bass-players.

Three of the bands who have been busy over the last month or so have close links with one of last summer's contenders, TRANSMISSION. This comprised Steve Crosby (drums and vocals), Louise Whitehead (bass) and Mark Randall (guitar) plus a saxophonist who stepped in and out of the audience as required. Transmission was barely a competent band, but an almost naive enthusiasm and aura of goodwill on stage secured them gigs and a following at least until the autumn.

I had heard that this band had changed its line-up, played a few gigs as The Burning and were now due to perform at The White Lion as DESIRE IS DEAD (taken from D.H. Lawrence; another The Burning had been favourable reviewed in the music press). The gig was made into quite a variety show by the addition of ranters THE BIG J and MR. LOCKUP and comedian PETE ELDERKIN. The Big J (Jannine Booth) only managed a few poems before she was jeered off. I felt pleased to recognise her poems, until I realised I had never heard her before. That seems to be a major problem with ranters nowadays: looking to other poets for the appropriate form is understandable, but

too many ranters are copying content (e.g. Thatcher, 'The Sun', stereotyped middle-class middle-aged males etc.) instead of looking to life for inspiration. Some of the selection in Janine's fanzine (BLAZE 5, 30p + s.a.e. from 22, Church St. Alwalton. P'boro PE7 3UU) does however suggest a wider talent, and she has received more bookings across the country, including one supporting the likes of Spear And Destiny, The Faith Brothers and The Men They Couldn't Hang at the Southwark Park Free Festival.

Mr Lockup was better received as he took himself much less seriously. His poems were funnier, but equally derivative. Pete Elderkin told a mixture of jokes so old that I could remember hearing them when I was at school, and so sick that one felt ashamed to even smile. Having these three on was a change though, and an idea worth encouraging.

The initial surprise about Desire Is Dead is that Steve Crosby neither drums nor sings but plays rhythm guitar. Once again Louise plays bass - much more confidently nowadays - and they are joined by Colin Morgan on keyboards, Dean Nicholls on vocals, and a drum machine. Their strongest influences seem to be Sisters Of Mercy and Joy Division. Their performance at The White Lion was static, only Dean being occasionally animated (I tell a lie! Steve did rouse a cheer by thrashing at some percussion) but his vocals were rather muddy that night. As a result the set dragged. Fortunately when they supported Vanishing Point at The Glasshouse a few weeks later the PA was better so that we could appreciate how inventively macabre the lyrics are. Also at the Glasshouse Colin had to play keyboards at the front of the stage and, finding himself with embarrassingly long periods with nothing to do, took the logical step and danced with the audience.

Desire Is Dead have picked up much of the kind of art-punk audience Plastic Heroes had earlier last year. I recently saw THE HEROES, as they now call themselves, and can confirm what Graeme indicated last issue: they have ditched most of their unconvincing doomy avant-garde material, have recognised their U2 phase as a quick-to-be-forgotten aberration, and are now writing and



performing out-and-out disco pop. They have rapidly gained the audience to match and, judging by the new material such as the ironically titled "No More Dancing", have at last found their niche. But, too late?

THE PLEASURE HEADS have gone through an unusual phase too. Unable to gain bookings anywhere they picked up their acoustics and played at the Botolph Arms Folk Club, twice. Yet over the past weeks they have become so popular that they can choose where to play. I first saw the Pleasure Heads in mid-June and, partly through chance, have seen them three times since. At The Peacock they were preceded by comedians Jools and Baines who showed us how to do the Uncle Joe, a dance performed by older relatives at wedding reception discos.

A video was being made and the Pleasure Heads made a corny dramatic entrance. Once again there was a shock of recognition: Dean Nicholls was on drums and Pete Elderkin on vocals (although they swapped jobs from time to time), and Mark Randall played guitar along with Andrew Donovan (rhythm) and Pete Herron (bass). They sound like a funny version of Nick Cave And The Bad Seeds. There is

a lot of the currently trendy southern states gothic in their set which includes "Sarno Fever", "Truth Merchants", "(We Are) The Pleasure Heads"; an inspired choice of cover in "Heartbreak Hotel", and "Swamp" which builds up menacingly to a long silence followed by Dean and Mark suddenly screaming and diving into the audience. Both group and audience enjoyed going over the top in front of the video camera, the guitarists running through their heavy metal poses and a row of girls screaming in mock-adulation at the front.

Although the emphasis of their performances is on fun and humour, this is not to say that the Heads are stupid. They take their music seriously and it needs considerable planning and self-control to keep a balance and avoid toppling into the boring silliness inflicted by, for example, the brief two vocalist line-up of Vanishing Point on the Glasshouse audience last year. The Pleasure Heads have also built up a rapport with their fans by dressing up differently for each gig. At the Peacock they wore Pleasure Head T-shirts bearing gormless cartoon faces and the audience

4,000,000 TELEPHONES





the regalia of positive punk; at the Stafford Hall gig they confused us all by donning dinner jackets, but at the Glasshouse they and their friends wore Roman togas (well, sheets). This they performed to the hilt as a farewell gig, but invited us to see a new cowboy band at Hickory's later in the week. Needless to say, The Pleasure Heads and their fans turned up suitably attired.

At the Glasshouse they were an inspired choice of support band to Lincoln's 4,000,000 TELEPHONES who share many of the Head's ideas of presentation, but are older and more experienced although still self-consciously avant-garde. They show a considerable Talking Heads influence; "Salt" for example, could easily be an out-take from "Fear Of Music". Most of their songs are introduced by collages of taped speech which are both amusing and disturbing; but these could perhaps be integrated into the songs themselves with increased technology or practice. Their material is distinctively and imaginatively arranged through varied use of music tapes, drums, electronics and percussion, and full of choppy but danceable rhythms from the guitars. Even though the Telephones had performed until the early hours of the morning in Lincoln and looked as if they had slept in their dark suits, they put on a frenetic but professionally polished show that lunchtime, and I really do hope we see and hear a lot more of them in Cambridgeshire. And surely someone will snap them up for a recording deal soon.

The Pleasure Heads were bottom of the bill to The Circle and The Housemartins at Stafford Hall, a community building in the shopping centre of the Westwood district of Peterborough. Standing waiting for a taxi afterwards, surveying the deserted rows of shops and large empty dimly-lit car park, I could see why only a small crowd was attracted to the venue.

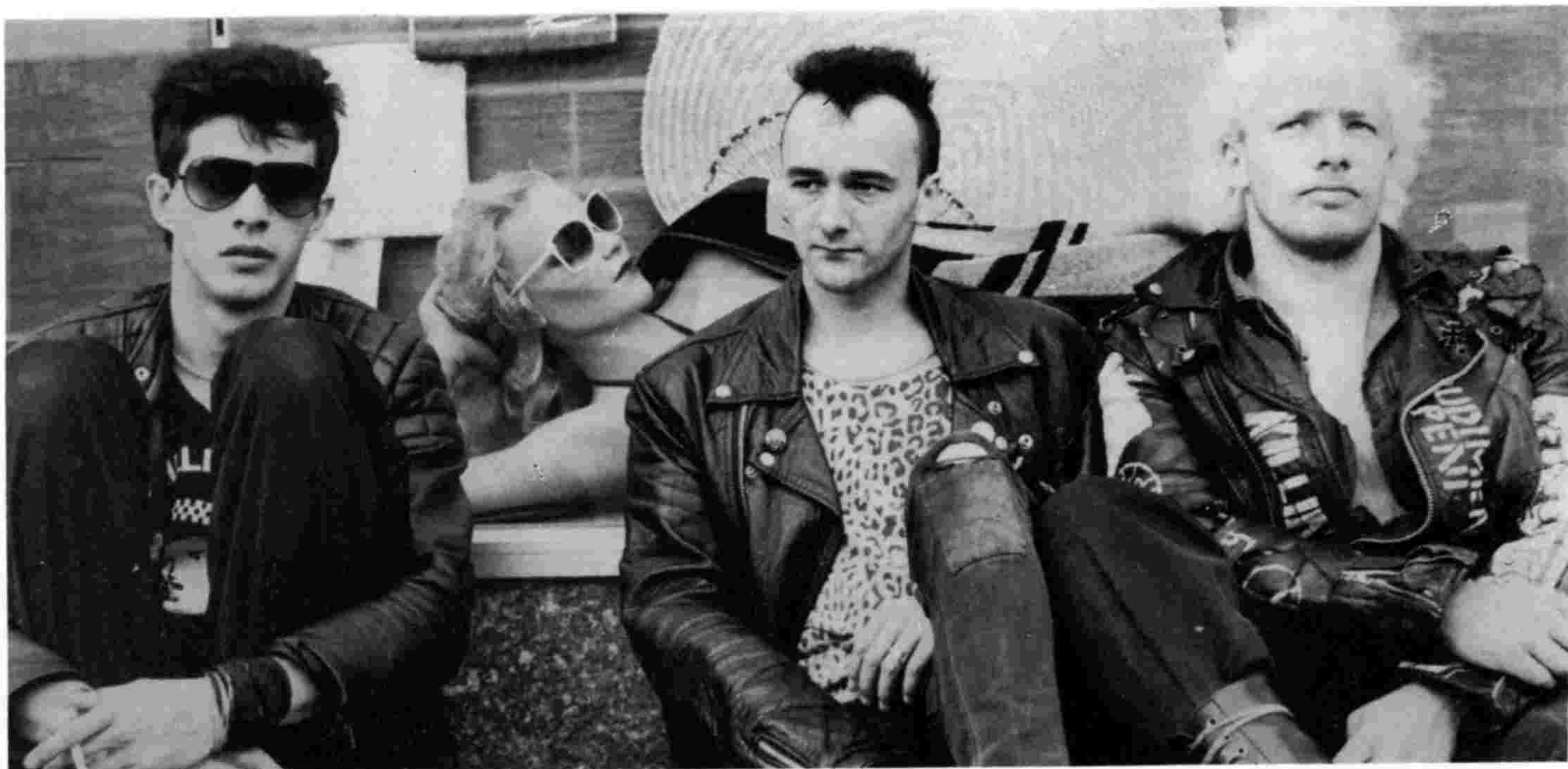
Since I last reviewed THE CIRCLE they have become a much tighter band, but unfortunately they have also lost keyboardist Tim Betts. His departure has left a gaping hole in their sound. The other players - Steve Crosby (drums this time); his brother Darren, a.k.a. Mr Lockup (guitar) and Andy Mills, a.k.a. Snake/y (bass) - have not adapted to fill the space, probably waiting for singer James Keys to buy a keyboard. Normally one would expect the guitarist to become solidly rhythmic in such a situation, but Darren's style consists of brief clusters of picked notes or

occasional strums on a barre chord with substantial silences in between. This situation also highlights the verbosity of many of their lyrics; without the colouring and interest of the keyboards these songs pall after a few minutes. Perhaps when James takes on keyboards as well as vocals they will be pruned through necessity. For further information about them, The Circle is one of two bands (the other being The Neurotics who played a storming set at The Glasshouse in June) featured in Blaze 5.

The Stafford Hall event was an exchange gig, the intention being that The Circle will play in The Housemartin's home town of Hull later in the year. Even though circumstances dictated that THE HOUSE-MARTINS had to use some borrowed equipment, their quality was immediately apparent. Just as well, because as they set up a group of skinheads started abusing them for their sportsjackets and shoulderbags, and some of the audience thought it prudent to slip away. The Housemartins opened with "Baby Drop Down Dead Tonight" which quietened the hecklers very quickly. They proceeded onto socio-political songs which were in the spirit of The Neurotics, judging by recent interviews with them that I've seen (not in Blaze 5!), would like to do. I was particularly impressed by Paul Heaton's seemingly effortlessly expressive vocals, and then in the encore the whole band performed a riveting acapella version of a gospel song, "Joy, Joy, Joy Down In My Heart". They were called back for more encores by the regrettably small audience, not least of all by the skinheads who loudly adjudged them the best group they'd seen.

Over the eighteen months or so of its existence the Peterborough Unemployed Musicians Co-operative has not had as much impact on the local scene as one might have expected, but matters have definitely begun to look up recently. The recording studio being built at the swimming baths will be available for bands to rehearse at, as well as record; and the Co-op has promoted a couple of events headlined by The Frantix at Hickory's, where it also hopes to put on a series of gigs in September. Hickory's seems an unusual choice as it was opened last year as an upmarket 'restaurant club' with lounge suit dress restrictions; but recently it has opened itself up to an interesting variety of events. It was going to be the venue for the Rain Parade, which would have been ideal as the decor emulates the





ballroom of a Confederacy mansion. Behind the stage is a mural of a Mississippi steamboat. As I mentioned earlier, The Pleasure Heads entered into the spirit of things by dressing as cowboys.

On before them were THE DETOURS and MFI. The former were a young trio, augmented by keyboards on some songs. They played competent covers of late '70s punk and new wave as well as some originals inspired by the same. Their playing did tend to plod on slower numbers but they showed unusual confidence for lads performing only their second gig.

MFI seemed a more experienced trio, but I much preferred their bass-player's John Otwayish delivery to the guitarist whose shouting the PA could not really cope with. Half-deciphered titles and phrases of their songs hinted at some perception and a sense of humour on their part, but it was hard to tell. For some of the time I felt that their sound was spoilt by using a semi-acoustic guitar. Indeed, I considered that this was their major weakness and had already decided this would be central to my review when he broke a string and borrowed a solid-body. It sounded far worse! Oh well...MFI should be worth a second look after they have gained a few more gigs' experience.

Headliners THE FRANTIX have been gigging regularly quite recently. It is important that they should be seen to succeed as they are in a way the flagship of the Musicians' Co-op. Since his Flux Records fell victim to the Pinnacle distributors bankruptcy, Andy Frantic has put his energy into the Co-op and, according to the people at Step One - the Council's unemployment aid organisation - he has made all the difference. Indeed,

#### THE FRANTIX

several councillors were at Hickory's to witness the progress made. Although Tin Tin on guitar and Jake on drums wear the trappings of Oi/Crass punk, The Frantix too are inspired by the poppier end of the punk spectrum. Covers included Generation X and Ramones covers, The Jam's "A Bomb In Wardour Street" and - as with the other groups that night - "Teenage Kicks" by The Undertones. Some of their own material is what they call 'girly love songs', but it also includes political songs, three of which are featured on their cassette "Bloody Pop Stars". This has a guest appearance by Les Woods, of Davison-Woods, and is selling extraordinarily well for a tape.

Despite the aforementioned influences "Bloody Pop Stars!" sounds quite contemporary. I think there is an increasing tendency to look back to '76/'79 with this different perspective. Hardcore punk, with its roots in the Pistols and early Clash thrashes, seems to have gone as far as the minimalists can take it, and positive punk seems fast approaching the death of a decadent form. Now the influences on punk are the groups that preferred the 'new wave' tag. Recent visitors The Gunslingers sounded much like the New York Dolls, albeit tired and uninspired, and played the Flamin Groovies "Shake Some Action"; as did The Neurotics - only they called it "Take Strike Action"! Jon Lewin was even telling me he sees the influence of Glen Matlock's Rich Kids in fast-rising Peterborough band His Wife Refused. It is possible that the return of 'guitar bands' to the charts will be via this route rather than the much-touted late-'60s influenced American way.



# HILLS ROAD SCENE 1981-85

DOUBLE YELLOW LINE ARE PROBABLY THE TOP BAND TO COME OUT OF HILLS ROAD IN THE LAST FIVE YEARS. THOUGH MY PERSONAL TASTE LIES ELSEWHERE, THEY GIG A LOT AND THEY'RE GOOD. AS ZOOM GANG, THEIR GETTING BETTER ALL THE TIME.

**DOUBLE YELLOW LINE** NOV 83- PRESENT  
WERE CALLED ZINC FOR THE FIRST MONTH. CHANGED TO D.Y.L. WHEN SIMON, WALKING DOWN JESUS LANE WITH THE BAND, TRIPPED AND FELL IN THE GUTTER AND SUGGESTED THE PRESENT NAME. HAVE PLAYED MANY GIGS INCLUDING STRAWBERRY FAYRE 86, SUPPORTING THE ENID AT THE MARQUEE AND HILLS ROAD THREE TIMES. ANDREW BROOKE ONLY PLAYED TWO GIGS ON TRIAL AND WAS NEVER A FULL TIME MEMBER. RECORDED A DEMO AT THE LODGE IN DEC 84. THE ONLY TREE CONNECTION THEY HAVE IS A GUEST APPEARANCE BY CHRIS WONG AT HILLS ROAD IN 1984.

ANDREW BROOKE	NICK MAUNDER	BEN ASHBY	SIMON BISHOP	CHRIS WILLIAMS	CHRIS WONG
KBDS	GTR/KBD	BASS	DRUMS	VOC	GTR

ONE NIGHT STAND, I FELT WERE UNLUCKY IN HEAT TWO OF THE ROCK COMPETITION TO COME SECOND TO THE ROVER BOYS. I HOPE THEY'LL BE MORE LUCKY IN NEXT YEARS COMPETITION.

**ONE NIGHT STAND** MAR 83- PRESENT  
I COULD HAVE CHOSEN ANY OF THE OTHER BANDS CHRIS MAITLAND PLAYS IN BUT O.N.S. MAKE GOOD CONNECTIONS AND THEY'RE A NICE BUNCH. THIS LINE-UP ORIGINATES FROM THE AXE BAND, PHIL BROWN IS THE ONLY ORIGINAL MEMBER. THEY'VE PLAYED AT THE BURLEIGH, THE MANCHESTER ARMS IN ST IVES & THE SCARLET AMPERNE IN HAV-ERHILL.

**THE PRESENT DETECTIVE**  
ROB BAYLISS THROUGH OTHER PROTECTS ARRIVED AT THIS LINE-UP IN WHICH HE PLAYS EVERYTHING OTHER THAN DRUMS. LIVE HE USES BACKING TAPES FOR BASS, KBDS AND GTR.

ANDY BROWN	PHIL BROWN	TIM MAITLAND	CHRIS MAITLAND	ROB BAYLISS
GTR	VOC	BASS	DRUMS	VOC/GTR/BASS/KBD.

## FAMILY AFFAIR

A VERY AMBITIOUS LINE-UP FORMED BY ROSIE LANT. CAN THEY PHYSICALLY PLAY AT THE BURLEIGH. I'VE HEARD THEM PRACTISE AND THEY PLAYING COVERS. COLIN DEPUTISED FOR DAVE FOR THE LAST MONTH.

COLIN STEARN	DAVE CHAPMAN	ROSIE LANT	KATE ROSS	SUE BRIDGEMAN	MARK PAGE	CHRIS WONG	BARNABY SHEPHERD	NICK ZOLL	MATT CLEMENTS	LUI DIMARTINO	BEN DRUM
DRUMS	DRUMS	VOC	VOC	VOC	TPT	BASS	SAX	GTR/VOC	KBD	GTR	DRUM

## APRICOT SILK

OCT 83- FEB 84

ONLY PLAYED ONE GIG, AT HILLS ROAD, WHEN, ON THE DAY, THEY HAD FOUR DIFFERENT VOCALISTS IN THE SPACE OF EIGHT HOURS. ALBERT WAS THE ORIGINAL VOCALIST BUT ON THE DAY, THEY FELT HIS VOCALS DIDN'T FIT THE MUSIC. A GUY CALLED TANK WAS AUDITIONED BUT WAS NO GOOD. ANDY CLARK WANTED TO SING ONE SONG BUT WASN'T CAPABLE OF IT. IN THE END IAN SANG ALL THE SET IMMEDIATELY AFTER THE ANON'S SET, EXCEPT FOR ONE SONG WHICH ALBERT SANG. BETWEEN FEB 84 AND JUNE 85 GOBLIN FORMED BUT DIDN'T GIG.

ANDY CLARK	STEWART CLARK	IAN DOCHERTY	ALBERT RADZIS-ZEWSKI	RICHARD TOFTS	FRASER SMITH	CHRIS BEANE
DRUMS	GTR	VOC	VOC	BASS	KBD	KBD/B
CC.A.T.	WATFORD POLY		TACTICAL		LEFT.	

AFTERSNAVE

GOBLIN AREN'T IN THIS TREE BECAUSE THEY DIDN'T GIG, AND THEY WERE CRAP. THE LINE-UP WAS IAN DOCHERTY - VOC, ANDY CLARK - DRUMS, STEWART CLARK - GTR, RICHARD TOFTS - BASS AND CHRIS BEANE - KBD. MANY A SHITTY PRACTISE AT THE HOLE IN THE GROUND BY THE NAME OF SKY SOUND STUDIO. I GUESS MONTREAL EVOLVED FROM GOBLIN BUT IT DIDN'T SEEM LIKE IT AT THE TIME.

## MONTREAL #1

JULY 84- JULY 85

FORMED BY CHRIS BEANE WITH HIGH HOPES OF GETTING SOMETHING DONE! THEY'VE PLAYED TWICE, HILLS ROAD TWICE, COVERIDGE C.C., CENTRE AND BUCKINGHAM COLLEGE OF H.E. FIFTH HEAT OF THE ROCK COMPETITION. THEY TWO DEMO TAPES AT METRONOME STUDIOS WITH SIX SONGS CALLED "RELATIVE INTERPL" OTHER WITH ELEVEN SONGS TITLED "SUBDE" SHOULD BE AVAILABLE ON CHROME CASS THREE WEEKS TIME.

BARNABY SHEPHERD	RHYS WILLIAMS	RICHARD TOFTS	IAN DOCHERTY	CHRIS BEANE
SAX	GTR	BASS	VOC	KBD
	LEFT			

## MONTREAL #2

AUG PRESENT

DAVE JOINED A FEW DAYS AGO. SEE MELBOURN S+SC AND THE BURLEIGH

DAVE ROTHWELL	RICHARD TOFTS	IAN DOCHERTY	CHRIS BEANE
GTR	BASS	VOC	KBD

## BACKLASH #1

OCT FEB

FORMED BY PETE HAZELWOOD AND MO FIVE OF THE ROCK COMPETITION AND LACK OF PRACTICE AND EXPERIENCE

SHARON DAVIES	KAREN GARNER	ED BIRD	PETE HAZELWOOD
VOC	VOC	VOC	DRUM
LEFT	LEFT	LEFT	

ROB BAYLISS USED HIS BACKING TAPES TO GOOD EFFECT IN WINNING THE FINAL OF THE ROCK COMPETITION. HOWEVER, DESPITE HIS EXCELLENT SONG-WRITING HE IS TOTALLY INACCESSIBLE LIVE. THE BIG DIFFERENCE BETWEEN PLAYING IN FRONT OF FIVE JUDGES WHO ARE TRYING TO BE OBJECTIVE, AND A CROWD WHO AREN'T IS SHOWN VERY CLEARLY BY THE RESPONSE HE GAINED AT THE BURLEIGH AND THE ALMA.

A BIG THANK YOU TO ROSIE LANT, HEAD OF MUSIC AT HILLS ROAD, WHO HAS BEEN AN INSPIRATION TO US AT HILLS ROAD AND PROVIDED TRANSPORT ON MANY OCCASIONS TO HELP US. WITHOUT YOU, ROSIE, NOT MUCH WOULD HAVE HAPPENED THIS YEAR... CHEERS.

## BACKLASH

BACKLASH REALLY HILLS ROAD GIG. DELIC ROXY MU PETE LEFT TO JO

JULIA STRICKLAND	PETE HAZELWOOD
SAX	DRUM

## BACKLASH

PLAYED IN A THEY REACHED TOTAL ONE



# SUNSTONE

JULY 83 - MAY 84

WI WAS BROUGHT IN BY COLIN AS A REPLACEMENT FOR MARK. OPENED AT HILLS ROAD IN 83, THEIR ONLY GIG. THE AUDIENCE REACTION WAS, AS WI REMEMBERS, WIERD. "WHEN WE FINISHED OUR FIRST SONG EVERYBODY LOOKED SUPRISED. I DON'T THINK THEY EXPECTED ANYONE TO PLAY THE MUSIC WE WERE PLAYING ANYMORE." THE SPLIT CAME WHEN CHRIS AND WI COULDN'T AGREE ON A MUSICAL DIRECTION.

I'VE GOT NO IDEA WHAT THE MEMBERS OF FINAL SCREAM DID WHEN THIS LINE UP SPLIT. ANYONE OUT THERE KNOW?

# THE FINAL SCREAM #4

SEPT 83 - JUL 84

DAVE MIDDLE MOVED TO VOCALS A LA PHIL COLLINS WITH GENESIS. HE FRONTED THE 13TH CHIME BEFORE HE JOINED SHORT STAY. THIS LINE-UP (I THINK THE LAST ONE) GIGGED AT THE CAT CLUB IN OCTOBER AND FISHER HALL IN JULY. THEY HAVE THE DISTINCTION OF RECORDING A SINGLE ON THE CARNAGE LABEL, BUT IT WAS NEVER RELEASED.

1984 - WAITING STILL, THE INCREDIBLE BEXLEY ONSLAUGHT EXPERIENCE, MONTREAL, DOUBLE YELLOW LINE.

1985 - NEW SWIFT, DOUBLE YELLOW LINE, BACKLASH, MONTREAL

A HONOURABLE MENTION TO THE BEXLEY BOYS WHO DON'T APPEAR IN THIS TREE BUT DESERVE A MENTION CAUSE THEY'RE A NICE BUNCH AND VERY ENTERTAINING LIVE.

CHRIS BEAMENT KBDs/BASS COLIN STEARN DRUMS TOM BEAMENT BASS/GTR LUI DIMARTINO GTR/VOC

RICHARD BEESLY DRUMS JOHNNY RICHARD BASS ROBIN TAYLOR GTR DAVE MIDDLE VOC

TOM BEAMENT WENT TO BRISTOL UNIVERSITY AND SUBSEQUENTLY JOINED A GROUP CALLED FLIGHT 19.

COLIN STEARN ON SUNSTONE: "WE MUST HAVE BEEN THE MOST APOTHEIC BAND IN THE WORLD. WE DID ONE GIG IN ABOUT A YEAR AND SPENT MOST OF OUR TIME JAMMING AND GETTING SMASHED."

I DIDN'T WANT TO QUOTE MYSELF ON MONTREAL BUT THERE'S THIS SPACE TO FILL SO HERE GOES:-

"IT'S GREAT TO GET A BAND TOGETHER WHO GET ON WITH EACH OTHER REALLY WELL. WE HAVE A GOOD TIME AND TRY AND PLAY AS WELL AS WE CAN. BARNABY WAS WITH US FOR A MONTH BUT HE MADE US SOUND LIKE HAWK-WIND WHICH WE DIDN'T WANT SO WE SAKED HIM! SERIOUSLY HE WAS A GOOD SAX PLAYER BUT HE DIDN'T FIT. RHY'S LEFT BECAUSE HE FELT HE WAS STOPPING THE BAND'S PROGRESSION BY GOING AWAY FOR A MONTH HERE AND THERE SO BY HIS CHOICE HE LEFT. I HOPE HE'LL STILL MAKE THE ODD QUEST APPEARANCE HERE AND THERE. WE'RE NO LONGER A HILLS ROAD BAND BUT WE HOPE THERE'S STILL THE CHANCE OF PLAYING THERE. WE WERE GOING TO SPLIT-UP AT THE END OF SEPTEMBER BUT WE'VE CHANGED OUR MINDS AND HOPEFULLY WE'LL CARRY ON IN SOME FORM FOR ANOTHER YEAR AT LEAST."

CHRIS BEAMENT KBDs COLIN STEARN DRUMS

AUG 85 - PRESENT  
SEE THEM AT BURLEIGH IN SEPT.

CHRIS BEAMENT KBDs COLIN STEARN DRUMS

OCT 84 - FEB 85  
AND MORGAN HOLT. THEY PLAYED ONE GIG, HEAT AND WERE THE VICTIMS OF AN APPALING MIX, CHANGES WERE NEEDED AND WERE MADE.

PETE HAZELWOOD DRUMS SHAUN HAZELWOOD BASS MATT FINDLAY GTR/VOC LUI DIMARTINO GTR/VOC MORGAN HOLT KBDs

BACKLASH #2 MAR 85 - MAY 85  
I REALLY GOT THEIR ACT TOGETHER FOR THE GIG, PLAYING MUSIC IN THE STYLE OF PSYCHO-POXY MUSIC. JULIA STRICKLAND GUESTED ON SAX. PET TO JOIN THE ARMY I THINK.

PETE HAZELWOOD DRUMS SHAUN HAZELWOOD BASS MATT FINDLAY GTR/VOC LUI DIMARTINO GTR/VOC MORGAN HOLT KBDs  
JOINED ARMY.

BACKLASH #3 JUN 85 - JULY 85  
IN A TALENT CONTEST IN NEWMARKET WHERE REACHED THE SEMIS. BEN WAS GUESTING FROM ONSLAUGHT. I'M FAIRLY CERTAIN THEY'VE SPLIT.

BEN DRUMS SHAUN HAZELWOOD BASS MATT FINDLAY GTR ZAK JUSTIN VOC MORGAN HOLT KBDs

# SHORT STAY

JAN 85 - PRESENT

THOUGH NOT A HILLS ROAD BAND, THERE ARE SUCH HUGE CONNECTIONS, IT WOULD BE CRAZY TO IGNORE THEM. FORMED BY ANDY RIGBY AND PAUL LATCHFORD WITH THE ROCK COMPETITION IN MIND. DAVE MIDDLE CAME THROUGH OTHER BANDS AND AT THE MOMENT IS ALSO VOCALIST WITH VANISHING POINT. ANDY WESTWOOD CAME FROM STRONTIUM AND EUPHORIA. JAN PITMAN WAS A FRIEND WHO JUST HAPPENED TO HAVE A SAXOPHONE. (OVERTONES OF NIK TURNER JOINING HAWKWIND THERE.)

ANDY WESTWOOD GTR/FLUTE JAN PITMAN SAX/BONGOS PAUL LATCHFORD GTR/VOC DAVE MIDDLE DRUMS ANDY RIGBY BASS/VOC

# PARIS 409

APR 85 - PRESENT.

MORGAN AND PHIL WILLIAMS HAVE SINCE LEFT. THE THREE PIECE ARE NOW GETTING READY FOR GIGS.

STUART DAVIES GTR STEVE WOODMAN DRUMS PHIL WILLIAMS VOC PHIL REYNOLDS BASS

# HORIZON #2

JAN 83 - JULY 83

THIS LINE-UP LASTED LONG ENOUGH TO RECORD A DEMO TAPE THOUGH DUNCAN COULDN'T REMEMBER WHERE. SOUNDS LIKE IT MUST HAVE BEEN A REALLY MEMORABLE EXPERIENCE FOR THEM. GARETH NEVER PLAYED A GIG WITH THE BAND - HE OWNED AN 8-TRACK STUDIO, A LES PAUL, A STRAT AND A SAX; SOUNDS LIKE HE COULD HAVE BEEN USEFUL IF HE HAD STAYED. EVENTUALLY A SIX PIECE BECAME A THREE PIECE, SARAH WAS EJECTED BECAUSE SHE DIDN'T FIT IN. PLAYED NETHERHALL AMONGST OTHERS.

GARETH STEWART SAX/KBDs/GTR SARAH KEMP VOC CHRIS ROSS BASS TIM FANNING GTR/VOC DUNCAN MALETKA KBDs/VOC ALI BYWORTH DRUMS

LEFT JUST LEFT L.R.S.F.C. BASS IN LONDON JAZZ-FUNK GROUP.

WHEN HORIZON #3 SPLIT TIM FANNING JOINED THREE OTHER BANDS, ONE OF WHICH IS ALI ATTAINED GRADE 8 PERCUSSION AND IS NOW STUDYING MUSIC FULL TIME. DUNCAN IS INVOLVED IN SOLO PROJECTS AT THE MOMENT WITH SESSION MUSICIANS. I'VE HEARD SOME ROUGH TAPES AND THEY SOUND VERY INTERESTING.

# HORIZON #3

AUG 83 - JAN 84

RECORDED A DEMO AT STABLE STUDIOS IN HARLOW. MUST HAVE BEEN MORE MEMORABLE. GIGGED AT FISHER HALL SUPPORTING THE FLYING HEROS FROM COLCHESTER, AND ALSO SUPPORT FOR THE WOBBLY JELLIES AT CHRIST'S COLLEGE, THEIR LAST GIG FOR WHICH THEY CHANGED THEIR NAME TO LAUGHING SAM'S DICE.

TIM FANNING GTR/VOC DUNCAN MALETKA KBDs/VOC ALI BYWORTH DRUMS SYNTH BASS

AS EACH YEAR GOES BY, HILLS ROAD BANDS LEAVE, AND NEXT YEAR THERE WILL ONLY BE THE BEXLEY BOYS AND FAMILY AFFAIR. THE END OF AN ERA OR THE START OF A NEW ONE? IT DEPENDS ON WHO TURNS UP NEXT YEAR IN A BAND.

THIS FAMILY TREE WAS PUT TOGETHER BY CHRIS BEAMENT BETWEEN JUNE 83 AND JULY 85.

THANKS FOR HELP TO:- TOM BEAMENT, IAN DOCHERTY, RICHARD TOFTS, COLIN STEARN, JAMES BUCKLE, ANDY RIGBY, DUNCAN MALETKA, PETE HAZELWOOD, NICK MAUNDER, GRAEME MACKENZIE, ROB BAYLUS, CHRIS MAITLAND, LUI DIMARTINO, TIM MAITLAND, MARK PAGE, PHIL BROWN, STEVE WOODMAN, ADRIAN STANLEY, ROSIE LANT, MORGAN HOLT, AND THE 1981 CANTABRIGIAN.



# COL. GOMEZ

Though not exactly 'local boys made good', the members of Colonel Gomez are still basking in the glory of being dubbed 'best crowd entertainment' in the Cambridge Rock Band competition, and subsequently appearing on our TV screens during a Whistle Test report. They were originally formed in 1976 and, believe it or not, took almost ten years to knock up one hundred bookings. But now the picture is quite different. They often play four gigs a week and have just played two May Balls. In fact, when I met them at the Burleigh Arms they had just about recovered from appearing during the early hours of the morning at Jesus College. So obviously I had to ask if the May Balls are worth doing and well paid. John Devine (guitar and vocals) told me that they are not well paid but.... "The experience was well worth it though, seeing Gary Glitter and Acker Bilk. Once again it's meeting the people." All of them are unanimous in their feeling that the best aspect of taking part in the aforementioned competition was meeting people.

Colonel Gomez are no longer a bunch of village lads doing their own thing, they are an integral part of the Cambridge scene. So why did they enter the competition in the first place? Back to John.... "The idea was just to play somewhere different. We didn't think we'd get anywhere in it."

"Normally we only played about four times a year as nobody was really keen to go out and get bookings. We just waited until someone phoned up and asked us to play." Brian Devine (lead guitar and devil suit).

If they'd gone on to do nothing but play a couple of songs, they wouldn't have got anywhere. In their case image is all; hence the devil suit and the 'apple'.

There is a story behind both, which John related to me....

"The devil suit started in 1979, I think. We used to see groups in Cambridge and they looked like cardboard cutouts. We felt that if we put our enjoyment across, the crowd would enjoy it as well. The devil suit came about 'cos we really like AC/DC. As for me, from when I was about nine I loved going into joke shops. At home I've got millions of jokes and really it's just another extension of things to do on stage. What I did at The Guildhall wasn't premeditated at all. A lot of people thought we'd done it just to get on telly, but the other guys didn't even know I was going to do it. I used a joke apple that I'd had for about two years and at the Guildhall it looked like a joke. But on telly it looked a bit real. Wherever we go now it's expected - I can't get out of doing it. At first it was just a case of getting it out for one song - now we just don't know what might happen next."

Brian.... "We didn't even realise what he'd done till we saw it on the telly. We were behind him - so when we saw it we were shocked. We all think John is the key figure in this band; he's so witty. He gets these impulses to do things and he'll do 'em - whether it's right or wrong - like with the apple."

Well, it certainly can't have been wrong. As well as increased bookings the band have been in the Daily Star, The Ely Standard, and the Cambridge Evening News, though there was a bit of a furore over them in the Daily Star. It was reported in there that someone was taking out an injunction against Colonel Gomez to stop them doing the famous 'apple act' on TV again - on the grounds of gross indecency. The person concerned should have been at Melbourn, to see one particularly drunken punter make a meal of the offending article. It's a good job it wasn't real.

Also Trevor Dann took a healthy interest in the lads, calling them the funniest band he'd ever met. He even advised them not to get good, though that is not in their scheme of things anyway. Brian informed me that.... "Ten years ago none of us had ever played before; we taught ourselves. And now we look at what's happened to us is that it happened naturally. In two months time this could all die down again."

John.... "I spoke to this guy from Island Records and he thinks if we could carry on as we are, we've got the image right - but we haven't got the song to match. He said he could see us being the new Slade of the '80s; that's his words - if we could find a stomping song with a catchy hook."

For something that's just been a hobby for ten years, Colonel Gomez have taken quite a big leap in a very short time. So what would they do if a promoter wanted to take them on to bigger things? John felt that.... "We'd think about it very carefully - we wouldn't be like teenagers jumping in and saying 'yeah'. I think what we've realised is we're not a recording band, but I could see us as a supporting band for someone like Slade - and going down alright." Hmm, I wonder if they know that support bands usually have to buy their way onto major tours. I'm sure their illustrious manager must realise that. A very astute character is Sooty (yes, I'm serious) - he asked for a copy of the tape so they could make sure what I reported was genuine. As if I would do otherwise. For the full story of Sooty the Manager, just go and ask John next time you see Colonel Gomez. You never know, he might even introduce you.

LYN GUY





# 21ST FOLK FESTIVAL

When Irish eyes are smiling the whole world smiles with them - and Cambridge grinned madly with the Irish contingent most of all at this year's Folk Festival. The 21st anniversary of Ken Woollard's 1965 inspiration was celebrated by many great performances, but none more welcome nor more enjoyable than the return of the stars of that first festival, The Clancy Brothers and Tommy Makem. Along with these ever smiling Irishmen, who virtually invented the post-war craze for traditional Irish music outside of Ireland itself, we were blessed with a whole host of their younger successors - ranging from the exquisite instrumentalism of the most established Irish band of all, The Chieftains, to the raging rebel punk-influenced power of the notorious Pogues. Add to them the big progressive folk-rock sound of Paul Brady and his band, and above all the passion and humour of the genius of them all, the quite brilliant Christy Moore, and you have a mixture as potent as the most pure potcheen to come out of the emerald isle with which to drink to our festival's coming of age.

Some things never change at Cambridge despite anniversaries. A year without either Richard Digance, Johnny Silvo, Loudon Wainwright or Diz Disley would be strange indeed - and this year we had all four. Despite his many previous appearances this was the first time I had really watched LOUDON WAINWRIGHT. His albums, while clever, have never appealed to me as much as to many of my contemporaries; but live, when on form, he is pretty electrifying - crude, hyper-active, and very funny; something of the perpetual schoolboy. Him I saw twice - but Digance and Silvo I missed this year, along with Disley, whose young discovery Birelli Le Grande was apparently (and such high praise comes rarely from Mr. Woollard himself) sensational. The Kipper Family also passed me by, but they were - I'm told - crude enough to make Loudon seem a pretty innocent kid; and I only caught the tail end of The Doonan Family, who are Geordie Irishmen playing pretty traditional music from the land of their forefathers.

One of the BATTLEFIELD BAND is also a Geordie, but with Scottish ancestry, which qualifies him for a band that features some fine bagpipe playing - indeed fine playing all round; but a strange selection of material. I can't say I was thrilled to hear "Bad Moon



TOMMY MAKEM & CLANCY BROS.



Rising" with the pipes and synthesisers! A peculiar mix - often exciting, but ultimately disappointing.

Another peculiar combination was PYEWACKET, an English band featuring, among other traditional instruments, a bassoon as well as dulcimers. The results were pretty impressive, with material ranging from the quietly reflective to to the positively rousing - which could also be said about the bluegrass boys, JIM ROONEY, BILL KEITH and MARK O'CONNOR. Their bit of Bach was an inspired fill-in by Keith and O'Connor, whilst Rooney mended his guitar; but it nicely counter-pointed the traditional American material.

Of the other Americans around, the big name was TOM RUSH, who played his spot accompanied by BUSKIN AND BATTEAU after they had played their own set. Rush is one of those names you've heard of without quite being able to pin him down, and you can see why when he performs. His songs are excellent, as is his playing and singing, but lacking the distinctive voice and image of his contemporary Dylan, he has little to distinguish himself from other equally accomplished American troubadors of that generation - like Tom Paxton who we saw last year.

We also saw here last year COLIN HODGEKINSON, bass player extraordinaire of this (well Peterborough) parish; who this year turned up with three old British rockers in place of last year's American golden-oldie. SPENCER DAVIS, PETE YORK and BRIAN AUGER made, with Colin, a fine band - but I would question the description of them as a "Blues Reunion", just as I would (and did) regret any attempt to revive old Spencer Davis hits like "I'm A Man" or "Keep On Running" without the magical voice of Steve Winwood. Nevertheless as an old Augie fan it was good to hear him playing again (and not attempting "This Wheel's On Fire" without Jules) and there's no doubt the best pieces were the blues they attempted. Colin sang these, and I think he'd be the first to admit that his is not the classic blues voice; but what he lacked in vocal timbre he more than made up for in brilliant bass playing. At times a real tour-de-force - and the crowd loved it all; so no doubt there'll be more rock reunions masquerading as something suitably ethnic, like blues, next year. Perhaps Colin, who deserves to be here every year, could track down and reunite Peter Green and Jeremy Spencer (if they're still alive and not too deeply rooted in religion) - that would be a blues reunion.

## Spaceward Recording Studios:



Close to Ely - which is not far from Peterborough, and even closer to Cambridge - the technology freaks have been at work. In an old village school has been created one of Britain's most advanced and prestigious recording studios. Here the stars come to relax in the rural surroundings while they make those hit records. But if Spaceward is now big business, it hasn't forgotten the local bands that were once its bread and butter. Between the big star block bookings they have time to spare, at special bargain rates, to help you with your demo tape or perhaps your first record. Consult the experts. For further information ring Mark on Stretham (9889) 600. SPACEWARD STUDIOS, THE OLD SCHOOL, STRETHAM, ELY, CAMBS.





## THE POGUES

Also more a rock star than a folkie is JOHN MARTYN - but really he epitomises the folly of trying to catagorise. When he's playing solo acoustically he's a folkie; when he's electric with his excellent band he's a rocker - whatever he is, he's a great. Fancy not only being able to play guitar like that, but also having that marvellous voice. I'm afraid John Martyn and his band rather showed up PAUL BRADY and his. It's not that his band weren't good; they were. Nor is it that he's not a good singer with some grand songs, because he is; but compared to John Martyn on the rockier side, and fellow ex-Planxty star Christy Moore on the traditional side, Paul Brady seemed strangely ordinary, though very enjoyable.

So to those other Irish fellows again. What can I say? The CHIEFTAINS simply didn't have time to exhibit all the facets of their craft, particularly as they had invited a couple of marvellous Chinese musicians to join them for half of their set. What with their solo efforts (on bamboo flute and a sort of Chinese pipes) and the Sino-Irish music the band developed whilst over there (hear it on their latest album), as well as their detour into Galician (north western Spanish) music, there was precious little time for more than a taste of the music that made The Chieftains famous.

One might think that THE POGUES don't have much in common with The Chieftains except their nationality; but when the time came, at least a couple of the 'punk rogues' were there to see the masters at work - even if no Chieftains were obviously in evidence when The Pogues were playing. They were late, of course; they were loud, raucous, rude, rebellious and great, great fun. To look at him you really wouldn't be surprised to find a petrol bomb stuffed up Shane's jumper, but in fact it's far more likely to be a bottle of booze - which seems to go for the rest of the lads too. It's something that perhaps they share with the Clancy Brothers when they were that young too - which was a long time ago.

Retired now, the CLANCY BROTHERS AND TOMMY MAKEM had re-formed specially for this anniversary gig; and unlike their younger compatriots they didn't actually sing with a bottle in hand - nor indeed did they make any display of drinking while performing. But there was plenty about drink in their songs - and plenty of songs everyone could recognise. "The Wild Rover" and "The Leaving Of Liverpool" were made for singing along to; and we all did - only to be up-braided for not doing



it loudly enough, or with a big enough smile on our faces (this said with a smile fit to crack Tom Clancy's weathered old visage). The secret of performance is to be whole-hearted about it, Pat told us: "If you have an egg, lay it; don't play handball with it."

All the group took solos, the most memorable coming from Tommy Makem who sat and mimed the cobbler working as he sang one song, and stood and melted our hearts with a fine old ballad for another. They did a memorable version of "The Silver Darlings" by Ewan McColl (who did so much along with the Clancys in the 1950s to popularise folk music), but perhaps the highlight of their set was the uniquely Irish wake-song, "Isn't It Bloody Grand To Be Dead", about a man who was only ever the centre of attention from his fellows at his own funeral. As we Scots say, haste ye back Tom, Liam, Pat and Tom; many of us there this year weren't in 1965, but we sure as hell will be whenever you cross the water to join us again.

In the meantime if Ken Woollard will book CHRISTY MOORE every year I'll be a happy man nonetheless. I only caught the tail-end of his set last year, but was mightily impressed - as I was by the near

unanimous praise from those who'd seen it all. This time I saw it all, and was totally bowled over. Christy's a big man with a big voice, a big heart, and a loud guitar when it's needed. He sings some of the most moving, most passionately felt protest songs of our age - about the bomb; about unemployment; about, above all, his beloved Ireland.

Stuck in seriousness, however, Christy Moore is not. His song about Ballyporeen - President Reagan's Irish 'home' - is a brilliant skit, not only on the American politician's search for his roots (and their ethnic votes) but also on the Irish exploitation of it; while his celebration of what I take to be the great Irish Folk Festival, "Lisdoonvarna", makes me want to jump in my coracle and cross the water immediately. When you think about it, if you revived Planxty, included The Boys Of The Lough, De Danaan and perhaps In Tua Nua - and got Van The Man to headline with Rory Gallagher playing the blues - then added them all to this year's Irish contingent at Cambridge, what a festival you'd have. I'd drink to that anyday. Right now it's Terry Stoodley and the Cambridge Folk Club, Lyn the new Festival Secretary, and Ken himself to whom we must drink. Congratulations on this year and 21 years - and here's to next year.

CHRISTY MOORE





# CAMETAL MATTERS

By LYN GUY

They say all good things come to an end. At least Melbourn Rock Club has only closed down for five weeks, so that Maurice and Co. can have a well earned rest. Since the beginning of the year there have been some very fine bands at the club, most notably the irrepressible Dumpy's Rusty Nuts, Larry Miller and The Groundhogs. These bands have helped spread the word around the circuit so that, from what I hear, there is now a long list of acts waiting to grace the Melbourn stage. September to December may hold some interesting events for the Cambridge rock fraternity.

The final summer session was a very special affair featuring three bands: local lads One Night Stand, Hitchin based Rebecca Wolf and London rhythm 'n' blues boys Laughing Sams Dice. ONE NIGHT STAND kicked off proceedings with a worthy set of covers and originals. "Vampire Lover" - an old Axe Band Song - bought back some good memories, but playing Led Zep's "Rock 'n' Roll" as an encore only served to switch me right off. Obviously it bought some avid headbangers to the fore though personally I feel that some songs should be left to their originators - and that's one of them.

REBECCA WOLF should have been headlining, it was so obvious they were the main attraction. After hearing them I was not in the least bit surprised - I was totally bowled over. My attitude towards female fronted bands is usually somewhat negative, but Rebecca herself has such great stage presence and style that even us girls should be able to recognise her talent. She comes across like a white Tina Turner and, given the chance, could easily vie with such songstresses as Pat Benatar et al - and win. Because the lady can sing as well as she can titilate the lads. But to the band as a whole; they are tight and professional and already showing great promise in their own compositions. Their originals are raunchy, rocky songs with plenty of melody - which is just how I like my rock best. On the night I ended up on the dance floor before their set was even halfway through, along with a sizeable number of the biggest audience of the night. Highlights of an excellent set were "Running Blind" - a beautiful ballad by the band - Bob Seger's "Hollywood Nights" and Gary Moore's "Back On The Streets". Rebecca Wolf had to do three encores so I think we'll be seeing them again somehow. I certainly hope so.

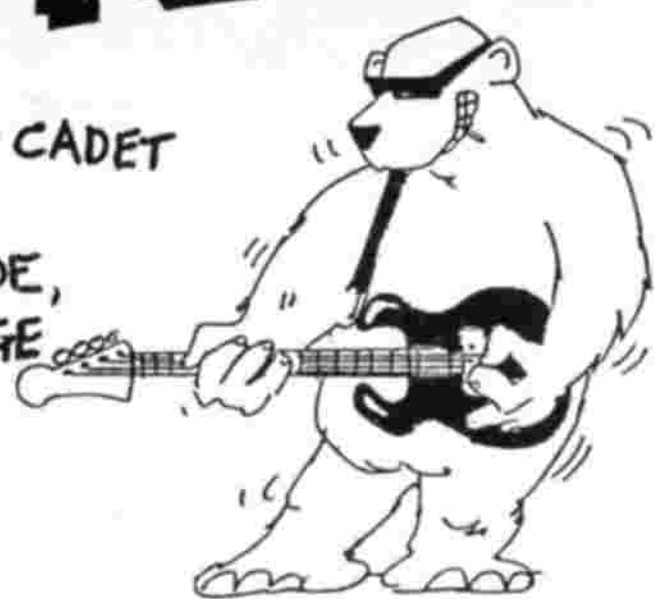
By the time LAUGHING SAM'S DICE took to the stage the audience had dwindled considerably. London's answer to Colonel Gomez? (as Trevor Dann introduced them) - I think not. They are far more serious about their music and much better musicians too, though I think one probably goes with the other. The set was packed full of r'n'b classics, a combination bound to get the Melbourn crowd dancing - which it did. "Too Much Alcohol" was brilliant, and "Fool For Your Stockings" sent me back to my first encounter with the band. They were great then too. An encore of "Sweet Jane" - a slow bluesy number - rounded off the proceedings very nicely. I doubt if I was the only one to go home exhausted.

The Melbourn Rock Club kicks off again on September 6th, though the menu for the first night is being kept quiet. Further confirmed dates are Ugly on Friday 13th (unlucky for those that miss that gig?), China Rock on Friday 20th, Mad Dog on Friday 27th and Larry Miller on October 4th. Also - look out for a London based band called Desolation Angels later this year. They are well worth checking out. See ya there.

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SEPTEMBER

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# LIVE IN THE CITY?

QUADRO - Burleigh Arms, Cambridge

Quadro's debut gig in Cambridge certainly got the Burleigh Arms resounding with their thumpy reggae beat, even if the size of the audience that greeted this Peterborough band was nothing to write home about. Despite this the band, who have only been gigging for six months, projected a good, punchy, interesting sound which was enhanced further by the well thought out and effective harmonies of John and Cliff.

Most of the set is made up of their own compositions, the majority of which stood up extremely well; particularly memorable was "Life" and "Mysterious", which brought out beautifully the melodic harmony work. This was further enhanced by Winston on the keyboards which provide much of the vitality of their music.

The band have a lively sense of humour too, which was particularly apparent in their cover reggae version of the "Pink Panther" theme - or as they prefer to call it, "The Black Panther". Perhaps the band could give even more fullness to their sound if they found themselves a percussion player to augment the excellent electronic drumming of Patrick. The band are already very busy in and around the Peterborough area, but it remains to be seen what sort of audience they attract when they return to Cambridge. I hope they get the sort of audience they definitely deserve (they did, and very popular they proved. Ed.)

JANE RECK

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THE NIMRODS - Burleigh Arms, Cambridge.

Arriving just after the band had started, I thought I had come to the wrong gig. Having seen them support Your Dinner at the Sea Cadets Hall, my impression had been of a good and fluid set, but this time something was wrong and they seemed aware of it, and as always it is the vocals that suffer under these conditions.

It seems that if things are not going very well guitarists always turn up their volume; "giving it a bit more" is supposed to sort it out. It may relieve their aggression, but it always drowns the vocals; then when they can't hear the vocalist they lose their place, miss endings and the starts of songs. It's a regular fault of bands, and one I find a little depressing when it happens so often.

However, the Nimrods had an ace up their sleeves in the form of a dedicated nucleus of supporters who very quickly went to work cheering and applauding enthusiastically. When the band stopped worrying and listened to the faithful they started to relax, suddenly pulled together and went into top gear.

The change was dramatic. The temperature in the room rose suddenly, sweat glowed and beer slopped happily; it suddenly became a good gig. Unfortunately at this point the material ran out; it seems they only have about 40 minutes of playing time at the moment, so they repeated a few songs. Nothing wrong in that, except that in my opinion they repeated one of their weakest pieces - an instrumental that is noticeable for its distinct lack of melody.

Including the three encores, loudly encouraged by the faithful, they played for 51 minutes only. I know that the door price is not their fault as the Burleigh has a new regime of charging £1.50 at weekends, but it did cross my mind that but for the audience participation it might have been a poor show that night.

I like the Nimrods, it just wasn't a good night for them; however, I would suggest some more material, and dare I say it, more rehearsal time to tidy up some very dodgy starts and endings to songs. I say this constructively because when it's a good night it's easy; but when bands have an off night a lot of it can be disguised if the band have the confidence of knowing their own material backwards. I look forward to their next gig which I'm sure will be brilliant and make me want to eat these words.

GEORGE PARKER





#### ZAK JUSTIN AND BACKLASH - Newmarket

The story goes something like this. Zak Justin (real name Zak Justin!) a vocalist from Ipswich had just entered the 'Search For A Star' competition at Newmarket's Cabaret Club. Unfortunately for Zak he also had to search for a band before he could have his singing ability put to the test. Enter just 48 hours prior to the heat Backlash, the Hills Road Sixth Form College band with the bluesy psychedelic tendencies. Just to add to the band's obvious difficulties regular drummer Peter Haxlewood was on holiday, and so an alternative skin basher was hastily drafted in from Total Onslaught, a punk band. Not that punctuality is Backlash's forte; not at least for keyboard player Morgan Holt who strolled into the theatre 20 minutes late for the soundcheck.

Backlash were due to close the first half of the heat and were thus preceeded by four other acts, comprising three soloists, two of whom were backed by the club's resident quartet; and Name By Friday a combo from Bury St. Edmunds, competent musicians but notably bereft of originality. They chose therefore to aim straight for the middle of the road sound that was to dominate the evening. For the audience it was a case of the

M.O.R. the merrier, as they lapped up two versions of Lionel Ritchie's "Hello" in the first half alone! Backlash had other ideas, and plenty of them. They performed two of their own numbers: "She", a bouncy pop song; and "Marilyn", a seven minute opus that included a tasteful solo from lead guitarist Lui Di-Martino, and some fine keyboard work from the aforementioned Mr. Holt.

The second portion of the heat was similar to the first. Midnight Fliers from Newmarket offered still more banality but somehow managed to camouflage same with a lively approach, and an acceptable cover of "Walking On Sunshine". An American duo called Nate L. Ross offered a touch of mellow soul, although their uncoordinated version of "Easy Lover" let them down to some degree.

It was down to a panel of judges then to select one act to go through to the final of the competition, with semi-final places for second and third spots. Midnight Fliers were the overall victors, just edging out Backlash, who as runners up can be mighty proud of their achievement. This result was a fair reflection of the progress the band have made during 1985. Let's hope they can develop their mixture of musical styles and influences further.

PAUL CHRISTOFOROU



## FURTHER INVESTIGATIONS

Now The Detective has quit town, and as the man put it himself "on a note of bitterness"; Rob Bayliss will long be remembered as the man that won the prize but not the praise of the public, following his success at the first Cambridge Rock Competition. Before he went he accused those involved in the local scene, musicians and gig-goers alike of being apathetic. Well are we? Who cares?

Well I'll tell you one who's proved over-optimistic recently. Ray Northfield organised a coach trip, having decided the first gig for his band EXCESS TEMPO was worth going to (London) town over. With the wonderful WALK DON'T WALK as support, I rushed down to The Beat Goes On and purchased my ticket for coach and gig entry for just £2.50 - now who says you never get a bargain down The Beat?

Come the big night, albeit a Sunday, no coach, no trip - no wonder I was peeved. Well it transpired there had only been enough tickets sold to occupy a tandem, never mind a 52 seater bus; so the latter had to be cancelled. Notwithstanding Mr. Northfield gets a pat on the back from me for his genuine apologetic attitude. Not only a cash refund of £3.50 but also a freebie at Excess Tempo's recent gig at the CCAT's Batman building, along with LA VOIX on their very first outing.

This event was reviewed in the Cambridge Weekly News pop column - which brings us to Jon Lewin. A NEW KIND OF KICK, that alternative local fanzine, really went to town on Mr. Lewin and his band PERFECT VISION, in an article headed "A reader writes". Adrian and 'John Boy', the rag's editorial duo, also took a swipe at BBC Radio Cambridgeshire - describing the same as obsolete and out-moded. However, when the couple arrived at The Rock Show for a high noon showdown with Trevor Dann and company, their comments - firstly on Jon Lewin - were a negative "Well we didn't actually write that piece ourselves(!). With regard to the radio station, that, so we were informed, could be greatly improved with a regular doseage of music by The Cramps, or those great garage guys, The Kildares.

Finally then, back to BACKLASH (again). Unfortunately the band were unable to repeat their success in the semi-finals of the "Search For A Star" competition at Newmarket - this time missing the mark with a below par performance. Even worse though is the possibility that the band may well call it a day - THE END. P.C.

# TROLLEY STOP WHAT'S ON

Friday, September 27th:

## PUSH

Solid-state rock and funk - say, Big Country fleshed out with keyboard hardware - from this Bedford-based outfit who have a sharp ear for what's current.

Saturday, September 28th:

## SUGAR RAY FORD & THE HOT SHOTS

Bouncy, good-humoured hipsters whose bag is late Forties/early Fifties jive music which they handle with often impressive results.

STOPPING IN OCTOBER

Friday, October 25th:

## FROM U.S.A DOCTOR JOHN

Celebrated New Orleans pianist now fully recovered from his hospital operation earlier this year will play piano and sing in his own inimitable style, attacking a repertoire of Creole jazz/blues/blues-rock.

Saturday, September 7th:

## CHARLOTTE'S PARTY

Has a mid-70's, A.O.R sound - upbeat; restrained aggression. Points of reference: Jefferson Airplane and Fleetwood Mac.

Friday, September 13th:

## CARL & BILL

No, this isn't another make-pretend-we're-Simon & Garfunkel duo; they never had Carl & Bill's wit and instant audience rapport. Material is blues to rock underpinned by some fine guitar and harmonica playing.

Saturday, September 14th:

## MAC & WHITE

Actually a fourpiece - guitar, keyboards, bass and drums, plus one member doubling on sax, who play soft and strong in a way reminiscent of Steely Dan.

Friday, September 20th:

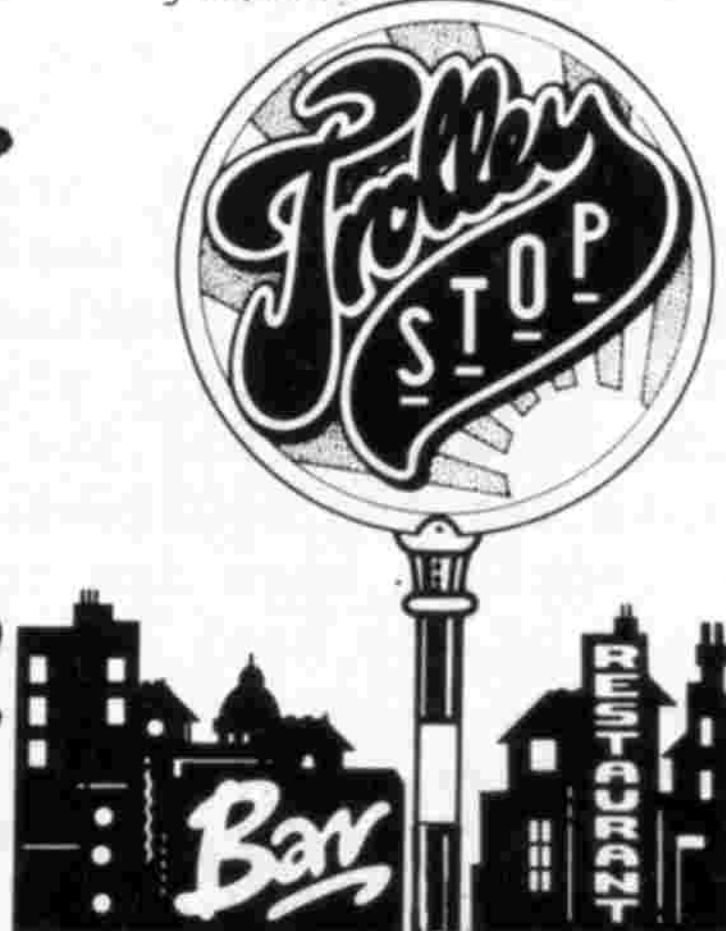
## THE DEVIANCE

Guitar and bass trio (who may or may not bring in a drummer) with a nice sense of melody, well-crafted lyrics and Knopfleresque guitar solos.

Saturday, September 21st:

## ROVER BOY COMBO

Energetic early rock 'n' roll courtesy of a slapped bass, bare necessity drum kit, guitar and Warren Smith/Billy Riley vocals.



Top of Fitzroy Street,  
Grafton Centre, Cambridge.  
Telephone: 323434



# REFERENCE

This section of the magazine is perhaps the most important - certainly in terms of its original purpose. By providing the information here we hope to put everyone in touch with each other to encourage more live music. Your entry is free, but it is up to you to let me know who you are and if your entry is correct.

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Softspot - 244639  
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Outside Bars - Stretham 607  
Cam Bars - 60340  
Outside Inns - 353493  
Manhattan Inns - 316881/241996

### RECORDING STUDIOS

Spaceward - 9889 600  
Kite Studios - 313250  
Cheops - 249889  
Skysound - 358644  
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Stable Studios - Ware 871090/870520  
The Lodge - Clare (0787) 27811/278035  
Metronome Studios - Chateris 3949  
Thatched Cottage - Bedford (0234) 771259  
Ace Lane, Bugbrooke - Northampton 831800  
Roger Gunkel - March 581608  
**Live Music - P'boro 67168**  
**Macca Studio - 65534**

### VIDEO RECORDING

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

### PHOTOGRAPHY

Lowlife Photography - 321260  
Chris Hogge - 350799

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Dawn Promotions - Stamford 51736

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### Radio Cambridgeshire:

Reception (Cambridge) - 315970  
Reception (P'boro) - 312832  
Phone In (Cam & P'boro) - 315444

P'boro Unemployed Musicians Co-op:  
70, Broadway. Tel - 310107

## VENUES

### CAMBRIDGE

The Alma - 64965  
Burleigh Arms - 316881/241996  
The Globe - 241220  
Man On The Moon - 350610  
Trolley Stop - 323434  
Guildhall - 358977  
Sea Cadet Hall - 353172(evenings)  
CCAT Canteen, Batman, Theatre - 312518

### PETERBOROUGH

Crown - 41366  
Gables - 77666  
Gladstone Arms - 44388  
Heron - 41480  
Norfolk Inn - 62950  
Oxcart - 267414  
Peter Pan - 41388  
White Lion - 43547  
The Beacon, Cresset Centre - 265705  
Wirrina Stadium - 64861  
Focus Youth Centre - 64894  
Tropicana - 45545  
Glasshouse/Key Theatre - 52439  
**(Glasshouse Bookings - Whissendine 79683)**  
South China Seas Restaurant - 63736  
Hickorys - 40626  
Rinaldos - 312277  
Peacock - 66293  
Roundhead - 267340  
Six Bells - 61288  
Exeter Arms - 252483

### ELSEWHERE

St. Ivo Centre - St. Ives 64601  
Floods Tavern, St. Ives - 67773  
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Seven Wives, St. Ives -  
Territorial, Huntingdon - 51238  
Lord Protector, Huntingdon - 54720  
Waterloo, Huntingdon - 57199  
Angel, Ramsey - 813226  
Kings Head, St. Neots - Huntingdon 74094  
Danish Invader, Stamford - 4409  
The Gateway, Stamford  
New Age, Stamford  
Plough, Haverhill  
Scarlet Pimpernel, Haverhill - 705888  
University Arms, Sawston - Cam. 832165  
Melbourn Rock Club - Royston 61725  
Springfields, Oakham  
Bell Inn, Stilton  
Angel, Bourne  
Royal Oak, Weston



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 2 THE LIMIT: 845026  
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 DR. SKULL: 322438  
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 909s: 243144  
 THE LOVELY: 276118  
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 THE NIMRODS:  
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 THE MADCAP LAUGHS: 265800  
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 FIVE GO MAD IN EUROPE: 66049  
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 COLONEL GOMEZ: Ely 740900  
 THE TAXX: Corby 60245  
 OCEAN: Corby 723539  
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