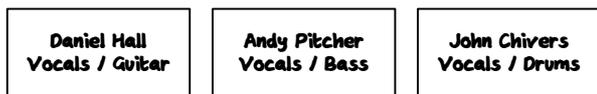


BAiT Family Tree

BAiT #1

August 1996
June 2000



BAiT #2

June 2000
March 2001



BAiT #3

April 2001
April 2002



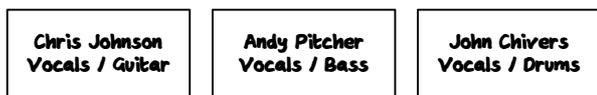
BAiT #4

April 2002
December 2002



BAiT #5

December 2002
February 2003



BAiT #6

December 2002
July 2004



BAiT #7

July 2004
April 2005



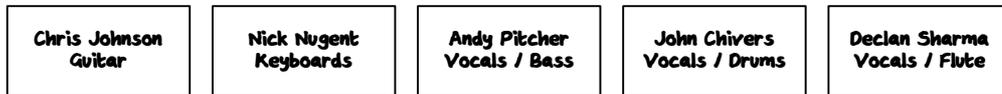
BAiT #8

April 2005
July 2006



BAiT #9

July 2006
December 2006



BAiT's formative years are marked by a series of initially all-original gigs. During this period, the band plays extensively throughout the Midlands and even makes it as far as Nice in the South of France. A series of home recordings are made, initially on a tape-based four-track machine, and then, following an abortive attempt at studio recording, on a self-financed hard disk recorder. The last few months of this period see the band complete its first home-produced album, Not In My Back Yard, which receives some very positive comments from the press. Throughout this period, the band increases its live repertoire so that cover versions became the main stay of the set, whilst the band continues to play original material at all its gigs.

Dave Perry's entrance into BAiT sees the band take its first tentative steps as a four-piece outfit. Dave takes on the main guitar duties, allowing Dan to concentrate on his role as principle lead vocalist and front-man. The band continues to play on the covers circuit and raises enough funds to expand on its existing equipment and spread its wings still further, making increasing forays into the original London scene. During this period, BAiT loses the first member of its tight organisation when manager Julian Phipps, who had been with the band since day one, leaves the BAiT 'family' to pursue his career. In March 2001, booking clashes between BAiT and Dave's other band with whom he has started to work by this time come to a head and Dave leaves BAiT.

Ben Campbell, responds to an advert in a local music shop and joins the band shortly after Dave's departure. The covers gigs become increasingly the norm as the band seeks to increase its live kit still further. At the same time, BAiT starts work on its second album, entitled Shut Up And Take A Seat after an inspired quote from Ben. This album sees the production quality of the home recording increase still further as Andy dedicates his whole time to learning how to use the band's recording desk to its optimum. The album has a varied mix of styles and is recorded half using multitrack technique at BAiT's home studio, based at band friend, Silke's house and half live at the Depot Studios, Coventry, where Ben works during the day. In April 2002, Ben leaves BAiT, initially to concentrate on his studies, and then to form Coventry covers band Mr Ben with some old friends.

Towards the end of Ben's time in BAiT a chance email from Andy to Coventry-based guitarist, Chris Johnson, sees Chris take up the position vacated by Ben. Chris gets straight to work, learning the entire covers set seemingly in no time, and is in time to record the home studio guitar parts for Shut Up And Take A Seat. It becomes clear that Chris is also a very good studio technician. The band continues its live gigs until the point when founder member Dan announces that he is moving to Surrey. The band sees this as the opportunity to put the brakes on the covers gigs and return to its true purpose of writing, recording, and performing original music. Dan honours the remaining bookings and plays his farewell gig at a New Years Eve gig.

By the time of Dan's departure from the band, the three remaining members have worked out the basis of six new tracks. These tracks see a subtle change in direction to a far more heavy guitar based sound, whilst retaining their accessibility. By the time the band has done a new photo shoot and prepared the songs in demo format, John's dreams are realised when he gets a phone call in response to an advert for a keyboard player. Better still, the keyboard player, Nick Nugent, has a great shared fondness for Mellotrons and other classic analogue synth sounds.

The entry of Nick Nugent into BAiT gives the band the opportunity to widen its sound dramatically for the first time. The band immediately moves over to PC recording and does not delay in starting to write and record what will become its third, and most consistent, album to date, South of the Delta. The band moves into Nick's attic, dubbed Grammy's for this process and concentrates entirely on developing a completely new original set. Following completion of the album, the band moves to live rehearsals of the new album in its entirety. Rehearsals go well until tensions inside and outside the band build up and result in Andy's departure from the band.

Faced with the loss of founding member, Andy, the band attempts unsuccessfully to find a suitable replacement and even continues to rehearse along to recordings of Andy's bass lines until it becomes apparent that the rehearsals are pointless without a bass player. Faced with the choice of packing everything up or resuming writing, the remaining members, Chris, Nick, and John, opt for the latter and begin work on the next album, which emerges as the strangely entitled 'The Full English'. The album sees a mix of approaches to writing and sees John step up to become primary lyricist on the album, along with whole song arrangement ideas from Chris and Nick and the traditional full-band-in-a-room approach to writing. Chris performs bass-playing duties for the album. Despite personal tragedy within the band, the album is finished within a few months and released. For a while, John considers moving from drums to bass and the band look for a new drummer. Then Andy comes back...

With Andy back on board, the band is back in a good position to go out and gig again, now with two album's worth of previously unheard live material to play. The band works on development of a core set and spends weeks rehearsing at its new rehearsal location, Pick'n'Stix in Coventry. Andy embraces the material from The Full English and takes over bass pedal playing duties from Chris. A few gigs are finally played and then the band commences work on an entirely acoustic album, comprising tracks from the band's back-catalogue, with Chris and Andy on acoustic guitar, John on mandolin and percussion, and Nick on keyboards. The band plays some acoustic dates and is featured on the radio. Following one of the band's electric gigs, Chris announces that he no longer wishes to sing in the band, but wishes to concentrate on playing guitar, and so, as the band returns to writing new material yet again, the search for a vocalist begins.

Following a mammoth jam session over two weekends, the band emerges with a core set of ten new song ideas and begins work on the first three. During this period, a chance meeting on American Prog band, Spock's Beard's, user forums leads between John and Declan Sharma, of Worcester-based Da Vinci, leads to Declan taking on the role of session vocalist for the band and then, for a few months the role of permanent lead vocalist. However, after a couple of gigs and long periods of inactivity, geographical distances and time constraints get the better of the band and Declan reverts to the role of session vocalist as the band seeks a full-time vocalist again. During this period, Declan, Chris, Nick, and John start a side covers project, Kill Clauseu, which returns to some of BAiT's old haunts. Andy, in the meantime, resurrects his side project, Godiva Ride.

Da Vinci