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SCENE AND HEARD

CAMBRIDGESHIRE'S ROCK MAGAZINE

FEBRUARY/MARCH/APRIL 1990

THE COLOR FACTORY : NUTMEG
ARCANA : THE BROTHERHOOD
THE JUNCTION : DICK GAUGHAN
CAMBRIDGE ROCK - THE 80's



THE BIBLE : first and last and always

Pages 4 - 6



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EDITORIAL

A new decade usually brings along a new optimism, and - so far as our local scene is concerned - for once, that optimism is justified: the opening of The Junction (and let's admit it, a lot of us never really expected it to happen) will give local bands an opportunity to play in a professionally run, purpose built venue, something that they might be likely to experience on just one occasion in any year - the Rock Competition.

Of course, The Junction will not solve the problem of the lack of smaller (pub) venues, so essential for new young bands, but it IS an extra venue, so let's be grateful for what we have got. And let's not forget that The Junction is a multi-purpose Arts Centre - which should give a unique opportunity for the cross-fertilization of ideas from people from vastly different arts and music cultures. We've got it, now let's support it!

For those of you who make use of our listings on the back page, we're adding another category - Rehearsal Rooms. This was brought to our attention from three different sources: The Junction, who want it known that they can provide this facility; Arcana and The Color Factory, two local bands who, when interviewed for this issue, stated that they were looking for a permanent rehearsal room; and John Chambers, who has written to tell us that he can offer a rehearsal room at the back of the St. Barnabas' Church, Mill Road, for up to six bands a week at a cost of £5 for a 2 hour session (excluding setting up/down time). Bands can contact him on 0223-352924. Would bands, musicians (in fact, anybody) please let us know of rooms that can be hired for rehearsals, so that we can provide a comprehensive list.

Finally, at the time of writing this editorial, we're on the third lap of the Cambridge Rock Group Competition marathon, and the going's getting tougher! Our next issue will be out on the night of the final (April 29th), and will include full reviews and photographs of the heats and semi finals. Don't miss it!

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CRITERION

In the Souvenir Programme for the Cambridge Rock Group Comp., we incorrectly stated that Criterion did the P.A. at last year's competition (Mick Gray interview, page 3). We apologise to Criterion for having caused them any embarrassment.

ANSWERS TO QUIZ ON PAGE 22

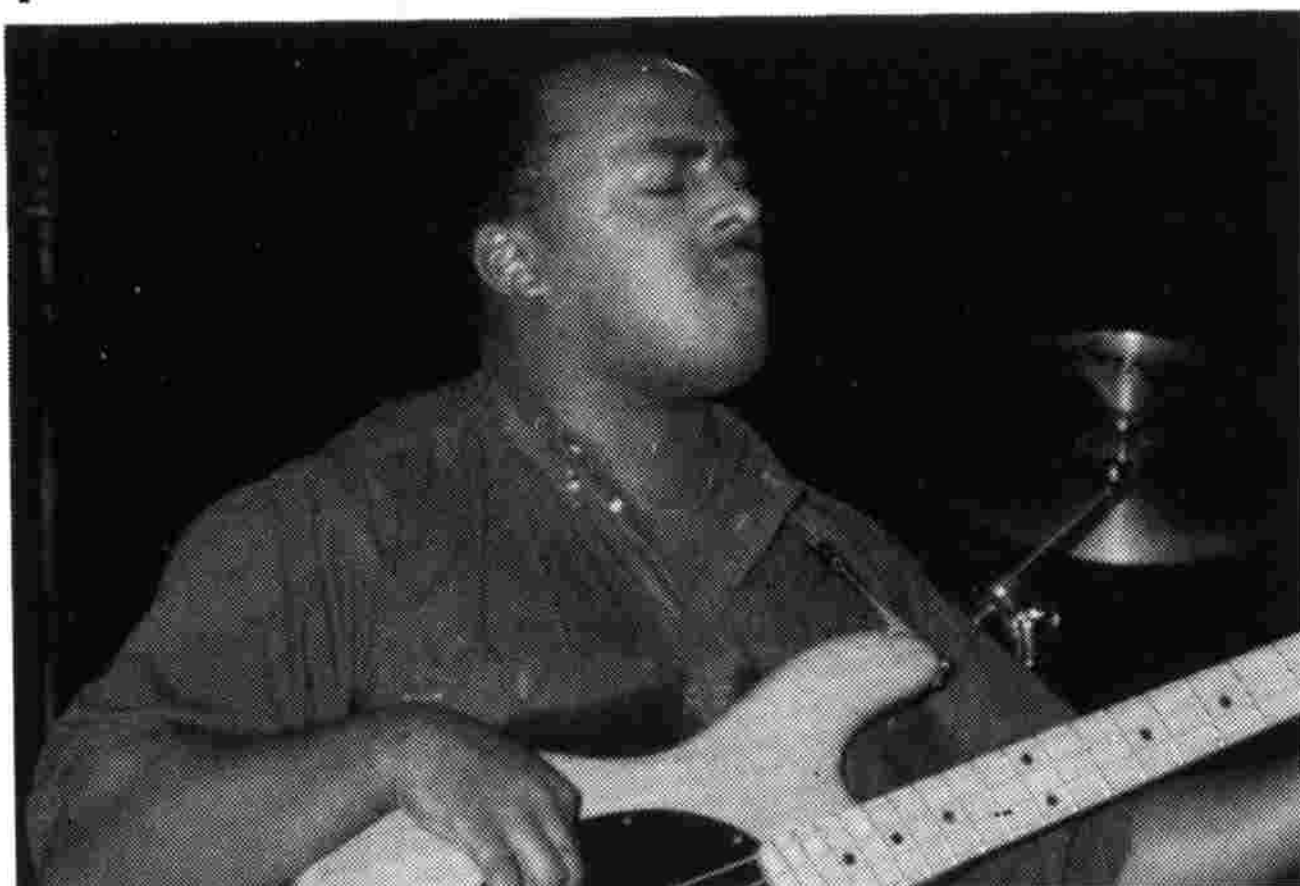
1. Hums of Trinity
 2. Wedding Present
 3. CCAT
 4. Flowershop
 5. Spaceward
 6. Frigidaires
 7. At Ten Paces
 8. Burleigh
- The Band: HERETICS

THE BIBLE

The Bible! interview has come to mean a chat with Boo Hewerdine but on this occasion drummer Dave Larcombe gets to do most of the talking: Dave: "Journalists find it more practical dealing with Boo, a lot of them are very interested in the vocals in the band and I can't profess to be an authority on what he's singing about. My head's more in the rhythm department."

Dave: "I was in the Roaring Boys, and Neil (guitar) and Tim (sax/backing vox) were not very happy with it and it was winding up because we weren't releasing any records or anything. I went to see Boo play at the Alma and it sounded really good and I'd always been a fan of his, I played in other bands with him like Placebo Thing and we had a band at school called Nifty Wood. He got together some money to record Walking The Ghost Back Home and didn't want to use a drum machine and Tony didn't want to do the drumming on all of it. They gave me the call up and said could you come down on Sunday and do it. I turned up at this studio called Red Shop in London at 10 o'clock on Sunday and we finished at 8pm having recorded 7 backing tracks. I'd done 5 of them and Tony the other 2. One interesting thing that happened there was that Tony played the keyboard part to Walking The Ghost Back Home without a click and went in and drummed along to his keyboard part and he got it right! Nobody would dream of doing that but he obviously didn't realise how difficult it was and it came off."

Dave: "That session was so good and playing with Boo again it just had so much life, enthusiasm and feel: which is something over the years with the Roaring Boys I felt we had lost a bit. It seemed the right thing to do so I left the band and worked on Neil to get him interested. After three months we got Neil down to do a gig and that was that. I knew once he'd played with Boo that would be it, he'd be in. He started on bass actually. We've had a lot of bass players, that's my sin that is. Neil started on bass, and he was the one I was most happy with as his feel is perfect for me. We had other bassists, a girl called Constance, we lost her and then we had Callum who's a guitarist. He got into it for a while but he really wanted to play guitar. Then we had Greg, from Latin Quarter [who share management with The Bible!]. He was very good but he obviously had commitments to Latin Quarter. We had the idea that I'd play with Latin Quarter and he'd play with us. He did most of the recording with Steve Earle for Eureka! and then after that we did 6 or 7 gigs with him but then we needed a bassist for the tour [as LQ were touring as well] and Leroy was suggested to us and he's been with us for a year and a half and everything's worked out fine. It's his first



professional job, he used to work in the postal department of a big store in London, he did that for 6 years. He was doing sessions for the guitarist of Latin Quarter. We didn't want to advertise the job because there would have been a lot of applications to wade through, so we went by word of mouth. We tried 5 or 6 bassists of a very good standard and Leroy hit the nail on the head right from the word go."

Dave: "We've recorded 8 songs for the third LP, 6 of which most people are happy with. We've got to do another 4 by the end of January. It seems silly to put on a couple of 'fillers' when you've got six songs you're really pleased with. We'll have about 15 songs to choose from and the best 10 will go on the album and the rest will be B-sides. We pride ourselves on having good, interesting and varied songs on the B-sides. Sometimes the B-sides are cover versions eg. I'm So Lonesome and Abraham, Martin and John. AM&J was something we said we'd have a crack at and see what we came up with, it was a good song. It just fell into place and only took a couple of hours to record. It sounded so good we put it out. A lot of songs we record don't get past the rough



rhythm track stage because it doesn't work."

Dave: "There's so many different musical elements in the band. Rather than ignore and try to compress them into one feel and one sound, we like to explore them. Boo's always been slightly interested in country music but obviously Steve Earle opened it up a lot and also doing the Darden Smith LP. Steve Earle was more of a rocker really. They called him the Texan Rocker, he's a serious looking geezer. Armed with his full leather jacket, his bandana and his shades for playing the first number at the T&C he looks very serious. He's a bit more heavy metal now actually."

Dave: "I think all three of our LP's have sold between 25 and 40 thousand. I think the best one is the last one, the compilation. All this year (1989) everything seems to have occurred on a slightly grander scale without anything seeming to happen. We just re-released Graceland and Honey Be Good and both got to between 50 and 60 in the charts and audiences at concerts have gone up without us seemingly doing anything. A new guy became President of the company and he thought that the band could be successful. It was more the record company wanting to re-release the singles than us. The reason why we released Honey Be Good was because we were offered an appearance on Wogan when Graceland came out, but then they cancelled because they wanted to use an American over for a short visit. So they said we could have one in August, so obviously we needed a put out a record so we had something to promote. You don't miss out on opportunities like that. It was Ben Elton's first show and it was on and off for the day before and finally an hour before transmission he decided to do it live. It was quite a nervous atmosphere. Just before we went on we were all standing behind these very thin boards just behind Ben, and we had to keep dead quiet and still for 10 minutes whilst he was interviewing Barbara Castle. That was the worst thing you could do ever. Even miming I had most of my kit which I found out afterwards came out over the audience mics. I got into a bit trouble over that. We're doing another live programme in March for Thames TV. We've had a program done about us and Darden Smith, Boo and Darden Smith and how they work together and how they work in their own environments, which should be out soon. Boo and Neil have done quite a bit for Sky or Music Box."

In many interviews Boo has promised that the next LP will be more raucous than its predecessors:

Boo: "I think raucous might be the wrong word, it'll sound not as smooth, a bit more committed. I think we've found out we can't actually be raucous ever. It is more guitary, and it is faster and louder and stuff but raucous would be the wrong word. It sounds like the first record would have sounded if I had had a loud guitar. It's got the spirit of the first record."

The Bible! are very flattered to be asked to play the opening night of the Junction but have had some bad experiences of new venues...

Dave: "We turned up in Glasgow and the manager had shut the club the night before and not told us. We stayed in Glasgow and phoned ahead to Cardiff to check the next venue and they hadn't even built the place!"

Boo: "I moved to London and I saw that Dave was in a group called the Rapiers, they had a track on a Leisure Sounds cassette which was reviewed in the NME. I thought he'd made it because he's got his name in the NME and I thought I've got to do something about that, I was a bit jealous. So I wrote to Leisure Sounds and I sent them a tape of 4 songs not knowing anything about them. They really liked it. It was very odd at the time because I was unemployed in London and I had enough money to either buy a guitar string (my guitar only had 5 strings at the time) or a cassette. I went for the cassette. And then I spoke to the guy and discovered he wasn't really a record company at all. He was really just Ed [Harbud, Great Divide, Fruit Bats etc]. But he was really good, he really helped us get going (Placebo Thing). So I came back from London and started Placebo Thing with Dave and that went for about 8 months. When that split up I joined The Great Divide with other Leisure Sounds people, there was also another Leisure Sounds supergroup I was in at the same time which was called Wallpaper Wallpaper. We nearly got signed to Island, it was quite exciting."



Boo: "They work on the myth of the Record Company because really they're just buildings with people sitting in offices twiddling their thumbs because unless people write some songs and make tapes of them they've got nothing to do. So they really are dependent on you although the whole myth is that you're dependent on them. They fork out the money but you don't need a lot of money to make a good record. You can do it with a couple of hundred pounds. They really do sit in their offices with nothing to do. What do you do if you're in sleeve design and nobody's made a record. You just throw darts. Chrysalis is quite an 'Old Boys' club. They're a bit more elderly than other record companies, you don't get the flash 19 year old A&R man. When people were asking to see us after Walking The Ghost Back Home came out there were a few like that which I found a bit alarming because they were full of youthful exuberance but they really didn't know what they were doing. They weren't even sure what was in which drawer in their desk because they had been there a day and you knew they would be gone in a week. That is basically an attempt to give a youthful front to an industry that is run by 50

year old business men. I would have liked to stay independent but I funded Walking... myself which meant that once I'd done that I was quite poor. Although it sold very well the amount of money we have made has not been vast and it has taken us until now to get enough money back which would have allowed us to make another record by ourselves. The reason we signed to a big major label was purely the money really. I've no qualms about that, I've been on a major before (Ensign, with The Great Divide). There's a lot of mystery about independents and majors, the only difference between them is that the major has some money and some bigger offices to sit in and twiddle their thumbs. Rough Trade is exactly the same as a major, there really is no difference, same attitudes and everything. Backs was a little different because it was a sideline and so they were able to be totally committed to it. The only reason they were doing it was because they wanted to do it, it wasn't just a job. If we had been able to stay independent we would have had more albums out by now, because we have a lot of trouble getting our albums accepted because we don't make big pop records. What we do will sell a modest amount, certainly enough for them to cover their costs and which satisfy what we want to do artistically but at the end of the day they want to make money. They have accepted half the album but not the other half. If we'd stayed on an independent we'd probably be on our fifth album by now, because we would be our own quality control. Obviously you resent their quality control because it's not based on anything sensible. It happened to our last record and because of all the extra studio time, which we had to pay for, it hasn't made any money."

Boo: "We produced the first record ourselves and we do do a lot of it ourselves, we did bits of Eureka! and all the B-sides, and they seem to sound more like we want them to. There's a lot of myths about producers. Steve's the only producer we've really enjoyed working with, he thought like we did and he was quite single minded about it where with other producers it's the job syndrome. It's not a job it's something a bit special. The first album has some odd bits on it and so does the new one but we can play now."

Dave: "I had only done two rehearsals before doing the recording for Walking... Boo had to talk me through the songs."

Boo: "You can hear it on Mahalia if you listen carefully. There's another good bit on Graceland (LP version) because it all had to be done so quickly we didn't have time to do anything again. There's a bit where Tony's playing the tambourine and he's hitting it with a stick and if you listen very hard on the second chorus one of the tambourine hits isn't there because he hits his hand (and lets off an expletive). We can go back and fix that sort of thing on this record so there's no random swearing on it. The best BBC session we did was the first one because the producer went home with a cold so we produced it ourselves."

Working with The Blue Aeroplanes (recent Chrysalis signings):

Boo: "Gerald knew of us and apparently liked us and he doesn't sing as such and he had this song that he wanted some singing on. It is probably the best track on the LP, I made up the whole tune for it and I had some words which he changed. I sang it and it had Michael Stipe (REM) singing on it as well. On the album they've left me off because he thought it inappropriate, but the original version is going to come out on the B-side of a 12" because it's a totally different song. On the album it's called What It Is and it is mostly instrumental. I'm singing backing vocals on another track (Ain't You Pretty) on the LP."

Working with No Dakota:

Boo: "I just met George in the Six Bells actually, I used to know his girlfriend when we were at school and we just started talking and he was saying he was in a band and he was making a record

himself in London. I heard the record he's made which hasn't been released and I thought it sounded really good. He asked me to come down and sing on a track, which I did. Then we thought one day we'd have a crack at writing some songs which took about 10 minutes."

Dave: "There is that time available. And it's good for every one to go off and do other things."

Boo: "I don't say no, I like doing it. If someone says do you want to come and write a song with me, if I quite like their songs I'm going to want to do it. I really do like writing songs with people I hardly know as it is a slightly surreal thing."

Boo: "Our plan was for the new album to be released in February but we were speaking to the record company today and they were saying 'we think it's halfway there' so I don't know. It's very frustrating. We thought, up to a week ago, that it was all plain sailing but that happens all the time especially to us. That's why we have these big gaps between records. There's been lots of songs written and recorded but it's just very difficult if you're not an out and out pop group. We seem to sell more than some groups who appear to be more famous or whatever. The only reason they haven't dropped us is because we've sold enough records, you know they're not sentimental. We're perceived as a group who take a long time between records and if that happens people assume you're idle."

Dave: "We did an European tour in November/December last year, We should do another few concerts in Germany and France again. To do America depends on how much support the record company gives and also whether we think it's worth doing. It's a big expense to get out there and play gigs and you really need the record company pushing it. Getting Boo and Neil to go out there does us much more good and loses us much less money."

Boo: "It's come back to money but the only important thing about money is the fact we've survived so long without getting into

debt which means we're independent of that sort of pressure. You make that sort of decision not because you're greedy but because you want to carry on making records. It's alarming, when you start a group you don't think it's going to matter at all but it does rule a lot of what goes on."

Boo: "The American 'tour' went to 14 cities in 2 and a half weeks. There was one day when we went to Denver, San Francisco, Los Angeles, Santiago and Santa Barbara, all flying. It gets so surreal, I really liked that, at first I thought I'd really dislike promotion, but you get yourself into these brilliantly strange situations. The pre-requisite for being on the radio in America seems to be how deep your voice is. The best one was in Boston and he could make the whole room vibrate. He wasn't speaking any sense but because he had the deepest voice he got the plum job. My favourite moment was when we were in Germany miming to Honey Be Good, it was like Pebble Mill At One and they had this guy on before us who was 70 odd years old with this mad bush of white hair and he'd learnt to fly. He was wearing this lurid orange flying suit and he had decided to write a song about this. He had a lute and he was singing in this high piping voice. It was very difficult not to laugh and we were on afterwards and how do you follow that?"

The very first tour we did I realised I'd never really been round Britain. It was our first tour so people weren't really sure what we were like and so they assumed because we were called the Bible we were gothic. We drove into Carlisle and there were all these posters in Gothic script and snakes hanging down. We got there and there were about 6 people who knew who we were, who in fact have followed us since. They had a great time but at the back of the club was all these murky goths thinking 'what am I doing here?'"

STEVE HARTWELL

CRITERION

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DICK GAUGHAN



Dick Gaughan started playing folk clubs in the mid '60's and turned professional in 1970, releasing his first solo record 'No More Forever' in 1971. He then joined the newly formed Boys Of The Lough in 1972 and in 1975 joined Five Hand Reel, leaving them in 1978. He has remained solo ever since. His music is a mixture of traditional songs and modern songs written in a traditional idiom and he has recently started writing himself, receiving wider attention with Billy Bragg recording a version of his 'Think Again'. Amongst the 20 albums he has made is 'Songs of Ewan MacColl' who he regards as one of the most important songwriters: "One of the first people who ever influenced me in terms of the relationship between the traditional and newer songs and the necessity of showing the organic relationship between the older and newer songs and that we must have new songs. The tradition is not a dead and sterile thing, it is a living organism and it needs replenishing."

In 1981 Gaughan released his classic album 'A Handful Of Earth' (recently voted Folk Roots "Album Of The Decade") a fine example of his treatment of the traditional and modern, with the modern soon being covered by others as diverse as De Danaan and Billy Bragg (Song For Ireland and The World Turned Upside Down). One of the most moving tracks is a traditional song 'Craegie Hill' which Gaughan learned from Paddy Tunney: "It's about one of the most tragic periods of Irish history and it deals with the whole question of emigration from Ireland. Ireland and Scotland have been plagued by emigration, all of it for economic reasons, they've been forced out... I haven't played it for years, it's a very demanding song to sing and I don't like doing it unless I feel completely on top of it..."

Gaughan's treatment of Leon Rosselson's 'The World Turned Upside Down' is very different from Leon's and is the one Billy Bragg picked up on: "The song itself I find a very optimistic song, Leon and I disagree about that although he wrote it, but I think there is something in that song which Leon was possibly not aware of the fact that he'd written. the logical conclusion of that song is exactly the same as many Woody Guthrie songs, which is that people do have the right to defend themselves against tyranny, up to and including taking up arms, and the failure of the diggers was that they failed to do that, they failed to defend themselves, and so they were annihilated."

Gaughan's first link with Billy Bragg came through the Miner's Strike, when he made a film called 'Which Side Are You On?': "Billy had written a version of the song as well and he did the

Edinburgh Festival that year and I arranged to meet him and he came in and sang on one of the support gigs that we had for the miners and it turned out that he wanted to record 'Think Again' which I was delighted about. 'Think Again' was prompted by a poem by Yevgeny Yevtushenko, one of the Soviet Union's greatest and most controversial poets. He wrote a poem from the point of view of a Russian called 'Do You Think That The Russians Want War?' which said 'ask the mother of the soldier on the battlefield, ask the woman who saw her children die at the gates of Leningrad, ask them if they stand for war' and I found this very emotional and it was obviously from the point of view of the Russian... in the Second World War the Soviet Union carried the brunt of the casualties, now if you can understand that you can see what Yevtushenko's poem is about, but if you've forgotten that, or conveniently ignored that, it sounds like a load of emotional, sentimental twaddle to somebody over here, so I felt the argument has got to be put more harshly over here to face people with the stark reality of it... the way they have their system is by and large the choice of the majority of the Soviet People, if it wasn't they'd have had another revolution by now... it is an arrogance to try and judge them by our standards."

Gaughan is well known for his interest in political song, however he will only write or do political song if it has a point or if he could achieve some change by doing it, "I think there is a world of difference between 'Protest Song' and 'Political Song'. Protest in itself never changed anything, it needs something more than protest, we have to draw attention to why it happened and to what can be done about it, and the degree of explicitness that we bring to that varies from song to song and issue to issue. To me the best example of a songwriter who wrote songs that were political in nature was Woody Guthrie whose songs are explicit. There's never any ambiguity, you can never mis-interpret Woody Guthrie songs... I think ambiguity is an intellectual luxury and a lot of the time it's also artistic cowardice... it leaves the audience or the listener room to avoid the issue without causing them any kind of confrontation with the idea the song is dealing with. I can't imagine the President of General Motors being upset by listening to some of Bob Dylan's stuff, because it is ambiguous, it's therefore up to the listener to decide what the song is about. I come from a place called Leith and I'm an ex-building worker and ambiguity has very little place in my life."

One of Gaughan's most powerful new songs is 'Amandla' which was inspired by a quote from Jomo Kenyatta: "When the white people came to Africa, we had the land, they had the Bible, and they taught us how to pray with our eyes closed, and when we opened our eyes, a strange thing had happened and they had the land and we had the Bible..." The song appears on his new album 'Call It Freedom' which is on the Celtic label and is produced by Dick, featuring John Martyn's keyboard player Fos Patterson and Brian McNeill from the Battlefield Band and is mostly material arranged for a band. "I seem to be finding myself getting pushed towards using other musicians by default, because I've got no desire to say 'well I'm going to change now' and start taking a band on the road, because I like playing by myself. I like voice and acoustic guitar and I like the relationship with an audience of just doing it that way, but also in some ways I miss the extension, I miss playing with the other musicians and it would be nice to find a way of combining the two."

ROB O'DEMPSEY

(Dick Gaughan appears at the Mayflower Folk Club, The Geldart, Sleaford Street on 13th March)

A IS FOR ATTITUDE

I REMEMBER STANDIN' IN LINE SAYIN' I WANNA BE A ROCK & ROLL STAR
- SOMEONE SAID SIDDOWN BOY, YOU ALREADY ARE: CRUE

Attitude, is a way of thinking or behaving so the dictionary tells us. Everyone in music's got one (for better or for worse) the question is when & how you use it. Attitude is a personal thing mostly, we all know personal things get in the way of band's activities so why should this aspect be any different? You'll find I waffle on about musicians and journalists a lot - both camps often have more than their own fair share.

The way you think or act within or without band - turn up to a gig and think it's gonna be crap (worse still make it known) and it will be, particularly if you're bottle in hand at the microphone stand. Bad attitude wins you no friends, impresses but a few. Good attitude wins you nothing but respect.

Heavy Metal bands have attitude, lots of it too - a lot of Heavy Metal bands are wankers. Heavy Metal journalists bandy it about... attitude to them is about calling everyone faggots. It caused a great deal of problems in Moscow last year, when Bon Jovi had a huge row with Motley Crue over who could use pyros etc etc. Members of both bands are telling everyone who'll listen what they're going to do when they catch up with each other. Kerrang had a front cover story about Nikki Sixx's (Motley Crue) decision to beat up Jon Bon Jovi... Journalists love BAD attitude, it makes good copy. Prima donna attitudes ('it has to be just so - or I'm not playing') is an expensive luxury for local bands, it's very easy to moan and sulk because you can't have things your own way. You too can look rather silly rather easily... be on your guard!

Small town attitude, is the funniest of all if you look at it objectively, but we're all guilty of it at one time or another. Small town might be when for example Mr/Ms Localrockjourno writes: 'I think band A are crap', the band or their supporters write to the magazine, write songs, speak out & say what a donkeys nob end Mr/Ms Localrockjourno is. It might come as a shock (patronise) but whether band A are crap or not has little bearing on the structure of the universe as a whole and consequently all these private wars are taken far toooooo seriously. Some local bands hate other bands for all sorts of ridiculous reasons (we got 'em a gig in Peterborough & they didn't get us one in Haverhill)... some resort to blows over stuff like this...

When there's space to throw your ego around, having a bad attitude is part of the act, however I've met very few people who leave their ideas and behaviour on stage. It wins you a big following for a time (prime recent example: The Beastie Boys). Some would say the worst were the Sex Pistols but some of us aren't old to have seen them at the 100 Club so can't comment authoritatively...

Bad attitude is something journalists have, 'we hate everything', we can't all write for Melody Maker nor I suppose can we always wax lyrical... People who run venues etc can't all be Harvey Goldsmith, people who play in bands can't all be Guns & Roses... who wants to be? - the more cynical amongst us may say. Most local bands (case in point: Rock Competition) are crap, they may need to be told but it's not some sort of crusade. It's not, after all, the end of the world to have some bloke come up to you at the end of a gig and go 'yer shite', even if he is your Dad. All this could turn you into a Buddhist or something, but a social community where all the butterflies are stamping their feet (getting Biblical) and sounding off may be not a terribly nice way of carrying on, we all know that. But no one wants to

look like a jerk.

Good attitude personified is Mega City Four, what a lovely bunch of blokes they are, no pretensions, you could give 'em a toilet to play in, four punters and half a dozen bad reviews and they couldn't give a toss, and no-one ever calls them suckers.

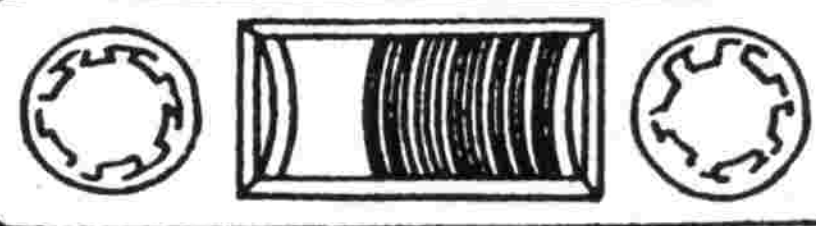


**MEGA
CITY
FOUR**

They do gigs etc for their own sakes, not to feed their egos nor to exploit the fact that they may be the focal point of someone's evening. Attitude is about not having hang ups, and generally being jolly nice. People will cringe, talk about losing edges. Less time mouthing off in pubs and soundchecks and more time spent with the job in hand (kyak, kyak).

In conclusion then, your thinking & actions within the sphere of the 'biz' colours your reputation, wins or loses you fans and friends... to consider your attitude to be of little consequence is naive... after all we all want to be loved...

MARK CURTIS

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THE COLOR FACTORY

Still in the post Christmas hangover period I went to Peterborough's Shamrock Club to see Black Sky and meet the support act Color Factory. Following a very promising set, which was sadly tainted by problems of the 'guitar not wanting to stay in tune' nature. We talked about the time they played in front of an appreciative audience of six people, singer Alistair Loaker's quest to recreate 'the spirit of the 60's bands' and guitarist Dave Wisbey's talent for always getting them lost on the way to gigs.

The Color Factory emerged from Ely where Dave and bassist Mike Merrifield has previously played in a group called Havana, and Alistair and drummer Matthew Short played in a group which they reluctantly revealed as being called Silver Sapphire. When Dave and Mike later asked Matt to join them in a group he agreed provided that Ali could also be included. The original line up was Dave on guitar, Matt on drums, Ali playing bass and Mike singing. Two practises later Ali and Mike changed places and this combination has engendered the demo tape 'Taste It' and 29 gigs.

Quite an impressive number of gigs for a band which is only just over a year old. Ali expresses the band's attitude to playing live: "Basically we just love gigging, and if any of us feel that it was a bad gig we just take it as a practice and enjoy ourselves."

"We never give up," agrees Dave "even when it seems that everything's going wrong. Like this gig we did at St Neots, Matt's bass drum pedal broke on the first song and as we didn't have a spare he had to kick it for the rest of the night."

Yet despite the mishaps they all agree that you can't beat the feeling of a really good gig. "The more energy and the more spirit we can create on stage the happier we are. We enjoyed doing the studio work, but we are happiest on stage. A bloke I know can't understand why we don't do a set full of covers and get £200 a gig for it, we just enjoy playing our own stuff. We realise that it's a lot harder for an audience to accept our own songs, unless they've heard them a few times, but when we see them getting to like our songs it's brilliant."

"I remember we did a gig at the Glasshouse and at the end of it this Harry Krishna bloke went up to Ali and gave him a sheet of paper with his analysis of every song."

"Yeah he really got into it" Ali remembers. "Wonderful - the fruit of life has evolved, the apple tree has sown its fruits and the Color Factory live on."

They all share a genuine enthusiasm and enjoyment in their songs and playing live, as Ali sums up: "The main thing is that we enjoy ourselves. From the very beginning we decided we were going to get up and be happy, because so many other bands go round acting like rock stars and being sad. We like to have a good night out, to be happy and energetic and have a good laugh, and we hope that everyone else enjoys themselves too!"

Ali expands on the happiness theme "We all listen to happy music and the music we listen to is similar to our characters. I think our own songs also represent us with their happy-go-lucky style."

"Through our songs we try to come across as happy and uplifting. In all of our set we don't play one minor chord, because a minor chord has a sad feel to it and we want our sound to be optimistic. We don't want to be shallow, but rather than being deep and political we'd rather portray more personal everyday feelings like love and happiness."

Most of their influences come from 60's bands as well as groups like the Ramones, Hoodoo Guru's and early Who. "The Who were the first band to go on stage and if their guitars were out

of tune it didn't matter, they presented a show rather than just played their songs. A lot of the older bands had so much spirit and we want to recreate that energy through our music. Basically, contemporary music is so plastic, the emphasis has shifted from the music and enjoyment towards a commercial formula for a money spinner, but having said that there are a lot of very good Indie bands about."

Speaking of contemporary chart music they've been likened to Big Fun in their dress sense. "Yeah, we do like white denim jackets and bleached jeans because we like the 50's look, but not because we want to look like Big Fun!!"

"We'd rather be respected in the music industry than use music as a commercial enterprise. 1990, we hope, will be the year when the band will take off and get a few loyal fans. We're always looking for more gigs and we're happy to play with any other local bands. We hope to do a 2 week tour of the country sometime this year. We don't expect anything brilliant from it, but it will be a good laugh. We're also looking forward to the Rock Competition. Whether we get through or not we're looking forward to the experience of playing on a bigger stage. Although we generally seem to get on better at smaller gigs with no stage - the sleazy dives."

Dave: "Yeah, but me and Ali are so short that we could always do with a stage."

Ali: "True, we'll probably end up being called The Gnomes!"

"We all enjoy ourselves a great deal and the band takes up a lot of our time, I think our only other hobby is perhaps arguing!! At the moment though we really need a regular place to practice. We can use a school in Ely, but that has to fit in with other clubs, the choir and whatever. We normally end up with one evening every 2 or 3 weeks. If anyone knows of anywhere we could use we'd love to hear about it."

Since the Shamrock Club gig I've seen the Color Factory play live twice and both times the music has been an invitation to sing-a-long, dance-a-long and rave it up. With true frontman style Ali's captivating vitality and energy make him the focal point of all stage activity, the band's energy and force being channelled and enhanced through him. The combination of power and harmony in the music and the energetic performances generate an entrancing audio/visual experience.

Finally, the group's own words to promote themselves:-

Matt - "Somewhere between goth and heavy"

Ali - "Happy"

Dave - "Power pop"

and Merry - "Taste it!"

JANE STEWART



ARCANA



Top: Chris Nunn (drums)

Bottom (left to right): John Lander (vox/gtr), Neil Harvey (bass), Phil Barry (lead gtr)

There aren't many thrash bands operating out of Cambridge, but we've got a couple of gems in the form of Arcana and Digitalis. I caught up with half of Arcana a couple of weeks ago: Phil Barry was having jazz (yes, jazz) guitar lessons on the night of the interview, and Houghton (near St Ives) based Neil Harvey couldn't make it. But it didn't really matter, because they wouldn't have got a word in edgeways as John 'Motormouth' Lander reeled through the life of Arcana. Chris Nunn bought the drinks and I switched on the tape recorder.

"The first Arcana was 1984. I'd just started work. I'd been playing guitar for a few years, and I formed the band with mates from work and some old mates from school. We did Scorpions covers, Judas Priest songs and Jimi Hendrix songs, anything else we could think of. I could not rehearse as much as I wanted to because I was doing an apprenticeship, so I had to pull up for a while, but I kept the name Arcana. We picked up again and Chris came along in 1986, not quite understanding what I was up to. We met Chris through our guitarist Anthony Mansfield, and our line up at that time was me, Chris, Anthony, Chris Cutting and Mark Wretham, playing straightforward heavy metal covers. Then we started playing a bit quicker - because of Chris, mainly. In the meantime, Anthony had gone, and we started to play more thrashy things. Then Mark and Chris Cutting left to join Infernal Death (1987). There'd been a lot of bitterness about this, and I was a bit cheesed off, but Chris encouraged me to find other people. The first to come along was Phil. We'd advertised in the paper and Phil got in touch. He'd not been in any bands, just sitting in his bedroom playing. We went round to see him and we thought 'kin hell, he's good isn't he? Stay cool, stay cool!' So we said 'yeah, we've got some other people to see, but we'll get back to you.' When we got home we said 'Yes!! Grab him, grab him!' We were now looking for a bass player who could sing. In the old

Arcana days I used to sing backing vocals, so when we rehearsed I started yodelling onto what we were doing, but with no serious intention of doing the singing. We got Neil through an advert in a music shop - he'd been into gothic things in the St Ives area - and we asked him if he could sing. He said 'no, no, if you ask me to sing, I'm leaving!' So we now advertised for a singer, auditioned a couple, who weren't up to it, so I got dragged in to doing the vocals. We got our first gig with this line up by default. Dan of Infernal Death was promoting the Annihilators at Sea Cadets (October 1988), some band dropped out and we said we'd do it for nothing. We scraped through OK. After a couple of local gigs, we got one in Peterborough at the Peacock. There was a train strike and a paper strike at the time, and only 20 people turned up. We lost a bit of money on that, but the promoter, Pete Sleigh, by way of saying sorry, got us a gig in London, at the Fulham Greyhound, supporting Coroner on their British tour. When we got there, Coroner had cancelled - their visas were out of date - and we were told we would be headlining with Reactor from London. We thought 'they're going to hate us! People will turn up and think we're Coroner.' So we got our intro tape started, Chris went on first, and all these people started cheering. We couldn't understand it, we thought somebody famous had come in. The punters were going mental, leaping off the stage - and all this while the intro tape was still playing! So we thought 'perhaps we'll do alright here.' We went down really well."

"The only place we can play in Cambridge is the Sea Cadet Hall, so we got in touch with Mark Curtis, and he gave us the support slot for the Macc Lads. That was interesting: we should have done a 45 minute set, but after 20 minutes somebody gobbled at me, so we said 'cheerio'. Then we did the Rock Competition (1989), which was disastrous. We plugged into these little amps, and couldn't hear anything - the number of times I was asking 'where are we, where are we?' After the first couple of songs, we were on automatic pilot. Definitely something to forget."

"We recorded a demo tape at Flightpath in February 1989, and sent it out to various record companies and contacts. We had a phone call from Dougie, a guy in Preston (Lancs) who manages Xentrix, who've just signed to Roadrunner Records. He said 'I really like your tape, have you had any interest from Roadrunner?' I said we'd sent them a tape, so he got the guy to play the tape. The fact that we'd paid for a full colour inlay card paid off because they'd got a desk full of tapes, picked ours out and played it. The guy from Roadrunner said 'I really like your tape, when can I see you live?' So we'd got management and record company interest in the same week. Xentrix are doing a tour in a few months' time, and we're doing half of that. Hopefully we'll finish up at The Marquee, which will be nice. Dougie's also trying to get Roadrunner to give us some money for our next demo, on the condition that we give them first refusal."

"We had another big gig last year, supporting Vengeance in Ramsey, on their British tour. It was a fiasco. This was our first taste of ego stardom, when Vengeance's management didn't want us to use our drum riser, told us we can't do this, we've got to do that. We've found out since that if you by-pass management and go straight to the band, they're usually pretty nice about it. Chris Emblem from Metal Forces came to see us and said 'yeah, not bad, not bad, give me a tape and I'll review it'. Dave Maille, manager of Ice Age also came to see us and he liked us. Actually, he said 'you're really good, but get rid of the drummer. I'll have you on the road next month if you've got rid of the drummer.' Poor old Chris was sweating buckets at the end of the gig, crawling off the riser, arms wasted away, and we said 'sorry Dave, that's not how it's going to happen.' But he gave us a gig supporting Ice Age at East Dereham, a bit out in the

sticks. We supported the wet T-shirt competition, but we got paid quite well."

"The Slammer gig (December 1989 at the Sea Cadets) was a pure fluke. We saw a poster advertising Slammer at the Sea Cadets, so we pestered Mark Curtis into letting us support them."

So, there it is. They didn't enter this year's Rock Competition because each thought that the others didn't want to play after last year's experience - in fact, they all did, but didn't discover this until it was too late! It's quite easy for outsiders to form pre-conceived ideas about thrash bands and their followers. There's a lot of subtlety in the music which isn't easily picked up by the untrained ear, and, certainly in Arcana's case, there's some unusual influences: guitarist Phil is into jazz and classical music, John listens to the likes of Suzanne Vega, Kate Bush, Simon & Garfunkel, Heart and Chris is into the Mission and Mega City Four. Let's leave the last words with John: "Thrash bands are broadening out. We started off quite a way into the evolution. We missed out the first million years - we're walking now."

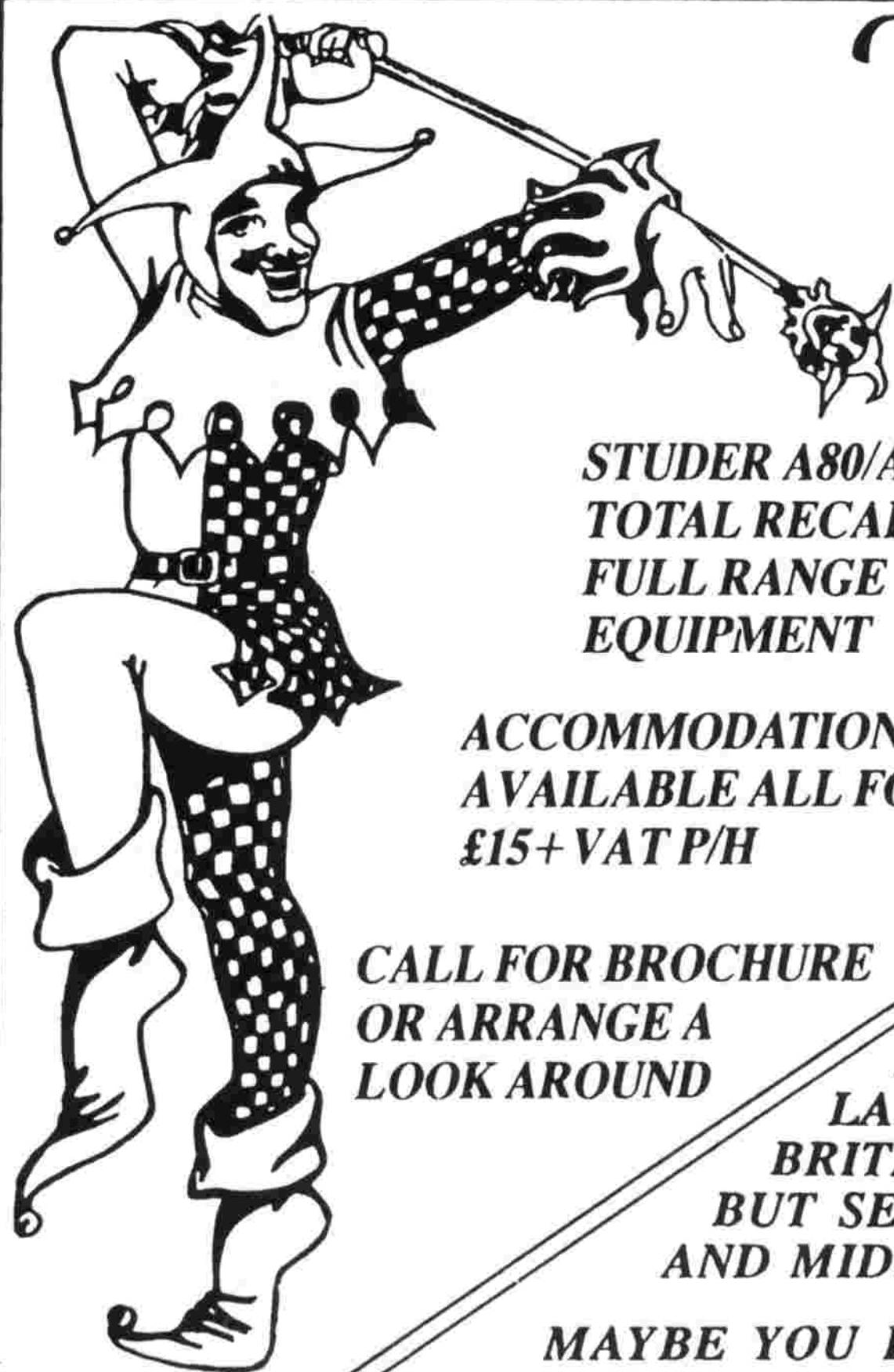
PHIL JOHNSON



FILLERS 1

Although the Peterborough music scene is probably at its lowest ebb for some considerable time, the Friday night indie music disco's put on by Laughing Gravy promotions at the Shamrock Club are proving extremely popular, attracting attendances in the order of 200-300. Live music is a regular feature of these promotions: The Charlottes and Carter The Unstoppable Sex Machine have already played there, the Jazz Butcher appears on 16th February, and The Wood Children appear there on 2nd March. For further information, ring Pete Elderkin on 0733-68895.

The highlights of the Christmas/New Year period in Cambridge centred around the successful gigs put on by Status Promotions at the Sea Cadet Hall. Tim Cole of Status Promotions thought that Mega City Four were the best band to play Cambridge in 1989 - and few would argue with that. Status's first major gig at the Sea Cadet Hall in 1990 takes place on 17th February, when Creation records band Ride play, supported by This Replica and 4 Fit. Other definite bookings include The Sand Kings (24th March), The Senseless Things and Carter The Unstoppable Sex Machine (April 7th) and Bomb Disneyland (May 19th). Still to be confirmed are Frank Sidebottom and I Ludicrous (April/May), and there's the awesome prospect of a return from The Macc Lads. Status, who have now withdrawn from putting on gigs at the Rising Sun in Newmarket due to the pub's total disorganisation, will be promoting at The Junction - watch out for details.



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UP THE JUNCTION!

ERIC ORME - DEVELOPMENT OFFICER

There's no point in me introducing myself to you as I'm leaving as soon as The Junction opens. Bearing in mind my huge frustration at the lack of live entertainment in Cambridge it really is a very stupid time to leave but The Junction is opening and my job in this city is completed.



STEVE GILLETT

I originally came here on a 12 month fixed term contract way back in September 1987 at a time when nothing was certain except the site. Somehow between then and now and three contracts later we've built the magnificent Junction. It was immediately obvious to me that a venue like The Junction would rock Cambridge like nothing else and in the run-up to the opening it's obvious that that is what's going to happen.

It's been a hell of a struggle and a whole series of frustrations, compromises and joys for all involved; but all in all, as I roar away in my second-hand Skoda I'll be a contented man. The Junction is just the start. Cambridge is not the same anymore. Something very positive is happening here.

PAUL BOGEN - DIRECTOR

The Junction is long overdue. Having been born and educated in Cambridge one of my strongest recollections from my teenage years was the lack of entertainment facilities in the City. My decision to return as Director of the Junction was, therefore, personal as well as professional.

Having campaigned and fought for the venue the young people of Cambridge now have the opportunity to acquire a sense of ownership over The Junction, and I hope that they will play their part in influencing its programme, policies and future development.

I see my role at The Junction as that of an enabler, as I believe the role of an Arts Manager is to create an ideal environment for performance, participation and spectation in all its myriad forms. I would like The Junction to become a catalyst for local people to become involved in the entertainment industry, spectation leading to participation and participation leading to performance and employment.

Over the coming months and years I hope that The Junction reflects and responds to the varied cultural needs of all the young population in Cambridge so that it will become a valued asset to the community and the City.

JASMINE HENDRY - OPERATIONS MANAGER

I don't have time to write much because I'm busy getting The Junction ready on time - quite a job! Love to you all.

JOHN WROE - ADMINISTRATOR

He was dead before I was alive. But it was his, definitely his fault. He bought Dad and himself a season ticket for Swansea Town FC and now I never have an angst free weekend.

I blame my brother Martin for the music business habit. He brought the first records into the house, those 'Top Of The Pops' compilations with Pan's People forever on the sleeves. What a beginning.

He also egged me on when I started promoting gigs at school and introduced me to Ben Okafor who I've managed for two years. He always had music biz types at his flat and as a journalist he let me sit in on interviews with bands.



Paul Bogen, Jasmine Hendry and John Wroe

STEVE GILLETT

Meet The Management

I've always wanted to let music happen. A valleys upbringing saw to that. A place without music was no place at all. So for some warped reason, I've always taken it upon myself to try and make music happen, often at great personal loss. Hence the correlation with the Swans. It's a bitter sweet love affair. But I can't help it and I can't really explain it. But it's something to do with meaning and being and purpose, something to do with danger and greed, and 'making a bed of fond memories'.

I'm relishing my administrative role at The Junction, the scariness on the financial side is a real kick. The City Council and the Board Of Management have balls and for that I'm glad. Assisting Jo and Jonathan to do their jobs well is also encouraging for me. The music programming is shared by all of us and all of you, and whilst it falls to me to haggle with the agents and managers, I hope the programme reflects more than just the taste of the staff.

Teaching the Rockbiz course was one of the most enjoyable and rewarding things I did in 1989. I'm glad of the freedom to develop the practical side of things.

The possibilities of what The Junction will contribute to are limitless: could Cambridge become the next Liverpool or Manchester of rock music?

It's Sunday 21st January 1990, and I can't believe that it's going to happen. Opening 3 weeks away. It's the potential that scares me!

1974/5 saw The Swans apply for re-election to the Football League, they finished 22nd in Division Four. In 1981/2, just 6 years later, they finished 6th in the First Division, after leading at Christmas. 6th was their lowest position all season, they had led the nation twice.

(With ideas from When Saturday Comes and quote from Bruce Cockburn).

JONATHAN GOODACRE - PUBLICITY AND MARKETING ASSISTANT

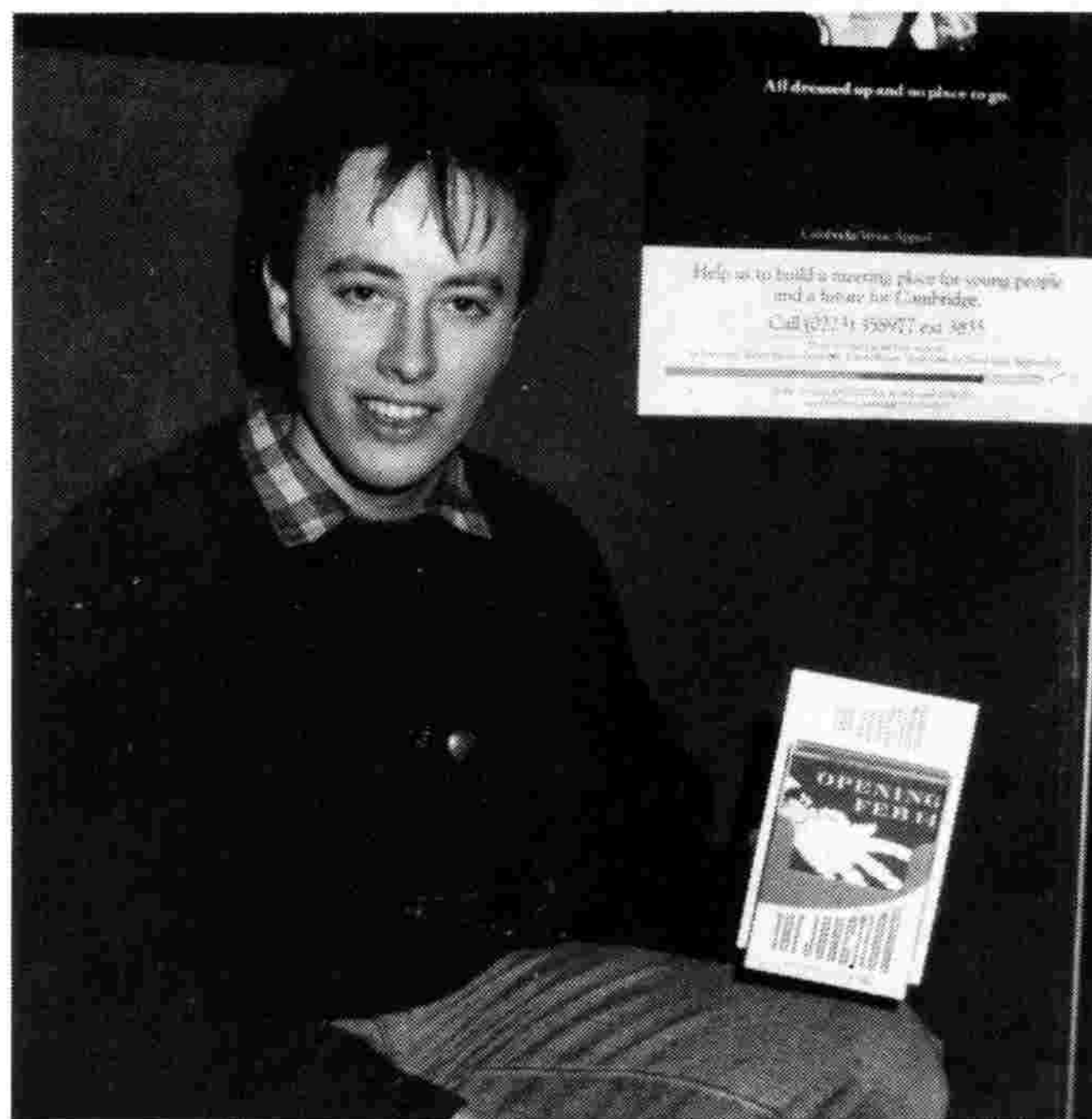
I come from Burton-on-Trent, which obviously has its drawbacks. I've tried feigning a Manchester accent and pretending that I'm a regular of The Hacienda Club but people are never convinced. At least I don't come from Swansea.

Of course what Burton does have to offer the world is beer. Bitter in its modern form was first produced in Burton at the end of the eighteenth century and where would rock music be without it? And not many people know that up and coming indie / thrash band The Telescopes emanate from this capital of The Midlands.

After living for a while in groovy town of the north - York - (home of God's Little Monkeys, The Buttermountain Boys and Zoot And The Roots) I am now working for 'probably the best new venue in the country' as one person recently said (Paul I think). As publicity and marketing assistant I spend most of my time making coffee and trying to persuade John to book Inspiral Carpets - no luck yet.

Turning to the place itself; The Junction has some excellent ventilation pipes which will appeal to anyone who has seen the film Alien and the venue has remarkably few windows which marks it out from all other buildings in the area. I'm sure the readers of Scene & Heard will be coming down to check it out anyway.

Highlights of the job so far? Driving in Eric's second-hand Skoda (gives a whole new excitement to walking) and witnessing Paul Christoforou's pricing of the records for the Vinyl For The



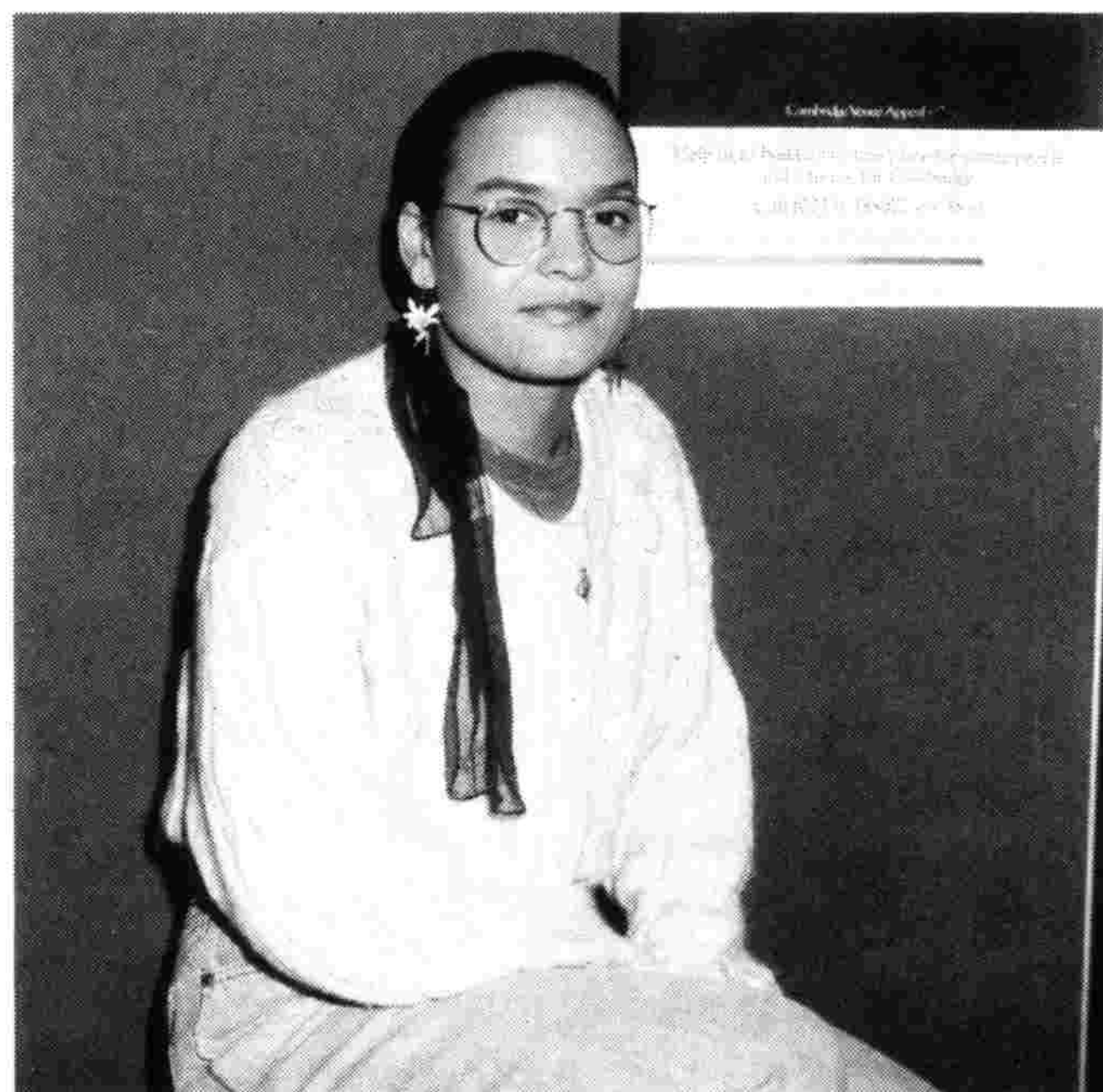
STEVE GILLET

Venue sale at the Guildhall both rank quite high. However, the top event has undoubtedly been our trip to Anfield for the third round of the FA Cup (replay) in January. The result: Liverpool 8 Swansea 0. Tip for next year's FA Cup: Burton Albion.

JOSEPHINE WALLACE - SECRETARY

As a young person and having lived in Cambridge all my life, I have seen many changes happening in this city.

I see The Junction as a much welcomed and very POSITIVE change to the lives of the 'socially starved' Cambridge Youth. We have been crying out for years for more entertainment and somewhere where we can be ourselves, make new friends and meet up with long lost mates, whilst enjoying the atmosphere created by the event.



STEVE GILLET

As secretary to The Junction I am very proud to be part of this change and to be able to help provide an alternative to Friday nights down the local. With live rock bands, raves and comedy cabaret, theatre and dance, The Junction looks set to be The Phoenix of the Nineties.

NUTMEG

NUTMEG are the sort of band who have the most extraordinary breaks (being asked to do a 12", winning the Rock Group Competition, interest from Polydor Records and an agency) and almost entirely fail to capitalise on them. Yet they are still optimistically battling on, and they have just released a CD/LP/tape on their own label, Ground Records, financed by a seven thousand pound bank loan.

Tom: "The bank manager came round to meet us and listen to the tape. He came and said 'I like Black Bitch, it's beautiful' but it's not on the album. One of the reasons we did the CD was that we thought it would be good for radio stations. But really we just thought a CD would be nice to have."

Simon: "We've had a lot of hassle with the record side of it, we had really bad pressings, so we're waiting for that to be spot on before we release it."

Tom: "We had a thousand tapes with 3 seconds missing off a couple of songs, so we're using those as promo items and getting the tapes re-made. We originally said it'd be out last November, so it's only three months late which isn't bad."

Simon: "We took 7 days to record and mix it at Minstrel Court. It's all we could afford. We would have liked to have been in there for a lot longer. Everything had to be put down at the first take really."

Tom: "We put in an ad in the music press and called it the Electric Putty tour, but it's not really, we gig continually anyway. We've done an average of about one and a half a week for the last two and a half years. Sometimes we've done 4 or 5 gigs a week. We started off just being able to scramble into London venues, then we signed with Asgard (who found Tanita Tikaram) as a direct result of the competition. He was there as a judge."

Simon: "It was a direct result of Polydor's interest. When that fizzled out, Asgard fizzled out as well."

Tom: "John Williams (Polydor Records A&R) said to us, after we won the competition, 'I'm going to make you stars'. In the end it was a case of 'do what I say and I'll give you some money'. That would have involved getting rid of some members of the band. I got the impression it was just me he wanted. He didn't say that directly. It was a very good experience though. We got into the studio and we were like a little bunch of boys lost. It happened so quickly and when he says 'I'm going to make you stars' and he's the head of A&R, powerful bloke, and he was REALLY into it, and he gave us the 4 star treatment and stuck us in this great big studio with a top engineer you believed him. It happened really quickly and it was like a dream come true. We thought it was and then it turned very sour really."

Simon: "I'm glad we didn't sign anything because I think it came a bit too early. We're ready for it now. If it ever happened again we'd make sure of it."

Tom: "When we got in there he wanted something very polished and very professional. I think that's the way record companies work, if he's going to put in large amounts of money - you're talking a minimum of £50,000 - he needed something more solid than just a bunch of five lads who obviously enjoyed getting drunk and getting wrecked and who were a bit dishevelled and happy go lucky, that's how it seemed and in this day and age that scared him off and he got cold feet."

Neil: "It was a good atmosphere with John Jacobs (who works with George Martin) the engineer but as soon as John Williams came in he started changing things about and we lost it from there... it put us on edge."

Simon: "Some of the band, it's fair to say, didn't perform as well as it could have done."

Simon: "We've got a song called 'Look Out Here Comes The Martians' and London Records said to us 'I'm sorry it's too obvious your main influence is David Bowie'."

Tom: "We sent another company a tape and they said 'we like it, we'll come and see you'. They came down to see us in Camden, we did a superb gig and the crowd loved it, lapped it up and we couldn't have played it any better. They came back and said you're great live but your songs aren't strong enough. But they came to see us because they liked the songs on the tape. What can you do? Do it yourself! We have got a publishing deal which is basically all you need, with Sparta-Florida who've handled everyone from Petula Clark to David Bowie to the UK Subs to Bing Crosby. We sent them the tape on the Monday and they phoned up 9 am on the Tuesday. He'd heard two songs and phoned up and said 'I'm very interested'. Hopefully they'll help promote the LP."

Richard: "'And In England...', we were so young and we didn't know how to follow it up. We were a bit lost, this bloke [Andrew Clifton] came up to us at a gig and asked us to do a single. It was in the NME and we were still just playing around here. We were 18. We try not to do that song anymore. We were in a rowing boat, but not on water, on a trailer in the shed. We were jamming in a Python-esque way and everybody was chipping in bits. Me and Neil transcribed it onto guitar and drums."

Tom: "At school we always had this mental sense of humour, we were called The Mentals, that was our thing, totally bloody stupid actually. Neil and I have been best friends since we were 3 or 4. The rest of us were friends at secondary school. We used to hang out together all the time, have our own little party every night really. That breeds a lot of songs. I write a lot of songs at home with a little keyboard. You can get in a bit of a rut, if you keep playing, you find a successful formula and stick to it. We've played the same set for quite a while but we've got new songs coming in now."

Tom: "We were trying to think of a name and Neil just said Nutmeg and we smiled and said yeah alright. Simple as that. That was 6 years ago, when we were 16. It's a football term for when you pass the ball through someone's legs, it's also the spice of life, supposedly aphrodisiac, supposedly hallucinogenic. We didn't know that at the time, of course. Other names we had were Saint Anthony's Fire and Chopper's Inch. We were together for about two years before we did a gig, playing in an old shed."

Neil: "It was a long time before we even thought of doing a gig."

Simon: "It took us ages to get into the Burleigh Arms."

Tom: "I think we chose the wrong door. Finally we got a gig there on a Tuesday night and there were about 10 people. It went on from there, very slowly. It has taken a long time. We've all got full time jobs as we never make any money from gigs. When we started going down to London it was pay to play."

Richard: "Whatever we were making up here we were spending down there."

Simon: "We've stopped doing that now. We've got a healthy little following developing there."

Tom: "We were doing 4 gigs a week a month or so back, and getting in at 3 in the morning is very tiring when you've got to get up for work at 8. All of us are in a position in our jobs where it's on the edge and it's like touch and go, we're always making excuses for being late."

Simon: "Hopefully we'll be professional soon. We'll be doing nothing else ie. we'll be on the dole. We're starting to play bigger venues and they pay more..."

Tom: "We've got a residency now in a London club, Gossips in Soho, which is the Alice In Wonderland Club on Monday nights. The manager there is the manager of Dr And The Medics, he really likes us and lots of pseudo rock stars go down there and some



ROB MILLS

real ones. We get a very positive reaction there which keeps us going."

Tom: "We have played all over the UK from Burnley, Lancashire, to London. We've played Shropshire Agricultural College, Biggleswade, Telford, Corby, Lincoln, Aylesbury, Bedford as well as the local gigs. This club in Burnley, we got up there after a 7 hour journey and walked in and there were people running around up to your knee-caps and that was the biggest people, it was a kids club. We went up to the bar and asked for a pint of bitter they said 'sorry mate we've only got Tizer and 7 Up'. It was amazing, it was fun."

Simon: "They all had their Rick Astley moves and we got up and played and they didn't know what to do." Tom: "They liked it, they stayed and watched. To keep the band going you've got to be adaptable."

Tom: "You gradually worm your way in, originally we could just about get a little support slot with 7 other bands on a Sunday night at The Sir George Robey. It could be very demoralising but you've just got to do your best and make a little impression. They may have you back again."

Simon: "So many places are ripping off bands. It's a lot of luck really, playing to the right people."

Tom: "You make your luck as well because the more you play the more people you're going to bump into. What we've done is get as many gigs as we can and do our show every time as good as we can do. One of the traps of playing a lot is getting into a rut. You go into autopilot and do the same old things. One night there was a fan on the ceiling, with big propeller blades, I jumped up and hit my head on it. Another night at the George Robey I climbed up into the lighting rig and broke a lamp, they weren't too happy about that."

Tom: "The Senseless Things saw us in Harlow about a year and a half ago and they were really impressed and we're going on tour with them." Simon: "People couldn't believe it when we had Senseless Things supporting us at the Sea Cadet Hall when they had single of the week in the NME."

Tom: "They kept saying we blew them off every time we supported them so they decided we weren't ever going to support them again [so on the tour Nutmeg will always headline]. We played with a band in London whose singer used to be in Grange Hill and there

was all the cast of Grange Hill in the audience. Ant Jones was the singer. They played a very dodgy heavy rock set. Once I fell asleep under the keyboard at a gig at a hospital and apparently I was saying all the people are dying in the wards. I couldn't remember it afterwards."

Neil: "That's what it's all about really, playing live."

The departure of Hobbsey:

Tom: He's not really interested in the band any more at all.

Richard: He realised himself that he couldn't carry on.

Simon: With two guitars before it tended to get very cluttered.

Tom: I'd like another guitarist but the rest of the band are against it. I'm not really very good at playing keyboards. We're tighter as a four piece, it is easier. We're good live, we play LOUD."

Tom: "What Cambridge needs is a place where any band can play and get their friends in. I think it's nice to have a place where bands who've only had two rehearsals can go and play. You need that entry point somewhere, like the Burleigh was."

Tom: "We've got the most O-levels between us of any band in the world, 4 piece band and we've got 40 O-levels."

Tom: "We want to be rock stars not pop stars."

Simon: "We got really sick of being compared to the Stones." [but they still kept on doing the cover versions]

Richard: "We sound more like the Stooges than the Stones. We all like the Stones, we all got into them at the same time. We never consciously tried to get that sound."

Tom: "We feel an empathy with the Stones, that's our sort of bag."

Simon: "We don't like a lot of the stuff that's going on today. There weren't many albums I liked released last year. A lot of people feel the same way, that there isn't really a lot going on which is interesting."

Richard: "We did that song [Eternal Love] more as a soul song than anything else and it wasn't until someone pointed it out that we realised it sounded like the Who."

Tom: "The Sixties were a very creative period and I think it's gone downhill ever since in a lot of ways. But we're not trying to revive anything, we're trying to start something up."

STEVE HARTWELL

THE BROTHERHOOD

When last year's Rock Group Competition Heat 3 was drawn, all eyes (and ears) were on Excess X Deluxe, together with The Lonely and This Replica. These were the bands expected to battle it out for honours. Instead The Brotherhood, a bunch of comparatively dark horses, with no more than a couple of gigs under their belts, stole the show and proceeded to the final. During the rest of '89 The Brotherhood recorded a demo tape and drafted in a keyboard player who has since departed. On the live front their few spasmodic appearances were topped off with a riveting display of gutsy soul/pop at The Rock, at the beginning of November. This writer's gig of the year - and I stop counting when I get to 100. So the band comprising Ian Corney (drums), Andy Ralph (bass) and the Bath brothers, Stuart (lead guitar) and Richard (rhythm guitar and vocals) can look forward to the Nineties with some optimism. Also soon to be part of the set up is a third brother, Martin, he will be playing keyboards by the time The Brotherhood play the competition again on 22/3/90 (heat ten).

So who started The Brotherhood?

Stuart: "Andy and Richard and Martin and Ian, then Martin left and I joined."

"Martin was the guitarist." (laughter all round).

Ian: "I was in Double Measure and Deja Vu."

What bands or musicians have influenced The Brotherhood?

Stuart: "Paul Weller, Paul Weller and Paul Weller."

Andy: "We used to sound like The Style Council, but now we've grown into our own sound."

Ian: "China Crisis are quite an influence as well."

Andy: "Trouble is we don't realise that they are influences. A lot of songs sound like other people in places, but I don't think you can categorize us."

Ian: "We're quite soulful really aren't we?"

Andy: "We like everything, literally I could listen to most anything."

Stuart: "We don't like many Cambridge bands!"

Why?

Andy: "'Cos I ain't seen a good one yet!"

Have The Brotherhood had any formal musical training?

Ian: "I've been taught. I had lessons with Lloyd Ryan. He taught Phil Collins. I read a Phil Collins interview, he said he had his first lesson with Lloyd Ryan."

Andy: "We are different to most bands because we don't go in all the muso pubs, sit in there talking about how good we are to everyone else, we just go to different pubs."

Stuart: "We don't wear enough black!"

Andy: "We just like to get up there and prove ourselves on stage. We believe in what we do, we don't need someone else who's in some other Rock Competition band to tell us how good we are, we wouldn't be doing it if we didn't think it was good."

Ian: "We don't know any of 'em, well I know one or two, the odd people."

Andy: "Ezio (ex-Spiritwalk) he's not too bad."

Martin: "But when you see Ezio it's usually up Ronelles, it's not down the bloody Trolley Stop or whatever its called."

Stuart: "The Tram Depot."

Andy: "They're cliquey, these people in bands, they're all in their own little groups."

Ian: "They don't like us, nobody likes The Brotherhood - because we're good."

Andy: "When we came to play last year when we were unheard of in that Rock Competition and we ripped 'em up in the heat, they couldn't believe it, they really were dejected and we still didn't speak to 'em."



Stuart: "Some of 'em are alright. Crossland are alright."

Andy: "They're alright probably. The times I've spoken to some people, it's just ring talk all the time, you don't wanna hear it. Every time I read Scene & Heard every single band that gets in there have got a deal coming up, yet they're all playing down here next week. We've had a lot of good feedback from different people, a couple of influential people but it's no good shouting your mouth off about it because the chances of it materialising are very minimal."

Martin: "Off the record this is, Jean Jacques Brunel (Stranglers) might be coming up tonight."

Ian: "A friend of mine built an extension for him." (Laughter all round again). "He heard the tape, he thinks it's massive and he's gonna see what he can do for us."

Andy: "You know the new recording studio in St Ives, there's a chap there called Dave (Kelly), he's had quite a lot of dealings with different bands, he knows what's happening, and he said our demo has blown out anything he's heard of, any local band round here and he says he wouldn't believe us if we went to a few publishing companies and didn't get a deal. He said the quality of the songs is quite outstanding."

Did you not want to risk sending S&H a copy in case you got a bad review?

Andy: "It's because we're bone idle, that's why we haven't sent it in. We haven't sent any tapes anywhere."

Stuart: "Not to any companies or publishers."

Despite this lethargic approach The Brotherhood, albeit without their friend from The Stranglers in the audience give more indication that they have the potential to progress beyond the confines of Cambridge. I'm sure the rest of the local rock fraternity will be pleased if they go far!

PAUL CHRISTOFOROU

FILLERS 2

Did you witness Stormed's 'performance' at the Sea Cadet Hall on 29th December? Who would have thought that this band would have had to resort to the use of backing tapes to produce the essence of Stormed - the rhythm section? I admit that it's been some time since I last saw them play, but I was not prepared for the totally unfamiliar line-up, lacking both bass and drums. And how sad it was to see people actually walking out of a Stormed gig. On this display, it's time for Mike and Steve to pull out the plug, and allow Stormed to remain a pleasant memory.

CAMBRIDGE: AN EIGHTIES RETROSPECTIVE

Phil Johnson looks back at the highs and lows of the city's rock scene during the last decade, year by year

1980

'Cambridge is dead. Everyone's been complaining that there's not enough happening.' So said Suzanne Penn, as she started the Cambridge Rock Club, who put on monthly gigs at Beaconsfield Hall in Gwydir St., starting with The Zeds and Device. However, the club was soon forced to move to the Racehorse in Newmarket Road, where the landlord was none other than Reg O'Meara, who continued to promote live rock music throughout the 80's... The Soft Boys released 'Underwater Moonlight' LP, which received critical acclaim, and became a cult hit. By the end of the year, the Soft Boys were no more... local record label, Leisure Sounds Records (based in Glisson Road), released two singles, The Dogma Cats' 'Experts' and Ersatz' 'House Of Cards'. The Dogma Cats record received favourable reviews from the national music press, and John Peel... The Great Northern remained the premier live venue, putting bands on virtually every night of the week... Bands of 1980: Dolly Mixture, Tranzista, Amyl Dukes, The Rank Amateurs, The Models.

1981

Corn Exchange re-opened for gigs, but soon closed again when the installation of a sound limiter caused promoters and bands to cancel their bookings... Student band, The Models, released self-financed single 'Talking To You In Colour / Kids / Four Things'. In three years time, The Models (to become known as the Roaring Boys) will sign for CBS/Epic... One of the occasional out of town bands who played the Gt. Northern was a progressive rock band from Aylesbury called Marillion. Singer Fish said "we are certainly finding that we are a bit unfashionable at the moment, but there are still a lot of people into our sort of music." Far more than he anticipated, as later events proved... Former Soft Boys Robyn Hitchcock and Kimberley Rew returned to the Gt. Northern with their new projects. Hitchcock fronted his own band, and Rew reformed his 70's band, The Waves, with new members, including two American recruits from a nearby USAF base... Gt. Northern continued as the no. 1 venue, but the adjacent cellar, Raffles, later the Sound Cellar, was becoming increasingly popular. Bands of 1981: Perfect Vision, Trux, Amyl Dukes, Dolly Mixture, The Rank Amateurs, The Waves.

1982

Cambridge lost its most prolific venue, when the Gt. Northern closed at the end of January, due to complaints from CCAT students living in rooms above the pub. The Soft Boys reformed for a one-off gig at the Northern, just before its closure... Sound Cellar took over as the main live venue, with Modern English, China Crisis, Marillion, Blancmange, Danse Society, Lords Of The New Church all playing there before it too closed, in August... Meanwhile, Graeme MacKenzie, History graduate of Emmanuel College, had his Cambridge Rock Group Family Tree published in the Evening News, and promoted three 'History of Cambridge Rock' gigs at the Grad Pad... Theatre Of Hate played the Corn Exchange, supported by Haverhill punk/goths 13th Chime, who released their second single 'Cursed' / 'Dug Up'... Ross



The Zeds

MacKenzie (Graeme's brother) and David Gowar formed Wimp Records, primarily as a vehicle for Gowar's band, Sindy and the Action Men, who released a single 'You're So Lucky'... The Great Divide, formed from the remnants of Dogma Cats, made their debut in February. By the end of the year, they had released a single on Wimp Records ('Who Broke The Love Bank') and had attracted record company attention... Strawberry Fair line-up: Hondo, Trux, The Rapiers, Your Dinner, The Agents, Amyl Dukes, Su Lyn Band... Dolly Mixture appeared on Top Of The Pops, providing the backing vocals on Captain Sensible's 'Happy Talk'... Visitors to the Sea Cadet Hall included Vice Squad and Diamond Head... Wimp Records released a Cambridge Compilation LP, including The Great Divide, Your Dinner, The Lonely, Amyl Dukes, Pure Thought, Hondo (again), The Rapiers... The Waves returned to the local gig scene at the end of the year, after a lengthy break. They played Fulbourn Townley Hall, changed their name to Katrina and the Waves, with the aforementioned Katrina moving from backing vocals to take lead, in preference to Kimberley Rew. They never looked back... Student band of the year, Fox In Socks, released what at that point in time was the best local band Single of the '80's, 'Sound Patterns' / 'The Lonely House' on Gesticulation Records. Bands of 1982: The Great Divide, 7.54, Fox In Sox, Pure Thought, Perfect Vision, Katrina and the Waves.

1983

A glimmer of hope for live music: the Burleigh opened on a regular basis in January... The City Council, under pressure to provide facilities for the youth of Cambridge, promoted a series of Black Cat Club gigs at the Guildhall, showcasing the best of local bands: The Way Up (ex-Models, shortly to become The Roaring Boys), Katrina and the Waves, The Great Divide, The Face, The Wobbly Jellies... Plans to convert a factory unit on the Cattle Market site into a concert venue were mooted. Cat Club members said the capacity should be 350+, not the proposed 200... The Great Divide released their first single for Ensign Records - 'Whispered In Heaven'... Burleigh closed for live music for refurbishment during the summer. Doesn't re-open its doors to local bands until September 1984... Meanwhile Fisher Hall was increasingly used for gigs. New Model Army and Sigue Sigue Sputnik played there... Jon Lewin persuaded the Weekly News to let him write a weekly Rock Scene Column... Strawberry Fair line-up: The Great Divide, Zoom, Andy Goes Shopping, Your Dinner, Pure Thought, plus an uninvited appearance from 13th Chime... Wimp

released two more singles, the hot student band, The Face ('Paradise' / 'Tell Me Why'), and Sindy & the Action Men ('Who's She?')... local Oi band Sub Culture released 'Loud and Clear' on Essential Records... Tranzista released 'Heaven With Her' on Atlantic Records!... Graeme MacKenzie released a pilot edition of a new Cambridge fanzine 'Blue Seude News' in July... Gt. Northern (now called City Limits) re-opened for live music in October... Trevor Dann's Rock Show started transmissions on BBC Radio Cambridgeshire in September... Phase 2 of Corn Exchange conversion was passed by the City Council... Richard Skinner, Radio 1 DJ, 'adopted' Katrina and the Waves, and created record company interest: the band signed with Silvertown and released 'Que Te Quiero'... notable visitors to Cambridge included Sex Gang Children, Flux Of Pink Indians, Hanoi Rocks, The Alarm, The Gymslips, Eyeless In Gaza, The Vibrators, Eddie and the Hot Rods... The Great Divide sacked their bassist Steve Bone... Crap student band Cross Town Traffic released self-financed single 'No For An Answer'. Bands of 1983: The Face, Pure Thought, Wobbly Jellies, Perfect Vision, Storm The Dorms, Three For The Girl, 13th Chime.



Perfect Vision

1984

The Great Divide (soon to become five strong) released their second (and best) single on Ensign - 'Money And Time'... Katrina and the Waves also released their second single on Silvertown 'Plastic Man' / 'Going Down To Liverpool' (later covered by the Bangles)... City Council Licensing Panel hit the live scene, yet again, by restricting The Alma's live music nights to one... amidst much publicity and hype, The Roaring Boys signed for Epic for a then record advance of £310,000... Strawberry Fair's line-up included The Wobbly Jellies, Zoom, Your Dinner, State Of Mind, Hondo (again), The Frigidaires, 13th Chime and Stormed... The same evening, Gene Loves Jezebel and The Moodists played CCAT... New Model Army and Billy Bragg both played the City Limits, which burnt down in August, never to re-open for live music... one door closes, another opens - the Burleigh was back in business for live music, in September... Perfect Vision released a 12" EP, got a Peel Session, and played the ICA... Jimmy Page played at the Folk Festival... Julian Cope recorded at Spaceward... Jane Edwards, singer with The Rapiers, Somewhere In The Foreign Office, Wobbly Jellies, Andy Goes Shopping, joined Difford & Tilbrook (ex-Squeeze) for their American/European Tour... Trouble with out-of-town punk bands and their followers causes The Fisher Hall management to put a ban on rock gigs there... A good year for local vinyl: in addition to those records already mentioned, we saw releases from In Parallel (Paul Edwards, guitarist with The Rank Amateurs), 'Reduced To Tears'; The Wobbly Jellies'

'Magic' / 'Cool Breeze' on Wimp; The Face 'Where's The Sense In Loving You', also on Wimp; and 13th Chime 'Fire' / 'Hide & Seek' / 'Sally Ditch'... Much rumour and speculation about The Great Divide's future with Ensign Records: confirmation that they were dropped came at the end of the year when the band released 'It's Got To Be Love' on their own Blue Murder label. Bands of 1984: The Ghost Of Electricity (Andy White), Perfect Vision, The Great Divide, Final Scream.

1985

Cambridge City Council promoted the first Cambridge Rock Group Competition, held in the Guildhall. 36 bands enter, and amongst great controversy, The Detective emerged as the competition winner. Highlights of the final and an in-depth look at the Cambridge rock scene appeared on the Whistle Test. The segment featuring Colonel Gomez made front page news and nearly got the producer the sack... The Great Divide split up. Jon Lewin exclusively revealed in his column in February that Boo would be recording as The Bible!... Katrina and the Waves hit the top 10 with 'Walking On Sunshine'... Strawberry Fair line-up included the Exploding Hamsters, Double Yellow Line, Perfect Vision, Stormed, Colonel Gomez and Your Dinner... two new bands emerged in July, from the remnants of The Great Divide: The Happy Hour (with Ed Harbud on drums), and The Holy Ghost (soon to be called The Georgia Peach, and, in 1986, The Bible!)... Enterprising Hinchingsbrooke School pupils organised an outdoor gig in the grounds of Hinchingsbrooke House, featuring Manchester band, James, supported by Perfect Vision, Deviance, Red Over White and The Children Of Some Tradition... Graeme MacKenzie's Blue Seude News folded during the summer, after releasing its 20th issue... Conflict between police and warehouse party revellers eventually led to the formation of the Cambridge Venue Group... New fanzines appeared in the form of 'Where's Robin', and 'New Kind Of Kick'... Peeved tapes released the first of a continuing series of Cambridge compilation tapes... Perfect Vision released a 12" single on Backs label: 'Coincidence' / 'Dreamship' / 'Crossing Borders'... Bands of '85: The Herbs, The Killdares, Red Army Choir, Stormed, Vanishing Point, Perfect Vision, Fever Garden, The Mood Assassins.

1986

The 2nd Cambridge Rock Group Competition expanded, to take in 42 bands. In a closely fought final, Double Yellow Line held off a strong challenge from President Reagan Is Clever... New fanzine, Scene & Heard, was issued on the night of the Rock Comp. Final... The third Great Divide offshoot band, Jack The Bear, made their debut at the Burleigh in February... Backs Records simultaneously released LP's by The Bible! and Perfect Vision, 'Walking The Ghost Back Home' and 'Tongues Out' respectively... Strawberry Fair line-up was the biggest yet: Hondo (again), Vanishing Point, Apes In Control, Mood Assassins, Sunugal, Stormed, Icen, Rumour Has It, The Killdares, Dr Skull & The Crossbones, The Herbs and The Lonely... The August Bank holiday Fine Weather Fayre open-air gig was devastated by the weather, but the hundred or so who turned up were amply rewarded with fine performances from The Mood Assassins, Kevin Flanagan Quartet, Dr Skull, Dave Howard Singers, The Bible and The Principle... City Council promoted an ambitious concert in an aircraft hanger at Duxford: over 5000 turned up to see Talk Talk, The Fall and President Reagan Is Clever, the council lost a lot of money...

Backs released The Bible's 'Graceland' as a single. Later in the year, The Bible signed to Chrysalis, who also released the song as a single... Perfect Vision called it a day just three months after the release of their LP... CVG reluctantly accepted the City Council's proposal for a new venue on the Cattle Market site, rather than their own imaginative suggestion of making use of the sunken pedestrian island at the Newmarket Road / East Road / Elizabeth Way junction... Andy Metcalfe left Robyn Hitchcock's Egyptians to join Squeeze on their American tour... The Bible! played what turned out to be their last gig at the Burleigh in November, and appeared on The Whistle Test along with Andy White (without a deal at that time)... Chrysalis released 'Mahalia' as a follow-up to 'Graceland'... Other vinyl releases by local bands included 'From This To That', a 12" EP from President Reagan Is Clever, The Principle's 'This Is Not A Song By Talking Heads', Roaring Boys' eponymous LP (import only), and Andy White's (aka Ghost Of Electricity) debut LP on Decca, 'Rave On...' The renovated Corn Exchange opened in December. Bands of 1986: Stormed, Jack The Bear, Double Yellow Line, This Beeno, Glass Asylum, Serious Business, The Principle.

1987

The Rock Competition moved to the Corn Exchange, semi finals are introduced and Spiritwalk came from nowhere to emphatically win the Competition... return of Radio Cambridgeshire's Rock Show, after over a year break... Spiritwalk supported Erasure at the Corn Exchange... Fine Weather Fayre promoted fund-raising gigs at the Guildhall, featuring the Bible!, Stormed and the Sardines... Jack The Bear released their 'Barefootin' LP on Backs Records... Jay Taylor and Peter Ingram of CVG planned to release a Cambridge compilation LP to raise funds for the new venue... Strawberry Fair line-up: Big T Total And The Halfcuts, Sardines, Jo Go Public, Indiscretion, In Flight, Mood Assassins, Stormed, Apes In Control, Internationalists, The Bible... Student band the Poppyheads released a flexidisc EP with 'Are You Scared To Get Happy?', a Bristol based fanzine... Stormed released 12" single 'Beau Terry / The Burn / The John Song'... Glut of Creation bands played Cambridge, thanks to the Voice Of Harold: The Weather Prophets, the Wishing Stones, Blow Up, Biff Bang Pow, House Of Love... Nutmeg released 'And In England They're Going Mental' on the Molesworth Record label... Chopper introduced hardcore to Cambridge rock audiences... Michelle Shocked, Andy White and Ted Hawkins played at the Folk Festival... Happy Mondays played the Advanced Students Club in Paradise Street... Hondo's 'Pretty Polly' single was withheld from distribution following legal wrangles with their Record Company... New fanzine in Huntingdon, 'Fish On Your Head'... Blind Mice's 'It's Not Heaven' single was voted NME's (joint) record of the week. Bands of 1987: Sardines, Graham & The Mushrooms, Vigil's Aunty, Children Of Some Tradition, The Mullahs, The Poppyheads, Flowershop, The Freedom Faction, Hollow Land, Nutmeg, The Wood.

1988

The best Rock Group Comp yet: the much improved Nutmeg proved to be popular and deserved winners; Chris Mann's House Grinder turned out to be Cambridge's most innovative band since Perfect Vision, and Infernal Death's followers introduced the art of moshin' to the Corn Exchange bouncers... Student band The Poppyheads, almost neglected in Cambridge, made the indie Top 10 (NME version) with their Sarah Records single 'Cremation Town'...

Strawberry Fair line-up proved to be a mixed bag: 3D Echo, Erick, Nutmeg, Bhagwan Fresh & The Gurus Of Jive, Infernal Death, House Grinder, The Frigidaires, Freedom Faction, Real by Reel, Zoom, Hondo (again), Late Road Lunatics, plus The Bicycle Thieves on the open air stage... Nutmeg played the Town & Country Club supporting Hothouse Flowers... The beginning of the end for live music at the Burleigh: first the City Council Licensing Panel drastically reduced the number of 'live' nights per week, and then they enforced the installation of a limiter, which interrupted almost every band's performance. By the end of the year, Reg the landlord reluctantly admitted defeat and was forced to close the Burleigh's doors to the local rock bands... Spiritwalk took to driving around in a hearse... Infernal Death split up when on the verge of a breakthrough onto the national scene... Trevor Dann handed over the reins of the Rock Show to John Peel, so there's very little local content and no longer can you hear acoustic sets from the likes of Cherry Orchard, The Bible, Andy White and Billy Bragg etc... The biggest and best ever year for vinyl releases: The Fruitbats 'Seven Sisters' LP, The Bible's 'Crystal Palace' and 'Honey Be Good' singles, plus 'Eureka' LP, House Grinder's 'Rap Down' and 'Hit Me' singles, The Sardines' Hot Diggety Dog Yeah' LP, Flowershop's 'Ten Foot Tall' single, The Fire Dept's (AKA The Killdares) 'Girl Girl Girl Girl' single, This Replica's 'Tunnel Vision' single, Nutmeg's 'Why You Lie' single, Blind Mice's 'Nothing' single, Black Candy's 'Whipp Jinx Hi' single, Raven Records long awaited Cambridge Compilation 'Strange Fish' LP, John Wesley Harding (former Cambridge student) live LP 'It Happened One Night' and New Blood Transmission's (Tim Harding - the one who managed Graham & The Mushrooms) 39 Converts LP... plus a flexidisc from The Cherry Orchard, released with Scene & Heard no. 15... Bands of '88: Nutmeg, House Grinder, Infernal Death, Sardines, The Charlottes, The Fruitbats, Chopper, The Bicycle Thieves, The Desmonds.

1989

Another closely fought Rock Comp, with favourites The Cherry Orchard just holding off a strong challenge from The Bicycle Thieves... Indie pop comes to Cambridge via Fast 'n' Bulbous Promotions at The Batman - Thrilled Skinny, Cud, Death By Milk Float, The Senseless Things, Mega City 4, Snuff, James Dean Driving Experience, The Telescopes, Basti, etc... Lack of a Burleigh-type pub venue meant that new bands had no outlet for live performances (until The Junction opened in 1990)... The Strawberry Fair line-up was safe and predictable: Euphoria, High Treason, The Desmonds, The Fruit Bats, Bhagwan Fresh, The Mullahs, The Bicycle Thieves, The Cherry Orchard, Colonel Gomez, Stormed, The Frigidaires and Hondo (AGAIN)... The Bible appeared on Wogan... Status Promotions partially filled the gap left by the Burleigh by putting on local bands at the Sea Cadet hall... More vinyl churned out by local bands: The Principle 'Anything You Like', Blind Mice's 'Tattooed Legend', At Ten Paces EP, The Fruitbats' 'Until The Money Falls Out Of The Sky', Spiritwalk 'Seagull' (import only), The Bible's 'Graceland' and 'Honey Be Good' (both re-releases), The Moment EP, No Dakota's 'Out Of This World', The Cherry Orchard's 'Sing Sister Glory' EP, plus LP's from The Charlottes and The Bible... Sharon King and Paul Hill formed Piggy BBD, a promotions / management agency for local bands... Scene & Heard launch new band Aria Sorbonne with a free flexi and a gig... Bands of 1989: Nutmeg, The Big Blue, I Thought I Told You, Pluck This, Possession, At 10 Paces, The Charlottes, This Replica.

Tips for 1990: The Junction, No Dakota and Jacob's Mouse.

David Reid



Anybody expecting Marc Price and David Reid's new project Throws (sic) Of Passion to be anything like their goth/Hawkwind influence band of 86/7, Indiscipline, was in for a surprise. They made an extremely well received debut supporting Le Rue at the Gaslight, as an acoustic guitar / vocal harmonies duo. I asked David what had caused their change of style:

"Moving away from Peterborough was the first big step for me, there's a kind of creative vacuum here. People end up doing the same thing all the time. It's quite tight-knit but has little room for experimentation. Moving away put me in contact with new people, sounds, techniques... It's strange meeting old friends in P'boro who expect me to still play the same way."

"Marc has been out of bands for a couple of years and has had time to rethink too, and he's written a lot of good songs. We kept in touch, we had a few jams and one occasion he phoned to tell me he wanted to record some songs as a solo venture. He had heard my 'Black Flowers' tape and asked me to give him a hand in the arrangements and recording."

"We tried out the songs on acoustic guitars and were heard by a friend who suggested we sounded great just like that. So we thought 'Yeah, perhaps we can do something with this.' I added some of my songs, we worked out vocal harmonies and there it was."

"When we played the Gaslight we were surprised by such a positive response; even the soundcheck received a lot of applause. Afterwards people said it was great to hear someone doing something new and unusual with acoustics, which I was shocked by really as it hadn't occurred to me that we were doing so. We were just playing good songs, and the whole approach with Throws Of Passion for me is to simplify my playing right down to get a really solid aggressive acoustic approach and to concentrate on the singing and harmonies."

"The overall response was that it was a bit alien to people but they did like it a lot once they got used to it. I don't go out to be weird but people often say my stuff is off the mainstream. It's like a double-edged knife - people like it

because it's original but on the other hand they don't know what to make of it. It's just the way Marc and I work. We listen to so many things and the acoustic material is bound to have those other influences."

David has also, it seems, shown that variety of influences through the tapes he has recorded this year: as well as Throws Of Passion's 'Romance In A Bus Shelter', he has released the eiree 'Black Flowers', a jazz-new age 'A&Z' and the rockier 'Empty Touch'. Why such a variety of styles?

"It might sound pretentious but I believe in good songs - rather than anything else. So many people get packaged up with particular sounds or types of music. I don't think any of that means anything at all. In the end if a song is good it will come through. Different types of music have different merits, but they're fun to do no matter what they are, so - as long as there's a bit of aggression, honesty, maybe uniqueness - I don't mind what I do. I suppose in the end it is down to wanting to be famous and all that rubbish and trying to over as many different things as possible in the hope that one will capture the imagination!"

"I don't think personally that the style of music is as important as the actual performance of it and the originality of it. I like to listen to anything from dance to hardcore, or jazz to classical. It's all got something to offer. I think most people are narrow minded. Having said that, I like to put things over that have a lot of me in them. I think you can tell all my stuff is by me."

Through your voice, or your guitar playing, or...?

"I think my voice more and more, because that's vastly improved - I've worked on that, it's changed and I think it's a lot more powerful and expressive. I try to use that as an instrument in itself. With my guitar playing there are things that I suppose are original to me but I am more interested in the overall arrangement, the overall sound, rather than the big guitar solos. There's a place for them but I'm not interested in playing just for playing's sake; I think the whole thing's got to hold together."

With such an eclectic approach, and a will to succeed, are you tempted to follow trends or jump on bandwagons, then?

"I'm not tempted to (laughs) - but I'm not tempted not to, either! I'll do a bit of both! Mind you, there's trends I just don't understand. There's a great love for Neil Young right now, yet I can remember five years ago listening to him and people calling me a bloody hippy. Now suddenly he's God and better than Lou Reed or anyone else. It all seems a bit strange."

"I think I like more the ideas behind trends. I like the idea of the more aggressive indie scene now than the more polished stuff going round in the early '80's. The Wonderstuff and REM for instance perform good songs in an aggressive way but that doesn't mean they're played badly."

Your tapes are solo efforts, or recorded with one other individual. Wouldn't you like to have your own band?

"Bands are odd things really. I am working on various group projects. I've been playing on and off with Rob Connell (ex Le Tricot Rouge) and Marc Price in White Angel, a band in the Bowie-cum-Iggy Pop tradition I suppose. That's fun to do live, but there's always problems with bands. It doesn't put me off playing in bands but it does dissuade me from leading a permanent band of my own."

"The soul/metal crossover band I was rehearsing with Graham Butt I reluctantly let slip because I had to stay in Lincoln at the time to finish my graphic design course. I still play in a very good covers band up there."

"As well as that I've been playing with a band in Lincoln

called Autumn. They're VERY Japan-influenced. That's okay but it's very difficult working as a sort of hired hand in a format like that where they've got a very particular direction they want to go in. It's best to carry on working on your own material but remain available if anything happens. Creatively speaking it's a problem if a leader of a band is - in the nicest way - tunnel visioned, and that's why I'm not keen to lead my own band. I do like arranging other people's material though, and being hired to provide that particular sound."

"Throws Of Passion works because we can bounce ideas of each other. It's the same with my solo stuff. I have a similar relationship with the studio engineer; I ask him things. I'm not in my high tower and just hoping people will like what I do. I do my market research on him as well."

I wondered whether the themes of David's songs varied with the styles of music:

"There are themes but I'm not conscious of any heavy message. My songs tend to be quite cryptic; I write automatically. They're ideas about relationships and people. I had a big thing about city culture but I've moved off that a bit. I'm interested in emotional things. Politics seems a dead end... unless you see it in personal relationships. I suppose politics is there in my songs if you want to dig that deep."

"How I work is I make a definite date to record and then the best material comes out of that time leading up to the recording. For the 'Black Flowers' tape I did this. I hadn't recorded for quite a time but I wrote the music for 'Murder Street' only a week before. My best material comes about like that. When you work as quickly as that there's no time to rip anyone else off, and anyway stuff that you labour over tends to sound laboured. You can consciously try to avoid it, but on the other hand there's no point in being totally way-out so that nobody understands or appreciates what you're doing, as some jazz musicians have done. There will always be something of someone else in what you do."

"I do record at home a lot though and have stacks of cassettes. I'm writing and recording all the time, and come across versions of songs I had forgotten about. I don't consciously go out of my way to change. The most dangerous thing I might do is to stop pushing the 'Black Flowers' tape now I've done the Throws Of Passion and 'Empty Touch' tapes. That would be a mistake as I'm still proud of it and it has received a lot of very positive response from record companies."

"My words on 'Empty Touch' are better though, and it's much more aggressive; I'm happier with that. It feels less depressive. I don't know if it's 'up', but it's certainly more aggressive. Listening to 'Black Flowers' I realised that it was a bit 'nice', a bit like The Bible. They're gorgeous to listen to, really mellow, but someone said in a review that maybe they're too nice and that's why they haven't had so much success..."

You've used the word 'aggressive' quite a few times in this interview. For you that's the vital difference, isn't it?

"Yes, that's exactly what I felt. That's the new difference in my approach, a difference made - I think - by buying a new guitar. I bought a headless Steinberger-type which is a much more expressive instrument than anything I've ever come across. You've got this lightweight stick in your hands with a flexible tremolo that can go all over the place. It's a much more emotional instrument. It's had an effect on my acoustic playing too and I suppose that's what made me sound different in Throws Of Passion. I consciously played aggressively on acoustic guitar which is usually used to sound lightweight and lutey. A hard funk rhythm guitar in there would give it that edge. Music should hit people in the face a bit. There's so much bland rubbish about and that goes for the rock scene too, especially many of these American

bands doing okay at the moment, so bloody AOR, taking the very worst of the country scene - which had at least has some kind of integrity - or the blandest period of American rock, the early to mid seventies, and regurgitating it. It's quite funny to see Alice Cooper ripping them off but doing it better with a harder edge and actually getting the guys involved in that kind of music in to work and write for him, producing it in a harder way and turning round and saying 'Sod you, I can make more money out of this scene'. Not that I like him, but I can admire his cheek. Even some thrash is as bad, so samey, people just falling into the same pocket. It doesn't have to be thrashy or a wall of sound to hit you in the face. Elvis Costello has done some incredibly hard-edged, scathing songs on, for example, just a mandolin."

"I think that we can do a lot more with less. It's the fault of misusing studio technology to some extent. You can go to the studio and lay down six guitars and think because it's more or louder it'll have more emotional impact. Multitrack studios are a fine thing, but I like to concentrate on the mixing stage. On both 'Black Flowers' and 'Empty Touch' I removed or edited tracks to give a sparser arrangement which seemed to me to sharpen the emotion. That's what I mean by aggression."

The week I interviewed David he had just set himself up as a guitar teacher (any style except classical; £6 an hour) on a Government Enterprise Scheme. He is also available for session work on guitar, bass and drum programming, and as an arranger. He will even design your publicity and packaging. Session sample packages and cassettes are available from him at 19 Gabriel Court, Fletton, P'boro or phone 0733 68336.

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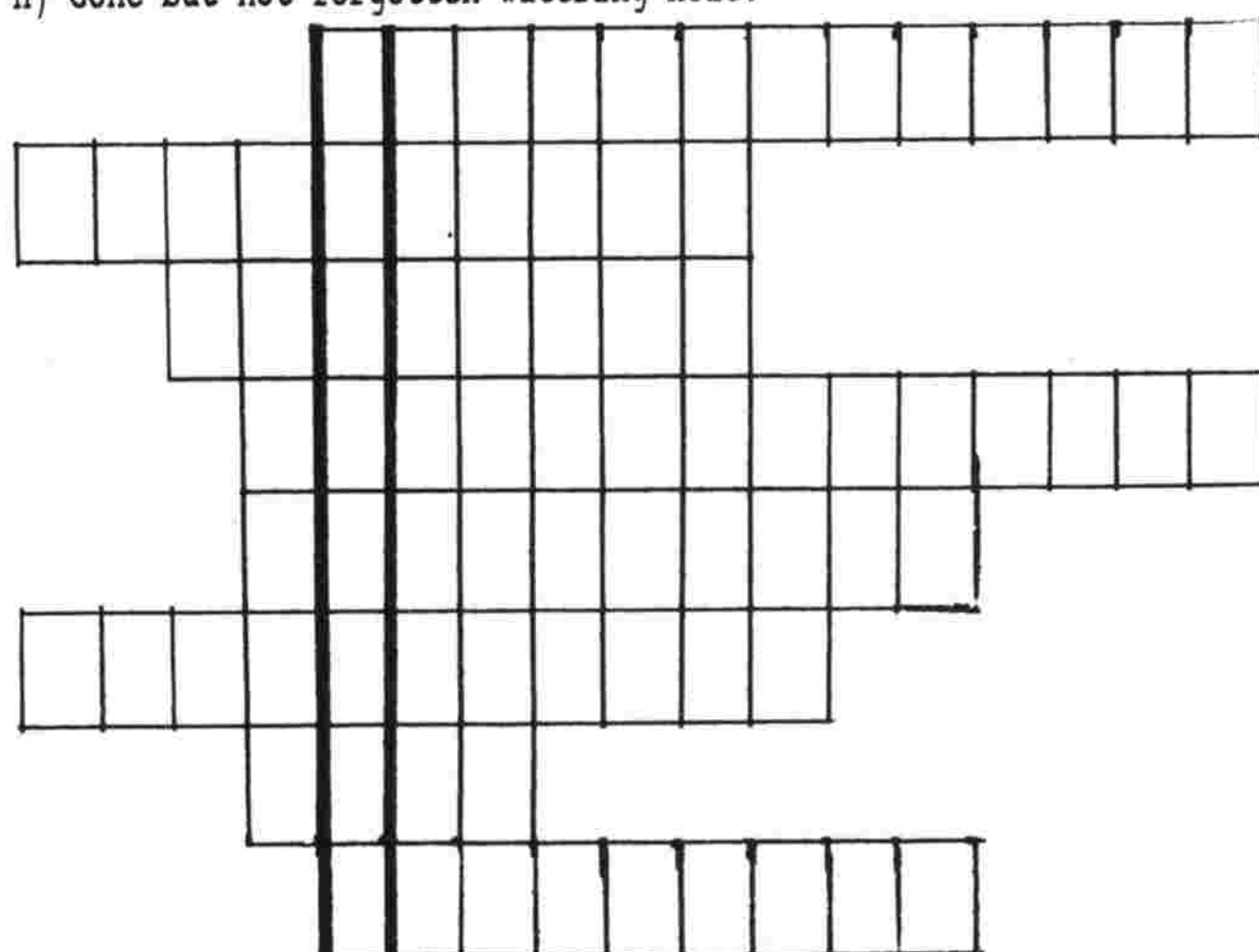
A - Z of Cambridge Rock

his alphabetical trek through the Cambridge Rock Scene jungle

Q is a bit difficult so we've replaced it with a quiz, which does after all relate to music and does begin with Q.

Simply fit the answers horizontally into the appropriate lines (not in order) and find the name of a popular local combo, now defunct, running vertically in the bold lines.

- a) Stormed's anti college anthem.
- b) Marital gift.
- c) Batman's home (old name).
- d) Still 10ft tall in Huntingdon (old name).
- e) Infamous local recording studio.
- f) Hard working but chilly Cambridge band.
- g) Now defunct Air based cowboys.
- h) Gone but not forgotten watering hole.



ANSWERS ON PAGE 3

R involves previous Rock Competition winners, and with the announcement by a bewildered looking John Peel that Cherry Orchard had triumphed in the 5th event, things at least started to look up again.

Once upon a time many years ago, when Steve Hartwell had some hair and Paul C's voice showed frequent signs of breaking, a synthesised unit tentatively called The Detective won the first competition using, horror of horrors, backing tapes! Good as they were rumoured to have been, they did little more than release a couple of tapes on Cambridge's wonderfully entrepreneurial Peeved label. A year later, a pop funk outfit, featuring Chris Williams, took the honours. Double Yellow Line did a bit of recording, had a bash at a video, shelved a possible single and dabbled in some dodgy management. Admittedly they gigged to a sizeable if passive audience and had a bit of radio airplay, but it was really another wasted opportunity. Spiritwalk fared no better, coming up against inevitable U2 comparisons. They too took on a manager, announced their intentions to buy a large PA with their winnings, gigged sporadically, including a bit of a mismatch with Erasure, and picked up a vociferous screaming girl following. Members came and went, deals came and went, the years came and went Nutmeg, to date the most popular winners, have worked the hardest to justify their award. They'd already released a fast selling single on Molesworth which alerted the music press to their presence. Their appearance at the final brought them interest from Polydor and a deal with the Asgard management/gig agency, followed by a further single and now an LP. OK so things didn't quite work to plan but at least they're having a go and flying the flag. And so to The Cherry Orchard who themselves have worked

hard and in retrospect justifiably fought off some strong competition. They released their own superbly packaged flexi in 1988 given away in unprecedented sheer generosity with some copies of issue 15 of this magazine. Jason Smith's crew supported the Wishing Stones at the Burleigh, boxed it out with the much maligned noise limiter, created a unique Cambridge sound, and with the wonderful Liz on backing vocals, look set for greater things further afield.

R is also for Rehearsal, a necessary if somewhat less romantic side to rock success. 'There's no justice in the world' someone once said (I think his last name was Rushdie) and how true that is - some bands rehearse 3 or 4 times a week, bump up the divorce rate, blow exams, burn themselves out, spend a fortune on studio hire, yet get nowhere fast. Others, content to use their rehearsal time for some serious drinking and self-indulgent instrumental virtuosity, usually qualify for further rounds of the Rock Competition! Relieving some of the tedium at rehearsals can be quite easily achieved. You could arrive already drunk; forget your instrument; rewire the live parts of your guitarists amplifier; stuff your girlfriend's head into your drummer's floor tom; bounce your sticks very hard onto a tight drum skin and duck as quickly as possible - the list is only limited by your imagination.

S This part of the A-Z was going to be a brief report of what's on offer around the county's studios but S&H have already beaten me to this so let's demonstrate our infinite versatility by compiling an equally interesting report on stages. You'd think, wouldn't you, that all stages are alike? Well, not a bit of it - let's take 4 examples, smallest first. I know it's redundant now but the stage at the Burleigh, for nostalgia's sake is a good starting point. So many bands trod its hallowed boards and gave it a healthy slagging for its size, or lack of it. Well what did you expect for a pub of its dimensions? Just be thankful there was one. A peculiar shape standing about a foot off floor level, its polished appearance was always deceptive. The slip/skid element reduced by numerous beer spillages, it was just high enough to trip over and/or fall off and break something, and just low enough to allow short legged vocalists, and PA roadies, easy access.

The Glasshouse stage needs an assault using different tactics. It stands about as high and is basically a timber frame topped by some very flimsy boards. Indeed if you were to jump about rather violently with a heavy guitar you'd either fall through it or be rapidly bounced off into an unsuspecting audience. Still, it's quite large and can be adapted to create the famous "anti drum riser", with half the kit below the stage. The Sea Cadet Hall is really a proper stage with the usual pitfalls - no easy access except by ladder, a long way to fall off, with the drums being pushed back out of the way into the recess under the back wall. Not much consolation if your drummer suffers from claustrophobia, it does however provide a degree of protection against the advances of both angry PA men and hostile audiences.

The Corn Exchange is worth a mention for its sheer comparable size. In fact you'd be advised to carry a suitable OS map in case of small emergencies. I was talking to a guitarist recently who got lost walking from one side of the stage to the other and ended up bumping into his own keyboard player, also lost. Both completely missed the gig and had to be talked down via walkie talkie by the experienced stage crew.

TAPE REVIEWS

THE COLOR FACTORY

'TASTE IT'

4 track tape

Quite simply the best tape from a local band I've ever heard; not that there's necessarily much competition. I'm not normally one to wax lyrical so soak it up lads. Powerful music, with pop sensibilities (I almost played it to my mum)... some will say 'Mega City Four' but there's more to it than that, I don't really consider it to be too derivative. It stands up on its own, and everybody needs influences & they could have picked worse acts...

'Your Fantasy' the opener, an arresting intro & it's upbeat and thrashing guitar all the way - probably their best song, 'Runnin' Around' follows with some harmonica a la Jez from the lamented Druids. 'Shock me', quite sexy, not for them the impotence of other indie artists. Closing with 'Wrong Again' the pace is unrelenting. Four aggressive, dancable songs that will leave you spinning round your living room with an indulgent grin on your face. A well produced & presented package which makes you feel all sunny & drippy inside... ahhhhh...

It's 'all on the chorus sort of music' not perhaps for the musos but we all need a bit of light relief... Ali Loaker's vocals, particularly on tracks one and three remind me a bit of Feargal Sharkey. The sound, overall, is reminiscent of the Megas, Senseless Things, The Undertones, perhaps with a dash of New York Dolls... lublyjubly.

MARK CURTIS

PERFECT CIRCLE

9 track demo

Now if a band takes their name from a song by a well known act, sounds NOT unlike them, AND performs a cover called 'Radio Free Europe' by the same group, it wouldn't normally be unfair to use the word 'fixation', would it? Well in this case it probably would be, because although it's very obvious where Perfect Circle are coming from, they apply their influence well, and have pretty good taste too. (I'm talking about REM).

Eight originals here forge a subtle display with dynamics and some choice tunes. 'Making Sense Of Nothing' is particularly reminiscent of the 'Reckoning' period, but I'm not complaining, and anyway, Perfect Circle wear it well. The drums however are occasionally a touch obtrusive for these songs, displacing the rather sublime guitar melodies. 'Light A Candle' is a good song with a great sound. It reminds me a little of Dire Straits' 'Ride Across The River' or some of the Led Zeppelin stuff. (That's meant as a compliment!). WHAT Iain Collins' voice does is fine, it's how he does it that makes me frown. Perhaps he's trying a little too hard to sound removed, relaxed and generally groovy in a predictably Stipesque-sort-of-way. One more time please, with FEELING.

The ninth track is a cover by you-know-who. I still stand by the rule that if you're going to go for a cover version, choose an interesting song, and/or do something interesting TO it. Admittedly, the sight of 'Radio Free Europe (The Way It Might Have Been)' on the sleeve did stir some intrigue within me, but it was more like 'the way it shouldn't have been'. It's nicely replicated musically but this voice just shouldn't be with this song. Whether it was Perfect Circle 'taking a chance' or 'just having fun' I don't know but either way it fails. The tape on the other hand is a winner. Rather Endearing Music!

CHRIS WILLIAMS

PLUCK THIS

'FLAP'

Finally here it is, the recording of what the Pluckers were up to in '88 & '89. Pluck This were the craziest band to come out of Cambridge. Their music, a kind of Celtic thrash, which was once described as a peculiar brand of 'rap 'n' reel', was basically traditional tunes centred around Clive Lawson's demon fiddle with a percussive rhythm section (Andy Ross, Paul Darking, Davey Graham (who engineered this) and Nick Winnington) and vocalist Demmy maniacally rapping on top. There was always a problem live hearing Demmy's lyrics above the overall thrash of the music and it's always a danger transferring a band who work so well on a live level into the studio where they can come out sounding clinical. You may feel at first that the studio cuts lack the punch of the live Pluck This, they certainly lack the confusion, but they do work on another level. There is a clear separation between the instruments so you can hear what each individual is up to and the vocals also stand out. They've also included the lyrics painted on the insert so you can finally find out what Demmy was on about all that time: Bruce Forsyth, James Anderton, Skagmen, sinners and generally people who are sick! There are two tunes without printed lyrics, the cajun 'Mardi Gras' which features a pseudo French rap and the Irish 'Clumsy Lover' which takes its title from its frequent changes of rhythm and features a form of vocal percussion. To give you an idea of what Pluck This were like live the album includes two live tracks, the unnervingly understandable 'Little Birds' and 'The Daft Burglar', incomprehensible as ever. Their fans think this is great. I think Pluck This never fully arrived, parting too soon. This is their legacy. Dada for now!

VIVIENNE O'BLIVION

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TURTLE NOISE

6 track tape

A new name for familiar faces: Flowershop, one of Huntingdon's top bands in the 1986-88 period, return to the local scene with a completely different sound. From being a typical indie-pop trio, Turtle Noise have now discovered the wah wah pedal, have been listening to the new wave of rock bands coming out of Seattle via the Sub Pop record label, and have come up with an invigorating psychedelic thrashy sound. Having seen them play live on a couple of occasions at the end of last year, I can confirm that this Flightpath-recorded session does them justice. The opening track, 'Backbone' - also the opener for their live set - is highlighted by Dave Jordan's raunchy guitar work, and encapsulates what Turtle Noise are about. In fact, the only track which gives the merest hint of their former existence is 'Days So Young', a slow, dreamy number in which Ben Jordan's reggae bass riffs emphasise the song's laid back feel. But the best is saved for last. 'Somebody Else's Brain' has an infectious psychedelic/bluesy riff, and concludes with imaginative guitar work.

Unfortunately, Turtle Noise have had a minor set-back: drummer Mike Cartwright, who has played with the Jordan brothers throughout their Flowershop/Turtle Noise four year life span, has had to leave the band in order to take up a full time University course. At the time of writing this review, a replacement has not been found. So, if there's a powerful / flexible drummer out there who's interested in joining Turtle Noise, give Ben Jordan a ring on Huntingdon (0480) 457306 (as should anyone who is interested in purchasing a copy of the tape).

PHIL JOHNSON

LISTINGS

Bands

Abraxas - Cambridge 64346
 Aria Sorbonne - Ely 861150
 As It Is - Market Deeping 342254
 Arcana - Cambridge 860460
 Big Blue World - P'borough 47294
 The Black Sky - P'borough 238163
 Blind Ambition - St. Ives 494004
 Blind Mice - Saffron Walden 30645
 Blue - Cambridge 420997
 Bogus Renegades - Cam. 842344
 The Brides - Peterborough 265456
 The Brotherhood - Cambridge 353006
 The Charlottes - Ramsey 831304
 The Cherry Orchard - Cam. 248058
 Colonel Gomez - Ely 740900
 The Color Factory - Ely 667385
 Crossland - Ely 664931
 The Dear Johns - Cambridge 314833
 Deja Vu - Newmarket 720090
 The Desmonds - Cambridge 843551
 The Doctor's Wife - Leeds 754274
 4 Fit - Cambridge 62730
 The Frigidaires - Cambridge 312694
 The Fruit Bats - Fowlmere 578
 Gangster - Huntingdon 52951
 Geneva Convention - Cambridge 860470
 The Hamsters - Southend 340008
 High Treason - Cambridge 420997
 House Grinder - Cambridge 872348
 I Thought I Told You - Haverhill 704452
 Inflite - Cambridge 65048
 Jacob's Mouse - Haverhill 61562
 Jack The Bear - Royston 61295
 Joint Venture - Cambridge 329165
 The Lonely - Cambridge 246670
 Making Progress - Cambridge 276820
 The Moment - Ely 740244
 The Midwich Cuckoos - Cam. 420997
 The Night Jars - Ramsey 822745
 Nutmeg - Ely 721761
 On The Brink - Cambridge 263870
 The Outworkers - Ashwell 2607
 O-Zone - Cambridge 321696
 Pagan Billy - Cambridge 881113
 Penelope Tree - Pboro 244087
 The Pleasure Heads - Pboro 48805
 Possession - Cottenham 50423
 Pure Mania - Pboro 69090
 Quiet Life - Cambridge 420997
 Rat Bat Blue - Cambridge 420997
 Real Time - Cambridge 352237
 Rhythm Method - Hitchin 37587
 Rhythm Touch - Cambridge 845283
 Sardines - Cambridge 240953
 Session 57 - Newmarket 750724
 Shades Of Indifference - St. Neots 72145
 Shine - Kings Lynn 673760
 Shotgun Wedding - Peterborough 71139
 Shrike - Aylesbury 85913
 Sitting In Cafes - Cambridge 467052
 Stormed - Cambridge 65449
 The Sullivans - Harlow 37048
 This Replica - Ely 721761

Thrilled Skinny - Luton 453385
 Throws Of Passion - Peterborough 68336
 Tribe Of Dan - St. Neots 405972

PA Hire

Chings - Cambridge 315909
 Criterion - Cambridge 242688
 Drum & Guitar Centre - Cam. 64410
 Flite Audio - Cambridge 316094
 Fuzzy - Cambridge 870651
 Music Village - Cambridge 316091
 NSD Sound Services - Cam. 245047
 Pearce Hire - Peterborough 54950
 Silent Running - Cambridge 891206
 Skysound - Cambridge 358644
 Sound Advice - Huntingdon 56642
 Star Hire - Huntingdon 411159

Photography

Richard Brown - Cambridge 860801
 Neil Carter - St. Ives 494303
 Tim George - Ramsey 812376
 Steve Gillett - Cambridge 426560
 Adele Heath - Pborough 263653
 Rosanne Holt - Cambridge 249003
 Giles Hudson - Cottenham 51204
 Dave Kelly - Cambridge 494564
 Serge Lenfant - Cambridge 63643

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Avalon - Barkway 8805

Rehearsal Rooms

Cambridge area

Flightpath - Teversham 5213
 The Junction - 410356
 Quali Sound - Crafts Hill 782984
 St. Barnabas Church - 352924

Lighting Hire

D Lights Design - Cambridge 844500
 Fuzzy - Cambridge 876651
 Just Lites - Cottenham 50851
 Pearce Hire - Peterborough 54950
 Soft Spot - Cambridge 244639
 Star Hire - Huntingdon 411159

Venues

Cambridge

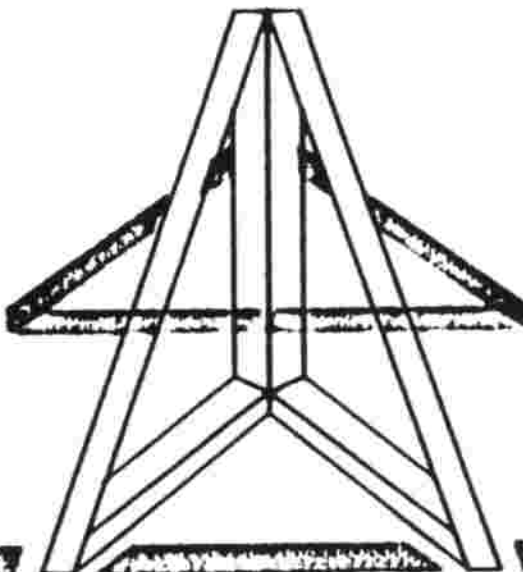
The Alma - 64965 (Maggie)
 CCAT Batman - 460008
 Corn Exchange - 357851
 Devonshire Arms - 311719
 The Globe - 241220 (Roger)
 The Junction - 410356
 Man On The Moon - 350610 (Stan)
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Cockney Pride - Hunt. 73551
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