

email: [nightshift@oxfordmusic.net](mailto:nightshift@oxfordmusic.net)

website: [nightshift.oxfordmusic.net](http://nightshift.oxfordmusic.net)

# NIGHTSHIFT

## Oxford's Music Magazine

Free every  
month.  
Issue 124  
November  
2005

# TWIZZ TWANGLE

# & PATSY DECLINE

THE METHOD IN  
THEIR MADNESS -  
*interview inside*

*Also inside -*  
news, reviews and  
six pages of local gigs

PENS, PAPER, FOLDERS, NOTEBOOKS, FRAMES

## HONEST STATIONERY


151 COWLEY RD OXFORD • 01865 242524

... at amazingly  
low prices!

GREETINGS CARDS, PRINTER CARTRIDGES ... AND MUCH MORE!

NIGHTSHIFT: PO Box 312, Kidlington, OX5 1ZU. Phone: 01865 372255

# PROFESSIONAL MUSIC TECHNOLOGY



**The boys with the Toys!**

## THE UK'S ULTIMATE MUSIC SUPERSTORES!

**THE UK'S BEST SERVICE, ADVICE & PRICE GUARANTEED!**

PROFESSIONAL MUSIC TECHNOLOGY  
UNITS 4 & 5, TYNEDALE HOUSE, COWLEY ROAD, OXFORD, OX4 1JH

[WWW.PMTONLINE.CO.UK](http://WWW.PMTONLINE.CO.UK)

• 01865 725221  
• 01865 248083

### THE OXFORD GUITAR GALLERY LIMITED

Browse in a relaxed setting with  
the best advice and service around  
– superb guitars and amplifiers for  
beginners to professionals

Come and see our collection of  
vintage and pre-owned guitars

9 SOUTH PARADE, SUMMERTOWN,  
OXFORD OX2 7JL

TEL: 01865 553777 / 514888

E-MAIL: [info@oxfordguitargallery.com](mailto:info@oxfordguitargallery.com)

[WWW.OXFORDGUITARGALLERY.COM](http://WWW.OXFORDGUITARGALLERY.COM)

MONDAY TO SATURDAY 10AM-6PM

### GUITAR, AMPLIFIER & KEYBOARD REPAIRS

Re-string or re-valve  
to vintage restoration

Authorised service centre  
for many major manufacturers

### THE OXFORD GUITAR GALLERY LIMITED

9 South Parade, Summertown,  
Oxford OX2 7JL

Tel: 01865 553777 / 514888

E-mail: [info@oxfordguitargallery.com](mailto:info@oxfordguitargallery.com)

[www.oxfordguitargallery.com](http://www.oxfordguitargallery.com)

THE FINE ART OF QUALITY INSTRUMENTS

# NEWS

**Nightshift: PO Box 312, Kidlington, OX5 1ZU**  
**Phone: 01865 372255 email: nightshift@oxfordmusic.net**



**THE YOUNG KNIVES** head out on their biggest ever UK tour this month to promote new single, 'The Decision', on Transgressive Records. The new single is a re-recording of 2004's release on Hanging Out With the Cool Kids, which topped Nightshift's end of year Top 20 chart. The Knives kick off their tour at the Zodiac on Sunday 6<sup>th</sup> November with support from The Rumblestrips. Tickets are on sale now from [wegottickets.com](http://wegottickets.com).

**A MASSIVE CONCERT** in aid of Children In Need is planned for Friday 11<sup>th</sup> November at RAF Brize Norton. The 15,000-capacity event will be free and is intended to be broadcast live as part of the BBC's CIN night. Contrary to early press leaks, David Bowie is not confirmed to play but several top names are being approached and at least two Oxford bands will be joining them on stage, with BBC Radio Oxford's Tim Bearder charged with holding a local bands competition to decide the lucky acts. Check out [bbc.co.uk/oxford](http://bbc.co.uk/oxford) for more details as and when they emerge.

**AVID RECORDS** is set to close its doors for the last time on November 5<sup>th</sup>. The long-established second-hand record shop near Gloucester Green is being forced to close after being hit by a 50% rent hike from the council, backdated three years. The rent increase is expected to lead to other small, independent shops closing. Avid will continue to trade from its Bournemouth shop as well as online at [www.avidrecords-uk.com](http://www.avidrecords-uk.com).

**FELL CITY GIRL** head off on a UK tour supporting Longview this month. The local favourites are currently attracting a huge amount of music industry interest and recently appeared at the Reading and Leeds Festivals despite being, as yet, unsigned. The Oxford date of the tour is at the Zodiac on Tuesday 1<sup>st</sup> November. Fell City Girl's recent 'Weaker Light' single has now sold out, while their debut split-EP, with Swindon's Latitude Blue, is set to be reissued, without Latitude Blue's contribution, who have now split up.

**SEXY BREAKFAST** have split up. The band, who have been a mainstay of the local scene for almost ten years, bowed out with a gig at the Zodiac supporting The Paddingtons last month. Frontman Joe Swarbrick is set to form a new band; in the interim he will be playing a solo gig at the Port Mahon on Saturday 26<sup>th</sup> November.

**THE EVENINGS** head off on a UK tour this month to promote their new 'Louder In the Dark' EP on Brainlove Records. The new EP is officially released on November 7<sup>th</sup>; the band play at the Cellar on Thursday 3<sup>rd</sup> November with support from Applicants, Open Mouth and Napoleon III. The Evenings' 'Let's Go Remixed' album is now set to be released early in 2006 on Freedom Records.

**THE CITY TAVERN** in Oxford city centre is on the lookout for local bands wanting to play in their newly-renamed Charisma Bar. Bands or solo artists should call Charis on 01865 248388 or send a demo to him at The City Tavern, 8 Market Street, Oxford, OX1 3EF.

**DON'T FORGET** to tune into the Download every Saturday at 6pm on BBC Radio Oxford 95.2fm. The local music show, presented by Tim Bearder continues to give Oxford music a regular airing, featuring interviews with local acts, new releases, demos and a gig and club guide.

**JIM REID** plays a rare solo show at the Cellar this month (Thursday 10<sup>th</sup> November). The former-Jesus and Mary Chain singer is set to release his debut solo single, 'Song For A Secret', on Oxfordshire's Transistor Records this month. Reid has so far played only two solo shows so it's a good chance to hear his new songs early on.



## The Charisma Bar

Upstairs @ The City Tavern

With **DELICIOUS MUSIC + UP 'N'**  
**COMING ENTERTAINMENT**

Bringing you live music every week...

If you are an unsigned band or act, looking to showcase your talent, then we are just what you are looking for!

Starting in November every Saturday night we will be presenting Oxford's finest up & coming bands.

If you would like to play please submit your demos to Charis or Gee at... (all band members must be 18+)

...The City Tavern, 8 Market Street, Oxford (City Centre), OX1 3EF.  
 Phone: 01865 248388  
 Email: [citytavernoxi@yahoo.co.uk](mailto:citytavernoxi@yahoo.co.uk)

## The Barn at The Red Lion, Witney

*Live Music November Programme*

**Fri 4<sup>th</sup> RUBBER MONKEYS**

**Sat 5<sup>th</sup> SLEEPWALKER**

**Sun 6<sup>th</sup> DEAD MEN'S SHOES**

**Fri 11<sup>th</sup> THE WORRIED MEN**

**Sat 12<sup>th</sup> GATOR HIGHWAY**

**Sun 13<sup>th</sup> MICHAEL**

**SCHAEFFER**

**Fri 18<sup>th</sup> RIM**

**Sat 19<sup>th</sup> OCTANE**

**Sun 20<sup>th</sup> LAURENCE**

**Fri 25<sup>th</sup> 80s DISCO PARTY**

**Sat 26<sup>th</sup> WHO'S NEXT**

**Sun 27<sup>th</sup> ROB JAMES**

*Every Mon - Karaoke. Every Wed - Quiz Night*

Opening times for the Barn -

Fri & Sat: 10.45pm - 1.00am Sun: 5pm - 7pm

Monday nights are karaoke 11pm - 1.00am

Once a month on a Thursday is originals night:  
 9pm - 11pm. Details are available from our website  
 or by phoning 01993 703149

[www.redlionwitney.co.uk](http://www.redlionwitney.co.uk)

**SERIOUSLY NOW...**  
**HAVEN'T YOUR BLOCKS BEEN BUSTED?**

**COWLEY ROAD FINALLY HAS A  
 GOOD VIDEO SHOP!**

Do you like GOOD films? We have GOOD films!  
 Thousands of them! We even have some bad films!  
 Either way, we have a better selection of films than  
 anywhere else.

We only charge £3 for any of our films  
 and if you rent 2, you get a 3rd  
**free everytime.**

We're great! You should join us.



**INDEPENDENT VIDEO & DVD RENTALS**

**NEW!**

111 COWLEY ROAD  
 OXFORD, OX4 1JL  
 TEL 01865 732220

12 SOUTH PARADE  
 SUMMERTOWN, OXFORD OX2 7JL  
 TEL 01865 518000

[WWW.VIDEOSYNCRATIC.COM](http://WWW.VIDEOSYNCRATIC.COM)

## A Quiet Word With

# Twizz Twangle and Patsy Decline

### TWIZZ TWANGLE IS A MAN

who can divide a room like no other in Oxford. For nigh on 13 years the singing postman from East Oxford has been ploughing a most singular of musical furrows, oblivious to and untouched by the vagaries of fashion and accepted ideas of musical technique, style or performance.

Twizz Twangle is unique: a genuine treasure but an eternal outsider, hailed as a genius by his devout fans, dismissed as a lunatic and a joke by unbelievers. Even Nightshift, his most enthusiastic supporters since he first appeared on the local scene, have, on occasions, thrown our hands up in despair at the aural carnage that he is capable of. No other local artist has made the leap from Demo of the Month to Demo Dumper and back again, and the fact that Twizz Twangle managed it within the space of a year is all the more remarkable and puzzling.

### TWIZZ TWANGLE'S REAL NAME

is Dan Eisenhandler. Having lived for a time in New York during the advent of punk and then got into music through is dad's record collection (Pink Floyd, Black Sabbath, 10cc) Dan first announced his presence on the local scene with his band Oh Susannah Joanna! whose utterly unhinged style of pop won them a rare five-star demo review in Nightshift's predecessor, Curfew Magazine, and subsequent patronage from Klub Kakofanney, eternal champions of the bizarre and crazy. Over the next decade, Dan established himself as Oxford music's court jester, a lunatic savant with a wholly unselfconscious approach to making simplistic but mind-boggling lo-fi electro-folk music that somehow managed to combine both Frank Zappa and Frank Sidebottom – far, far removed from the musical mainstream. Gigs became cult events, Dan often performing dressed in little more than a G-string, dismembering songs by anyone from Madonna to Abba alongside his own lopsided creations. In Reading his band was menaced by drunks who'd arrived expecting a lesbian strip show; after a covers set in a five-star restaurant he prompted a food fight and was thrown in the adjoining river. Best of all, two years ago at Cropredy Festival he convinced the compere he was dying of septicaemia and was allowed to play 'Dancing Queen' on stage in front of 10,000 perplexed Fairport Convention fans, with Eddie Reader on backing vocals.



*"The Patsy Decline Band" - clockwise from top: Joe Chapman, Patsy Decline, Twizz Twangle, Andy Proper*

### AFTER FINALLY WEARING

down Nightshift's patience with a demo of home recordings apparently done in his toilet, we consigned Twizz to the Demo Dumper in order to stem the monthly tide of new and increasingly unlistenable songs. Nine months later he was back with 'International Council Estate', a demo of songs he'd recorded with various guest vocalists – Vigilance Black Special's Adam Clayton, long-time friend and collaborator Mark Bosley, and best of all, Patsy Decline, a singer he'd met at the now-deceased Spotlight Acoustic Club at the Wheatsheaf. The transformation was incredible; the two songs with Patsy singing were odd but mesmerising, a mad cross between The Slits' sloganeering post-punk and the spaced-out sci-fi disco of Dee D Jackson.

A couple of months later came 'State Of Decline', a mini-album of songs written and played by Twizz and sung by Patsy. Like its predecessor it romped to the Nightshift Demo of the Month crown with its spontaneous clamour of art-pop awkwardness, low-rent synth-pop and mangled guitar, all topped off with Patsy's improvised words sung with a wonderfully otherworldly voice. It sounds like nothing else around.

Patsy Decline – real name Patsy Brennan – first got involved in local music when she played with Nought's James Sedwards and Camp Blackfoot's Alex Ward, now a renowned improvisational musician. Inspired by everything from Blondie to The Beatles, Kraftwerk to The Smiths, she has a captivating singing voice: simultaneously soulful and spaced-out. When she recorded 'State Of Decline' she simply made all the lyrics up on the spot and recorded her vocals in a single take. As well as her work with Twizz Twangle Patsy is writing and recording a full album with James Sedwards which is due to be released early in 2006.

### A LOT OF PEOPLE WILL HAVE

read a lot about Twizz and Patsy or have heard about them from other people but maybe never experienced them first-hand. How would they each describe themselves and each other and what can people expect from them when they first hear their music or see them live?

DAN: "It probably depends what they hear. Both Patsy and I are musically schizoid. We haven't got just one trademark sound. As Twizz Twangle, my songs range from the vitriolic and alienated, like 'Boyband' to whimsical and quirky,

like 'Love is a Raver', and just plain strange, like 'Monkeydog'. Live, it tends to be haphazard, but on a good night we'll improve the audience's night. With our Patsy Decline band, we haven't actually played a full line up gig yet, but with Andy Proper and Joe Chapman, from the Factory, we hope to have one soon."

PATSY: "I have a compulsive urge to redesign the entire world. It's time people woke up and saw all the shit and futility that we are surrounded by. So I just like to make everything up as I go along, to get into peoples heads and shuffle things up. That's why Dan is good to work with because he's totally open to causing mayhem and muddle. Together we have created an aesthetically pleasing Frankenstein's monster and honestly, it wasn't seriously planned; it was down to our spontaneous vivacity. That's why it's going to be good live – we don't know what's going to happen. There's an edge when things go wrong and people look uncomfortable, so we try to hit them so they pay attention. The stuff we've recorded is probably an unlawful mixture of the Fall meets Kim Wilde, only worse than that. Put it this way, we probably will never play the same way twice."

DAN, you've gone from Demo of the Month to Demo Dumper back to Demo of the Month (twice) again within the space of a few months – how did you feel about that?

DAN: "I think both times I got the demo of the month I was on holiday abroad so it was a nice coming-home present to find Nightshift shoved through my letterbox. I was too scared to read the 'Demo Dumper' review, though it was funny to end up in there! My only qualm is that one of my best songs, 'Boyband,' was on it but because it was recorded on a cheapo dictaphone it didn't sound to hot. But production values don't matter on demos, we are told!"

### BOTH TWIZZ AND PATSY

have both spent some time in New York. The city has a reputation for spawning some of music's greatest mavericks; what were both of impressions of the place?

PATSY: "New York is a snarling beast that bites those not fast or snappy enough to get out of the way of its jaws. I was too slow so I used to just hang around the East Village which was a bit like the Cowley Road, only the neighbourhood was peopled by real bohemians and the whole community was like a big

festival village only really, really expensive and everyone works 12 hours a day. There was no punk garage scene happening and all the famous music bars have become museums to the glory days of 1976. The best gig I saw was in Brooklyn with the Anne Magnusson band fronted by the former vocalist of the now sadly lost Bongwater. I think that night was very influential in how I developed musically when I came back to Oxford. She may well be the main blueprint for the stage persona Patsy Decline."

DAN: "I spent some childhood time there as my Grandfather was a New York Taxi Driver. Me and my sister used to gain entrance to CBGBs. I'm not sure how because we were way to young but I remember the slam-dancing and sense of excitement. There were basement clubs everywhere then, and loads of stalls on the street selling bootlegs. Now I think it's still great but has lost its edge and CBGBs may as well be closed, as it's a living relic. Still a wonderful place to get records at 4am, though!"

Outsiders from the mainstream, what, honestly, do Twizz and Patsy think of the Oxford music scene, especially in the way it's treated them both and how it has shaped the music they make?

DAN: "It's really good from an entry-level perspective with pubs such as the Exeter, Chester Arms and Port Mahon, where I cut my teeth, but it's really hard to step up to the next level. What is needed to facilitate the kind of explosion in Oxford recently seen in East London - to blow the fucking doors off the larger venues. Locally I admire the mighty gorgeous Vigilance Black Special. They should be on the front page of Nightshift!"

PATSY: "I only go to see the bands I like so the latest Oxford music scene is something I know little about, if it exists in the first place. To my mind there seems to be a sizeable minority of people in this town to exploit the local music scene to further their own careers. But there's not so much fresh diversity as there was a few years ago. I first became spellbound by Ride who got me hooked into jangly pop guitar sounds that were the perfect background to dropping acid, walking through Wolvercote and re-experiencing the 1960s. And then along came Supergrass and I knew that Oxford could produce fantastic pop songs. But it doesn't and people don't seem to respect it anymore, but back in the day the Cowley Road was in a zone and Ride took us to the centre of it. Some of us are still there and because me and Dan do weird stuff a lot of people don't want their reputation tarnished by that. Or else they split their sides laughing in confusion."

## LUNACY IS A WORD THAT

crops up in a lot of reviews of Dan and Patsy's CDs. Not in a medical sense but more in the sense that they are making music with a combination of confrontation, anti-commercialism, and a lopsided, don't-give-a-fuck attitude; does that annoy them at all?

DAN: "Let me tell you something: when I was a kid, I was wired up to an E.C.G. scan by a psychologist. He said I was okay but that I was wired up differently. I don't give a fuck! And I was abused by giant pandas."

PATSY: "I wouldn't mind a bit of E.C.G. running around my brain, but the drugs don't work for me and they certainly wouldn't help me make music. There's so much stuff going on in my head that there isn't any room for drugs."

Do you think that too much music is made by people who are - for want of better words - too normal or sensible? Who would you cite as the greatest mavericks, risk-takers, or sheer lunatics in music?

DAN: "I can't help thinking that happy, well-adjusted people have no need to express themselves through music. But why deny them this pleasure? Because of James Blunt and Maroon 5, that's fucking why! The most 'out there' band I've had the pleasure to witness lately has been Rammstein. During their set they boiled their keyboardist, trashed their piano accordion and ran out of gas for their flame-throwers. Beat that, Iron Maiden. Locally, Barry and the Beachcombers. Their songs are sludge-metal but instead of singing about boring old Satan, they sing about far more pertinent things, like 1mph wheelbarrow collisions. Terry Walpole is an amazing absurdist poet too, although he does have a predilection for saying 'I can't wait til you've died so I can piss on your grave!' to artists he doesn't appreciate."

PATSY: "I believe that too much music is made by the people who are morally weak, badly educated at third-rate universities, who lack the spine and intelligence to be creative. Originality inspired by love is slipping away from us and if you care about music and humanity as much as I do then you must be fucking fuming! The ones that do make a stand I would not call lunatics. The greatest risk-takers gave us some of the most honest and spontaneous ideas you will ever hear. Mark E. Smith, Morrissey, The Sex Pistols and Radiohead. They never compromised, yet they got through to people. The Beatles were the biggest mavericks of all. Today's music has no soul and if you buy this badly-made product you will be cheated of your hard-earned pay."

'State Of Decline' is out now on Poplash Records.



## November

Every Monday: **THE FAMOUS MONDAY NIGHT BLUES** – *The best in UK, European and US blues. 8-12. £6*  
 7<sup>th</sup> **WILD T & THE SPIRIT** (Canada)  
 14<sup>th</sup> **SIMON 'HONEYBOY' HICKLING** (UK)  
 21<sup>st</sup> **STEVE 'BIG MAN' CLAYTON** (UK/Ger)  
 28<sup>th</sup> **JONATHAN KALB** (USA)

Every Tuesday: **THE OXFORD JAZZ CLUB** – with **THE TOM GREY QUINTET**  
*Free live jazz plus DJs playing r'n'b, funk and soul until 2am.*  
 (except Tue 15<sup>th</sup>: **ALVIN ROY**)

Every Thursday: **BULLSEYE** – *Student Indie, Festival, Funk* (10pm-2am - £2 or free entry with flyer from The City Arms)

Every Friday: **BACKROOM BOOGIE** – Funk, soul and R&B. 9-2am Free B4 10pm; £4 after.

Every Sunday: **THE CHAPEL - LOCAL BANDS SHOWCASE.** 8-11pm. £3

### Plus

Wed 2<sup>nd</sup> **COMEDY CLUB** with **SARAH KENDAL, AL PITCHER** and **AYD INSTONE**, with compere Silky 8.30-midnight £6.50

Sat 5<sup>th</sup> **SIMPLE** – Funky House with Sir Norman J 9-2am

Sat 12<sup>th</sup> **FREAK OUT** – Rock night 9-2am

Wed 16<sup>th</sup> **BROOKS ROCK SOC NIGHT** with **ATAKKU / SYLOSIS / IONICA / SOULBURN** 8-12am

Sat 19<sup>th</sup> **SIMPLE** - funky house residents night 9-2am

Wed 23<sup>rd</sup> **REDOX / NICK CROXAN / UNDER THE IGLOO / THE EPSTEIN** – Cancer Research benefit gig 8-12am

Thu 24<sup>th</sup> **JULIA HARRIS** - Acoustic Folk. Early show - doors 8-10pm £3

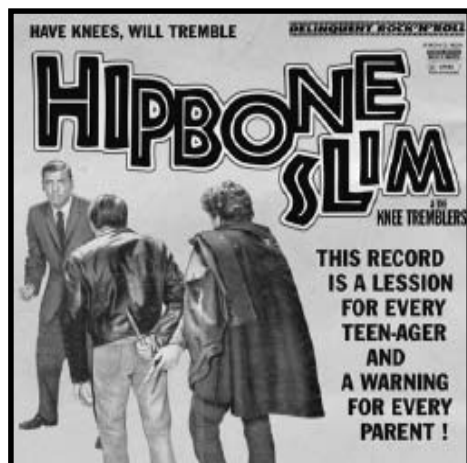
Sat 26<sup>th</sup> **REAL LIFE** – Hard Dance and Break beats 9-2am

Wed 30<sup>th</sup> **LITTLE WOMEN**

*Coming in December: Thur 1<sup>st</sup> – WHO'S NEXT – Who tribute band (Early show 8-10.30pm £5.00)*

# RELEASED

Sponsored  
by



## **HIPBONE SLIM & THE KNEE TREMBLERS**

### **'Have Knees Will Tremble'**

*(Voodoo Rhythm)*

Why folk in Oxford aren't shouting Sir Bald Diddley's name from the very top of the dreaming spires for all the world to hear is something that has puzzled us for many years here at Nightshift. Under his many guises (and there have been many), Mark Painter (aka Sir

Bald Diddley, aka Hipbone Slim) has been making some of the most fulsome, authentic surf, swamp and rock'n'roll around for a decade and a half, garnering him critical acclaim and widespread – if cult – popularity across the globe. Hipbone Slim & The Knee Tremblers, named after an infamous El Paso gang of Mexican hoodlums in the late-50s, is Baldy's darker-edged rockabilly alter ego and 'Have Knees...' is the band's second album. Here Baldy is joined by former-Milkshakes and Headcoats drummer Bruce Brand as well as long-time collaborator and kindred spirit Holly Golightly, who adds backing vocals to the Eddie Cochran-inspired 'What Do You Look Like?'.

That track is the centrepiece for an energetic and surprisingly varied album that manages to squeeze twelve songs into a compact 26 minutes. The shadowy swampy tremolo of 'Pathfinder' rubs up against the jovial 'Peanuts' and the more languid surf lope of 'Lonesome and Loathesome', while instrumental break 'Jostlin' is pure Link Wray.

There are plenty of rockabilly revivalist acts on the circuit, but while Hipbone Slim & The Kneetremblers sound incredibly authentic – helped, no doubt by being recorded at the legendary Toerag studio – they sound less like an anachronistic novelty than the living spirit of timeless rock'n'roll.

**Ian Chesterton**

## **THE YOUNG KNIVES**

### **'The Decision'**

*(Transgressive)*

The Young Knives' inexorable rise to well-deserved rock stardom continues with this second single for uber-trendy label Transgressive (home to The Subways and Mystery Jets). 'The Decision' is a re-release of sorts, the song originally put out on local label Hanging Out With the Cool Kids last year and topping Nightshift's end of year Top 20.

Familiarity hasn't lessened its appeal any, it's still a slightly crazed, mock-operatic drug trip into the minds of Henry Dartnell and House Of Lords – mad, nonsensical stuff about the Prince of Wales and supreme monarchs shrieked out in uptight falsetto, like Sparks' Russell Mael fronting a rockabilly Pixies getting fresh with The Beach Boys. As such it's pretty much perfect pop twisted wickedly out of shape and painted luminous lime green so that passing motorists will go blind as they gawp at it. The best band in Oxford, no contest.

**Dale Kattack**

## **NINE TON PEANUT SMUGGLERS**

### **'If The Coast Is Clear'**

*(Nine Ton)*

Like the proverbial buses, you wait an age for a new Sir Bald Diddley release then a whole load come at once. So, hitting the darkest racks of all good old-fashioned record emporiums in the same week as the new Hipbone Slim album, is Baldy's ska project, Nine Tone Peanut Smugglers (who will be joining Ska Cubano on stage later this month).

And when we say ska, we mean ska as in its proper original form – bluesy, soulful, stacked with cheap-sounding brass and loping along on a groove that's as carefree as it is infectious. Here are four original tracks written and recorded in the style of Skatalites or Prince Buster. Best of the lot is the honky-tonk rocksteady of 'Baldhead', continuing Sir Bald Diddley's long-standing obsession with hair loss. A man out of time, but wonderfully so.

**Dale Kattack**

## **GOLDRUSH**

### **'Ozona'**

*(Better Looking)*

This new release from Goldrush, effectively the band's second full album, is basically a mash up of the best bits of their 'Extended Play' EP and 2004's 'Ozona' min-album with the addition of three new tracks. The album has come about with the band signing to Better Looking Records in the States, where they spent so much of last year touring. As such, much of the material is familiar, although by mixing up the tracks from the two EPs you get a fair impression of how Goldrush have learned to unravel their rustic English reserve and embrace the raw, rough American style of folk-rock. Of the new songs here, each produced by Dave Fridmann, 'Feel' has the dippy, dreaminess that Robin Bennett emotes so well, while 'Each Moment In Time' has a lopsided expansiveness similar to Mercury Rev, tempered by Robin's more winsome vocals. The slightly clunky 'Come On, Come On' revisits Goldrush's affection for The Band but without leaving anything to trouble your memory.

Still, it's good to revisit the ragged, soaring 'Wait For The Wheels', with its hang-dog raggedness and pretty melody coated in freeway grime, 'All The Faces', with its airy Teenage Fanclub pop breeze, and the languid 'Counting Song', that gently coaxes the melody to 'Can't Let Maggie Go' out of Honeybus' hands. With the band away from the Oxford gig scene for so much of the past year it's been easy to forget what genuinely great tunesmiths they really are. Tremulous and even timid-sounding Goldrush might appear at times, but they've got a big heart and in their own gentle, doleful way they're still getting on with the job of conquering the world.

**Sue Foreman**



Selected Oxford releases are now available on the ground floor

# HMV Oxford supports local music

Open Sundays 11-5pm & late Thursdays till 7pm.

10% student discount every day

# THE WEDDING PRESENT

+ THE OASIS (Reading)  
+ BEANBAG BOB (Oxford)

THURSDAY 20 NOVEMBER  
OXFORD BROOKES UME

WEDNESDAY 24 NOVEMBER  
READING FEZ CLUB  
£12.50 adv



# BRITISH SEA POWER

+ Electric Soft Parade

SATURDAY 26 NOVEMBER  
OXFORD BROOKES UNIVERSITY SU  
£12 adv



# DOVES

WITH SPECIAL GUESTS

SATURDAY 3 DECEMBER  
READING HEXAGON  
£17.50 adv



# Speth + Band

SATURDAY 3 DECEMBER  
OXFORD BROOKES UME SU  
£12 adv



Please note shows at Reading/Fez and Oxford / Reading University are 18+. All prices subject to booking fees, www.sagepublondon.com  
See Tickets 0870 330 0080, Reading Hexagon 01235 940 0040, Oxford Union 01865 420043, Oxford Brookes 01865 484790

# motorhead



50TH ANNIVERSARY TOUR  
PLUS GUESTS IN FLAMES & *Defiance*

TUESDAY 15  
NOVEMBER  
OXFORD  
NEW  
THEATRE

0870 606 3500

Credit Cards Tel:

0870 488 0688 (24hrs).

Buy online at [www.golive.co.uk](http://www.golive.co.uk)

A One Class Entertainment production  
in association with The Agency Group



2-DISC DELUXE EXPANDED  
EDITIONS AVAILABLE NOW

# GIG GUIDE

## TUESDAY 1<sup>st</sup>

**LONGVIEW + FELL CITY GIRL: The Zodiac** (*upstairs*) – Manchester's oceanic indie rockers continue to plug 2003's debut album, 'Mercury', given a new lease of life after signing to Columbia in the States. Graceful, radio-friendly stuff in the vein of city-mates Elbow and Doves. Local rising starlets FCG join them for the duration of their tour, hoping to build on their impressive showings at Reading and Leeds festivals.

**HAMMER & TONGUE: The Zodiac** (*downstairs*) – Monthly slam poetry night.

**JAZZ CLUB with THE TOM GREY QUINTET: The Bullingdon** – Weekly residency at the ever-popular free jazz night.

**OPEN MIC SESSION: The Exeter Hall, Cowley**

## Wednesday 2<sup>nd</sup>

### SCANNER & PETE LOCKETT: Jacqueline Du Pre Building

Still one of the world's most adventurous sound explorers and multi-media artists after fifteen years, Scanner – aka Robin Rimbaud – has moved on some way since his early CDs where he intercepted private mobile phone conversations and weaved them into often eerie, sometimes comical sound tapestries. Since then he's recorded everything from string quartets to experimental techno, written film scores and collaborated with a wide range of rock stars, choreographers and visual artists. Previous pranks include playing sixteen simultaneous gigs around the globe using impersonators in his place, while some of his most intriguing work has been in his Githhead guise, collaborating with Wire's Colin Newman. His most recent project is 'Sound Polaroids', creating music from computer-scanned digital photos. Tonight he teams up with acoustic sound experimenter Pete Lockett, while there's support from Parallax Brothers, creating a soundscape of grooves, samples and electronica backed up by an exotic collection of world percussion, from Indian tabla to Arabian frame drums. Not your average rock and roll gig, then.



## NOVEMBER

**PORT MAYHEM: The Port Mahon** – New acoustic night with sets from Simon Davies.  
**DELICIOUS MUSIC OPEN MIC: G Bar**  
**ACOUSTIC NIGHT: The Hobgoblin, Bicester**

## WEDNESDAY 2<sup>nd</sup>

**BRUNO GUASTALLA + CAFÉ REASON: The Port Mahon** – Improvisational sounds from cellist and bandoneon player Guastalla at tonight's Oxford Improvisers night.

**SCANNER + PETE LOCKETT + PARALLAX BEAT BROTHERS: Jacqueline Du Pre Building** – Maverick experimental soundscaping from Robin Rimbaud and chums – see main preview

**KIMYA DAWSON + JASON ANDERSON + DYLAN METRANO: Freud's** – Anti-folk night with former Mouldy Peaches singer Kimya showing she's a far better singer than her old band ever let on, plus support from ex-Wolf Colonel man Jason Anderson and former-Tiger Saw chap Dylan Metrano.

**IRISH FOLK SESSION: The Exeter Hall, Cowley**

**DELICIOUS MUSIC OPEN MIC SESSION: Far From The Madding Crowd**

**GIGSWAP UK NIGHT: The Wheatsheaf**

## THURSDAY 3<sup>rd</sup>

**SCRIPT + CHANTELE PIKE: The Port Mahon** – Eclectic and melodic indie rocking from Script, with dramatic folk and country-tinged pop singing from Chantelle Pike  
**ALAMO LEAL: The Exeter Hall, Cowley** – Acoustic show from the Brazilian bluesman.

**TWO DUOS II: Modern Art, Oxford (5.45pm)** – Cellist and bandoneon player Bruno Guastalla teams up with percussionist Chris Stubbs for the first part of tonight's Oxford Contemporary Music installation, followed by bass player Dom Lash's collaboration with drummer Paul May – a set of improvised folk and jazz interpreted by Butoh dancer Ana Barbour.

**THE POSIES: The Zodiac** (*upstairs*) – welcome, if unexpected return to action for the highly-regarded Seattle popsters, who split up in 1998. Individually they're probably better known as members of other bands (joint frontmen and songwriters Ken Stringfellow and Jon Auer both sporadically play live with Big Star, while Stringfellow has long been a member of REM's touring band). The pair reconvened for this year's 'Every Kind Of Light' album, as ever mixing up Stringfellow's sensitive, misty-eyed pop with Auer's more acerbic, politicised songs.

**JOHN COOPER CLARKE: The Zodiac** (*downstairs*) – The seminal Mancunian punk poet presents a night of comedy and poetry.

**THE EVENINGS + THE OPEN MOUTHS + APPLICANTS + NAPOLEON III: The Cellar** – The local electro-pop outfit launch their new EP, mixing up classic John Foxx and OMD-styled synth noises with a more avant garde experimental approach.

**DELICIOUS MUSIC JAZZ, FOLK & BLUES BANDS NIGHT: Far From The Madding Crowd** – Including Latin jazz duo Los Hombres.  
**THE SPIN JAZZ CLUB: The Wheatsheaf**  
**JAZZ NIGHT: The City Tavern**

**BARCODE TRIO: The Hollybush, Osney** – Weekly energy jazz residency.

**SKYLARKIN: The Brickworks** – Weekly dose of reggae, ska, funk, Latin and Afrobeat with DJ Aidan Larkin and guests.

**SABOTAGE: The Zodiac** – Weekly rock club night playing punk, hardcore and indie sounds.

**OPEN MIC SESSION: The Half Moon**

**CATWEAZLE CLUB: East Oxford**

**Community Centre** – All-comers music club.

## FRIDAY 4<sup>th</sup>

**POLYSICS: The Zodiac** – Return of the Japanese robo-punks, cutting a retro-futurist sci-fi dash with their Devo-inspired synth noise.

**OSWIN CHIN BEHILIA & HIS BAND: The Zodiac** – An evening of Campesino music from the Curacao-born singer and guitarist Oswin, mixing up Congolese rumba and Cuban mambo.

**SOURCE: The Zodiac** – Drum&bass club night.

**STRAFE + JUNE + SHAKER HEIGHTS: The Exeter Hall, Cowley** – Local indie rock night.

**KLUB KAKOFANNEY with REDOX + TOUNSI + NICK BREAKSPEAR + FILM**

**NOIR: The Wheatsheaf** – Swamp-funk party vibes from Klub Kak hosts Redox, plus former Chamfer chap Nick Breakspear and Smiths-inspired indie rockers Film Noir.

**GOODFELLAZ: Charisma Bar @ The City Tavern** – London-based classic party band.

**THE RUBBER MONKEYS: The Red Lion, Witney** – Classic rock covers.

**ACOUSTIC NIGHT: The Victoria, Jericho**

**OXFORD FOLK CLUB: The Port Mahon**

**BACKROOM BOOGIE: The Bullingdon**

**BOSSAPHONIK: The Cellar** – Latin dance night with The Deirdre Cartwright Group.

## SATURDAY 5<sup>th</sup>

**THE BLUETONES + CONWAY STORY + SKY PARADE: The Zodiac** (*upstairs*) – Brit-pop survivors back again, as reliably, if considerably more frequent, than Haley's Comet. We'd imagine by now they're back in fashion – just reward, perhaps, for their work ethic and DIY attitude.

**DUELS: The Zodiac** (*downstairs*) – Melodic, geezerish post-punk in the vein of Kaiser Chiefs and Maximo Park from Leeds' new rock gunslingers, recently signed to the re-emergent







*Tuesday 8<sup>th</sup>*

## THE CARDIACS:

### The Zodiac

It's quite a month for musical veterans, this, both of the comfortable, family-friendly variety and those of a more maverick persuasion. The Cardiacs most definitely fall into the latter category. Formed in Surrey back in 1977, they were once banned outright from appearing in NME by a disgusted editor, but widespread press hatred only fuelled their rise to cult status and a career that has outlasted all their detractors. In their long and varied career the band have gone through myriad line-up changes, but are forever led by frontman Tim Smith. Stylistically they take in everything from prog-rock, metal, pastoral psychedelia and nods to bands as disparate as King Crimson, XTC and the Sex Pistols. Smith's very English lyrical slant and vocal accent preceded Britpop by a good decade but was typical of the band's out-of-time feel which forever cast them as outsiders. Still, the band have never lost their cult status and their influence, though hardly widespread, is still being felt – from Blur's wonkier outings, to Oxford's own Suitable Case For Treatment, who provide tonight's support. For lovers of genuinely off-beat rock music, and for anyone who forever despairs of the music press' inability to deal with anything out of the ordinary, here's a chance to celebrate the continuing survival of one such extraordinary band.

Nude Records after their debut on the ultra-cool Transgressive label.

**THE GIMP + OTTO FISCHER:** The Port Mahon  
**BOMBSHOE + PHYAL + ALLY CRAIG:** The Exeter Hall, Cowley – Hardcore metal with a System of a Down-style twist from Bombshoe, plus punky metal from Phyal and emotive acoustic pop from Ally Craig.

**TURBULENCE + AXE VALLEY + NOT MY DAY:** Charisma Bar @ The City Tavern – Local bands showcase night.

**SLEEPWALKER:** The Red Lion, Witney – Kinks, Who and Stones-influenced rockers.

**HIGHER GROUND + LIFE AND SOUL + THE INFLATABLES:** Romanway, Cowley  
**SIMPLE:** The Bullingdon – Funky house.

### SUNDAY 6<sup>th</sup>

**THE YOUNG KNIVES + RUMBLESTRIPS:**

**The Zodiac** – Homecoming gig for the local stars, currently on a major UK tour promoting new single, 'The Decision'. With the national press now starting to recognise what we've known for bleedin' ages, and the band's second album due out early in 2006, it's all set for The Knives to hit the big time and tonight's headline gig could be the last time for Oxford fans to see the best live band in town in such an intimate setting.

**PAT THOMAS + ALEX WARD + ROGER TURNER:** Brookes University Drama Studio – The cream of Oxford's improvisational musicians team up for a night of free jazz and sonic experimentalism.

**JAMIE HUDDLESTONE + NICHOLAS THEATRE + LAIMA BITE:** The Port Mahon – Acoustic songwriters night.

**HOT RATS:** The Exeter Hall, Cowley – Blues rock from Devon.

**THE RELATIONSHIPS + CAPTURED IMAGES + SLOWMOTION:** The Cellar – Jangly, psychedelic pop from the local veterans.

**DELICIOUS MUSIC OPEN MIC SESSION:** The Old School House

**DEAD MAN'S SHOES:** The Red Lion, Witney

**HOT FLARES:** The Black Horse, Kidlington  
**MONDAY 7<sup>th</sup>**

**WILD T & THE SPIRIT:** The Bullingdon – Canada's pre-eminent blues guitarist Tony 'Wild T' Springer makes a welcome first visit to the famous Monday Night Blues. A major inspiration for Jeff Healey, he's also worked with David Bowie, Deep Purple and Carole Pope, although he's best known for his own Hendrix-styled electric blues-rock, taking in rhythm'n'blues, funk and jazz along the way.

**WEDNESDAY 13<sup>th</sup>:** The Zodiac – Confusingly-named frontman with Murderdolls, Wednesday 13<sup>th</sup> (named after the daughter in The Addams Family and The Munsters' address) brings his panto goth-horror rocking to The Club That Cannot Be Named, backed by members of Florida's Death Becomes You, promising a set of old Frankenstein Drag Queens songs. Is it too late for a Halloween party?

**OPEN MIC NIGHT:** The Port Mahon  
**CRAOBH RUA:** Nettlebed Folk Club – Irish folk traditionalists keeping the flame burning for the likes of The Chieftains, Planxty and The Bothy Band.

### TUESDAY 8<sup>th</sup>

**THE CARDIACS:** The Zodiac – Tim Smith's merry bunch of men return – see main preview  
**JAZZ CLUB with THE TOM GREY QUINTET:** The Bullingdon

**OPEN MIC SESSION:** The Exeter Hall, Cowley

**JAMES HAHN:** The Port Mahon  
**DELICIOUS MUSIC OPEN MIC:** G Bar

**CHIARINA:** Café Rouge

**INTRUSION:** The Cellar – Goth club night.

### WEDNESDAY 9<sup>th</sup>

**IRISH FOLK:** The Exeter Hall, Cowley  
**THE MASS + SUITABLE CASE FOR TREATMENT + BULLET UNION:** The Wheatsheaf – Angular, dynamic math-rock, grindcore and jazz-punk mayhem from California's inspired Mass, mixing up human and sax screams, art-rock drones and crushing riffery in a Shellac-meets-Mr Bungle-meets-Dillinger Escpae Plan-meets-Frank Zappa stylee. Local prog-core maniacs SC4T should give them a run for their money.

**DELICIOUS MUSIC NIGHT with UPSTREAM PROVIDERS + RICHARD BROTHERTON:** The City Tavern  
**PHONIK:** The Cellar – Jam session with the Cellar's jazz, funk soul and house band.

**DELICIOUS MUSIC OPEN MIC SESSION:** Far From The Madding Crowd

### THURSDAY 10<sup>th</sup>

**THE WEDDING PRESENT:** Brookes University Union – David Gedge's resurgent indie standard bearers return to town after selling out the Zodiac in the spring. Having split up the band in the early-90s and formed Cinerama with his then partner, he's since split with her and found a new lease of songwriting life with the Weddoes, each relationship break-up providing

ample subject matter for his muse. Expect plenty of old classics, plus new songs.

**COURTNEY PINE:** The Zodiac (upstairs) – The UK's leading jazz master of the last 20 years revisits the Zodiac, scene of many previous displays of sax virtuosity and genre-melding innovation, taking in everything from African tribal music, funk, dub, soul and drum&bass.

**BLACKBUD:** The Zodiac (downstairs) – Latest in an increasingly long line of Jeff Buckley-inspired bright young things, hailing from the West Country, playing emotive indie rock and recently signed to Independiente after an acclaimed debut single on Fierce Panda.

**GET CAPE, WEAR CAPE, FLY + TANAOU + EMPHEMETRY:** The Exeter Hall, Cowley – Melodic glitch-rock from one man laptop and guitar act Get Cape. Idlewild-style indie rocking from Tanaou and pop heartache from Emphetry.

**JIM REID + ROSE KEMP + DREW ATKINS:** The Cellar – The former Jesus and Mary Chain singer and rock and roll wildman of his day (Babyshambles glorified stage invasions aren't a patch on the full-on riots the Mary Chain used to provoke, while his very public bust-up with brother and bandmate William precipitated that band's split in heroically violent style). Of course he's mellowed since his mid-80s heyday when TJAMC revolutionised a soporific music scene

*Tuesday 15<sup>th</sup>*

## MOTÖRHEAD:

### The New Theatre

In an age of Coldplay and Keane, when so-called rock stars are more likely to be spotted patronising art galleries or finishing the Times crossword than being fished unconscious out of swimming pools in the early hours, isn't it reassuring that Lemmy is still flying the flag for proper hedonistic behaviour? In the same week that Status Quo celebrate their 40<sup>th</sup> anniversary at the New Theatre, Motörhead can boast a full 30 years on the road at the same venue. It's a long while since they last graced the charts but their legendary status grows ever stronger. Motörhead wrote the blueprint for full-throttle heavy metal with 'Overkill' and 'Ace Of Spades', while 'No Sleep 'Til Hammersmith' remains one of the greatest live rock albums of all time. Last year's 'Inferno' proved that Lemmy isn't going to mellow out any time soon, still belting it out in his trademark growl about war, booze and more war. After twice collapsing on stage earlier this year, it was reported that Lemmy was reducing his alcohol intake. What this actually amounted to was him mixing his traditional Jack Daniel's with a dash of coke. "If we moved in next door, your lawn would die", explained Lemmy once in an attempt to explain the Motörhead phenomenon. The guy's well into his fifties now – don't you just wish he was your dad?





*Wednesday 16<sup>th</sup>*

## TONY CHRISTIE:

*Friday 25<sup>th</sup>*

## SKAKIN' STEVENS:

### The New Theatre

In a month of a million golden oldies visiting Oxford, here are two of the most enduring family favourites of the 70s and 80s. Tony Christie, of course, is no longer the forgotten man of British crooning, thanks to Peter Kaye, Comic Relief and *that* single (the biggest seller of the year by many miles). Easy to forget that Christie was, and remains, so much more than a novelty cabaret singer as his many 'Greatest Hits' collections testify. Easy to forget too that before 'Amarillo' fever took off, he was gracing the charts as recently as 1999 with All Seeing I on 'Walk Like A Panther'.

Another easy to forget fact is that Glamorgan lad Shakin' Stevens was the biggest selling singles artist of the 1980s, with a string of huge number 1 hits, including 'Green Door' and 'Oh Julie'. His performing history went back to the 60s but his Elvis-inspired rock'n'roll took a while longer to catch on. Shaky's popularity waned as the 90s kicked in and legal wranglings lost him much of his royalties but he's still releasing new material and tonight's gig will be a hit-strewn trip back in time.

with their honey-dripping feedback anthems. New single, 'Song For A Secret' on Oxfordshire's Transister Records. The brooding atmosphere is still there even if the all-consuming deluge of distortion is long gone. Jim's new band also

features former Mary Chain and Lush fella Phil King. Darkly-inclined rock siren Rose Kemp provides support.

**PINK MARINES:** The Port Mahon  
**DELICIOUS MUSIC JAZZ, FOLK & BLUES BANDS NIGHT:** Far From The Madding Crowd – With guests Jazz Emporium.  
**THE SPIN JAZZ CLUB:** The Wheatsheaf  
**JAZZ NIGHT:** The City Tavern  
**BOMBSHOE + PHYAL:** The Hobgoblin, Bicester – Local metal and punk double bill.  
**BARCODE:** The Hollybush, Osney  
**SKYLARKIN:** The Brickworks  
**SABOTAGE:** The Zodiac  
**OPEN MIC SESSION:** The Half Moon  
**CATWEAZLE CLUB:** East Oxford Community Centre  
**SKYNY NYRDS:** The Red Lion, Kidlington

### FRIDAY 11<sup>th</sup>

**HARRY ANGEL + HAMMER Vs THE SNAKE + HYPODRUNK + ELECTROBYTE:** The Zodiac (*downstairs*) – Gothic fuzz-pop with a heavy Sonic Youth edge from local favourites Harry Angel, plus assorted local supports.  
**INFLATABLE BUDDHA + THE FUGITIVES:** The Zodiac (*upstairs*) – Gallic folk, slam poetry and arty post-punk noise from the local eccentric music collective.

**RAMI & THE SALAMIS:** The Exeter Hall, Cowley – Bluesy folk-rock from the Ex fave.  
**XMAS LIGHTS + LOVE ENDS DISASTER + THE VANITY SCORE:** The Wheatsheaf – Elaborate metal mayhem from this month's Nightshift Demo Of The Monthers, Xmas Lights.  
**INSTABLE ORCHESTRA:** Wesley Memorial Church, New Inn Hall Street – Oxford Contemporary Music presents Italy's premier jazz ensemble – an eight-piece band featuring assorted improv luminaries led by trumpeter Pino Minafra, bassist Bruno Tommaso and pianist Giorgio Gaslini. It's exuberant, rhythmic stuff that takes in both traditional Italian street marching jazz and contemporary free jazz.

**THE WORRIED MEN:** The Red Lion, Witney  
**ACOUSTIC NIGHT:** The Victoria, Jericho  
**OXFORD FOLK CLUB:** The Port Mahon  
**BACKROOM BOOGIE:** The Bullingdon

### SATURDAY 12<sup>th</sup>

**THE SHAKER HEIGHTS:** The Port Mahon – Indie rockers with a mellow Velvet Underground influence.

**THE CHEESEGRATERS:** The Exeter Hall, Cowley – Live soul and funk, featuring Oxford's premier kazoo player. Apparently.

**100 BULLETS BACK + HOTKNIFE**

**JACKSON + THE SEQUINS:** The Wheatsheaf – New Wave and synth-pop from local hopefuls 100 Bullets Back.

**BLUE JUNK + DUO VENDE DEDOS + DREW ATKINS:** Charisma Bar @ The City Tavern – Instrumental jazz-rock fusion from Blue Junk.

**GATOR HIGHWAY:** The Red Lion, Witney – Blues rockers mixing up Hendrix covers with original material.

**KINGSKIN + MY RED ANGEL + 20/20 VISION + DBI + AGAL:** West Oxford Community Centre – Local rock bands night.

**FREAK OUT:** The Bullingdon – Rock club night.

**THE INFLATABLES:** The Railway, Wheatley – Classic ska and soul covers.

**BARAKA:** The Coven – Psy-trance club night with DJs Voice of Cod and Skipp.

### SUNDAY 13<sup>th</sup>

**THE BEVERLY BROTHERS:** The Port Mahon – Electric blues and rock.

**ELECTRIC JAM:** The Exeter Hall, Cowley – Jam along with the in-house rhythm section – all musicians welcome.

**ZEBRAHEAD + FASTLANE:** The Zodiac – Orange County punk outfit who've been out on tour with Green Day, Fugazi and The Descendants amongst others and were Grammy nominated for their cover of 'Enter Sandman', featuring Lemmy on vocals.

**BEARD MUSEUM with NICK KENNY + SIMON KITCHENER + DREW + FLUFFBOY & NAN MUGGER:** The Purple Turtle – One-time Four Storeys frontman Nick continues to ply a mellow, folk-pop in the vein of Neil Young and The Band at tonight's Beard Museum session.  
**MICHAEL SCHAEFFER:** The Red Lion, Witney

**DELICIOUS MUSIC OPEN MIC SESSION:** The Old School House

**WAM:** The Black Horse, Kidlington

### MONDAY 14<sup>th</sup>

**SIMON 'HONEYBOY' HICKLING:** The Bullingdon – Probably the UK's leading blues harp player as well as a renowned singer, who's toured with Steve Marriot and recorded with Bo Diddley and Paul Rogers amongst others. Original blues-rock and r'n'b material as well as covers of Chuck Berry, Charlie Musselwhite and Canned Heat amongst the classics.

*Friday 17<sup>th</sup> / Saturday 18<sup>th</sup>*

## STATUS QUO:

### The New Theatre

Crazy as it might seem, a full forty years after they formed, Status Quo now find themselves considered cooler than they have since back in the days of 'Pictures Of Matchstick Men'. This despite recently appearing on Coronation Street. In part this is down to the fact that their last couple of albums, notably this year's 'The Party Ain't Over Yet' – the band's 33<sup>rd</sup> full-length release – are as good as anything they've done since their late-70s / early-80s commercial heyday. After all, in an era when The Darkness are acclaimed as saviours of old-fashioned, good-time rock and roll, why not celebrate the true originals? Not that Ver Quo have ever had much time for being critically acclaimed, not when they've just been declared the most successful British singles act of all time, ahead of even The Beatles. Folks just love a nice bit of unadulterated barroom boogie fun, and if Radio 1 long ago decided to cut them from the play-list, they'll just keep on touring until they drop. Rossi and Parfitt's formula has remained unchanged for nearly half a century and the pair of them have lived every rock cliché going, but a two-night stand at Oxford's largest venue is all the proof you need that Status Quo will be rocking all over the world for many more years to come.



## Drew Atkins

**Thurs 10<sup>th</sup> Nov: The Cellar**

**Sat 12<sup>th</sup> Nov: City Tavern**

**Fri 25<sup>th</sup> Nov: Victoria, Jericho**

"Noel Gallagher/Paul McCartney influenced singer/songwriter" - Nightshift

## DRUMMER WANTED

"Coral / White Stripes / Magic Numbers"

**Call 01865 511065**

**MR FROGG: The Port Mahon**  
**CHERISH THE LADIES: Nettlebed Folk Club** – Irish-American all-female folk group return to the UK.

## **TUESDAY 15<sup>th</sup>**

**MOTORHEAD: The New Theatre** – God of metal, Lemmy, serenades the good people of Oxford – *see main preview*  
**SIMON & OSCAR UNPLUGGED: The Zodiac** – A night of serious rock star action as the two out of Ocean Colour Scene who even their own mothers have never heard of play some acoustic songs. Form an orderly queue now!  
**JAZZ CLUB with ALVIN ROY: The Bullingdon** – Local jazz stalwart Alvin takes over from club resident Tom Grey for tonight's session.  
**OPEN MIC SESSION: The Exeter Hall, Cowley**  
**DELICIOUS MUSIC OPEN MIC SESSION: G Bar**  
**TEAM + ALLY CRAIG: Kiss Bar**  
**CHIARINA: Café Rouge**

## **WEDNESDAY 16<sup>th</sup>**

**TONY CHRISTIE: The New Theatre** – 70s crooner enjoying a new lease of life after 'Amarillo' – *see main preview*  
**SILENT ECHOES: Charisma Bar @ The City Tavern** – Post-rock and indie noise.  
**ATAKKU + SYLOSIS + IONICA + SOULBURN: The Bullingdon** – Technical hardcore and metal from Atakku, promoting new album, 'Dark Acts of Friendship and coming on like a cross between Meshugga, Slayer and Will Haven. Jor frontman Ben returns to action with Sylosis, plus ultra-metal action from Ionica.  
**JANE CHAPMAN: The Holywell Music Room**  
**IRISH FOLK SESSION: The Exeter Hall, Cowley**  
**RED PONY + SCARAMANGA 6 + GENERAL KHAKI: Kiss Bar** – Local rock bands night.  
**DELICIOUS MUSIC OPEN MIC SESSION: Far From The Madding Crowd**

## **THURSDAY 17<sup>th</sup>**

**THE RELATIONSHIPS: The Bullingdon** – Timeless tweedy psychedelia from the ace local songsmiths.  
**VOODOO GLOW SKULLS + SONIC BOOM SIX: The Zodiac (upstairs)** – Hang onto your pants, it's time for some velocity ska-punk action as Voodoo Glow Skulls bring their metal-Latino-ska party machine back to town. Fifteen years down the line, they still haven't worked out how to write any slow songs.  
**MATT SAGE & MARK ABISS: The Zodiac (downstairs)** – Local troubadours Matt and Mark team up for a night of hazy, psychedelic folk, world funk and acoustic pop.  
**BANANARAMI: The Exeter Hall, Cowley** – Blues-rock.  
**THE OXFORD IMPROVISERS ORCHESTRA: Jacqueline Du Pre Building** – All-star cast of local improv virtuosos perform Malcolm Atkins' 'Accession'.  
**THE EVERLY BROTHERS: The New Theatre** – Legendary 50s and 60s hitmakers Phil and Don Everly continue to rumble along the comeback road, reliving such classics as 'All I Have To Do Is Dream', 'Walk Right Back' and 'Temptation' amid their extensive catalogue of chart entries.

**DELICIOUS MUSIC JAZZ, FOLK & BLUES BANDS NIGHT: Far From The Madding Crowd** – Featuring Latin jazz from Neil Mason.  
**KOHOUTEK: The Port Mahon**  
**SPIN JAZZ CLUB: The Wheatsheaf**  
**JAZZ NIGHT: The City Tavern**  
**ACTION + ACTION + MR G AND RICH: Kiss Bar**  
**THE QUARTER FINALS + MEET HER SISTER + THEY DON'T SLEEP: The Cellar** – Indie metal from the band previously known round these parts as Warhen.  
**BARCODE: The Hollybush, Osney**  
**SKYLARKIN: The Brickworks**  
**SABOTAGE: The Zodiac**  
**OPEN MIC SESSION: The Half Moon**  
**CATWEAZLE CLUB: East Oxford Community Centre**

## **FRIDAY 18<sup>th</sup>**

**BARRY & THE BEACHCOMBERS + THE Gs + STEM + MARK BOSLEY: The Exeter Hall, Cowley** – Fundraiser for the annual Wittstock festival featuring Witney's thrash-punk weirdos Barry and the Beachcombers as well as gothic folk troubadour Mark Bosley.  
**STATUS QUO: The New Theatre** – Legendary rockabogie stalwarts keep on rocking – *see main preview*  
**BLUE JUNK: The City Tavern** – Jazz-rock fusion.  
**RIM: The Red Lion, Witney**  
**PICASTRO + DWAYNE SODAHBERK + THE THUMB QUINTET: The Wheatsheaf** – Brooding, melancholic soundscapes from Toronto's Picastro, in the vein of Godspeed and Dirty Three. Support from Swedish techno misfit Sodahberk and local folkatronica trio The Thumb Quintet.  
**ACOUSTIC NIGHT: The Victoria, Jericho**  
**OXFORD FOLK CLUB: The Port Mahon**  
**BACKROOM BOOGIE: The Bullingdon**  
**BOSSAPHONIK: The Cellar** – Live Latin dance with The Confidential Collective.

## **SATURDAY 19<sup>th</sup>**

**FORWARD, RUSSIA: The Zodiac** – Back in town for the first time since rocking Truck Festival, Leeds' latest punk-funk hopefuls mix up a bloody racket of disco beats, and spasticated rhythms, angular guitars and plenty of screaming into a lively old mess of XTC, At The Drive-In and Sonic Yoof. Go get 'em.  
**THE INFLATABLES: The Exeter Hall, Cowley** – Classic ska, reggae and soul covers.  
**EMPEROR OF SOUND: The Port Mahon**  
**THE G's + JOE SATRIANI TRIBUTE with PAWEŁ KUTERBA + MARS**  
**RYNEARSON: Charisma Bar @ The City Tavern**  
**KINGSKIN + GLASSFACTORY + SLEEPLESS + SOUNDWALL + ALL AGAINST ALL: The Vibe, Didcot** – Under-18s gig.  
**THE KICKS + AIRSTAR: The Wheatsheaf** – Local indie rock double bill.  
**STATUS QUO: The New Theatre**  
**OCTANE: The Red Lion, Witney** – Heavy rock classics, from Led Zep to Free.  
**SIMPLE: The Bullingdon** – Funky house club night.  
**SKYNY NYRDS: The New Inn, Witney**



- Fantastic Christmas Gifts
- "Pick and mix" starter packs
- Guitar Heaven Academy
- First class service & repairs
- Guitar software specialists
- Secure online shop
- Soundproof demonstration room

**Now stocking Marshall valve gear, Roland effects and guitar synths, JJ Electras and the fabulous new ThinAmp**

42 St Mary's Street, Wallingford, Oxfordshire  
Tel: 01491 824488  
[www.guitarheaven.biz](http://www.guitarheaven.biz)

## **The Oxfordshire Befriending Network**

*Do you want to make a difference?*

Due to substantial new funding we have several volunteering opportunities including befriending, advocacy, counselling, admin and fundraising. Excellent free training and on-going support given

To find out more please contact Catherine Gundry on 01865 791781 or [enquiries@oxonbefriending.net](mailto:enquiries@oxonbefriending.net)



Registered Charity No.1086264

# Vinyl Frontier

## Second hand and collectable records and CDs

**ROCK · INDIE · DANCE · SOUL · JAZZ · CLASSICAL etc.**

records and CDs bought, sold and exchanged

**101a Cowley Road, Oxford**  
*(near corner of Rectory Road)*  
**tel: 01865 201204 Mon-Sat 11-6pm**

## **DELICIOUS MUSIC NIGHTS**

*Oxford's BEST LIVE MUSIC IN November*

**SUNDAYS at THE OLD SCHOOL HOUSE, Gloucester Green**  
OPEN MIC - FREE!!! 8:00pm - 10:30pm

**TUESDAYS at THE G BAR, St Ebbes**

OPEN MIC - FREE!!! 8:30pm - 11:00pm

*Plus, Live Bands every Tuesday downstairs in the Hell Room 10*

**WEDNESDAYS at FAR FROM THE MADDING CROWD**

OPEN MIC - FREE!!! 8:30pm - 11:00pm

*Plus, EVERY THURSDAY Live Jazz, Blues & Folk*

7<sup>th</sup> – **LOS HOMBRES** - Latin Jazz Duo

10<sup>th</sup> – **THE JAZZ EMPORIUM**

17<sup>th</sup> – **NEIL MASON** - Latin Jazz

24<sup>th</sup> – **SIMON DAVIES** - Bossa Nova

**NEW!!! FRIDAYS at ST ALDATES TAVERN**

OPEN MIC - FREE!!! 8:30pm - 11:00pm

**NEW!!! SATURDAYS at THE CITY TAVERN**

*In Association With Up 'n' Coming*

All Shows £4 entry or 3 people for £10

8<sup>th</sup> – **TURBULENCE** + *Axe Valley* + *Not My Day*

12<sup>th</sup> – **BLUE JUNK** + *Duo Vente Dados* + *Drew Atkins*

20<sup>th</sup> – **MOOCHER** + *The Red Bubble Club*

*Plus Wednesdays with Up 'n' Coming*

9<sup>th</sup> – **THE UPSTREAM PROVIDERS** + *Richard Brotherton*

30<sup>th</sup> – **THE G's**

For bookings & info call: 07870104623

## SUNDAY 20<sup>th</sup>

**MARIA ILETT + LAIMA BITE: The Exeter Hall, Cowley** – Sweet and trippy acoustic pop from Ms Ilett, plus gothic folk-pop from Laima.

**MYSTERY JETS: The Zodiac** – Currently the most famous residents of London's isolated Eel Pie Island, as well as one of the most hotly-tipped young bands around, garnering much attention and praise for their equally refreshing and perplexing fusion of pastoral prog-rock, pop-friendly reggae, Celtic folk, Caribbean oil drumming and pretty much anything else they can squeeze in between. The fact the core of the groups is father and son team Henry and Blaine Harrison adds to the strange appeal of it all. And with all the hype currently surrounding the band after a couple of acclaimed singles for Transgressive, it's nice to know their first bit of press coverage was a Nightshift demo of the month back in 2001. Ahead of the pack as ever (\*Nightshift wanders off feeling smug and whistling oddly-shaped reggae ditty\*)

**DELICIOUS MUSIC OPEN MIC SESSION: The Old School House**

**OCAS + BUSK + BRAVO BRAVO: The Cellar**

**LAURENCE: The Red Lion, Witney**

**FIRE IN THE HOLE: The Black Horse, Kidlington**

## Thursday 24<sup>th</sup>

### SKA CUBANO: The Zodiac

After selling out the Zodiac back in May – a night described by legendary ska DJ Derek as the best gig he'd ever witnessed – Ska Cubano make a welcome return to the Skylarkin' club night to show those who missed out last time just how to party. Thing is, everyone who went last time will doubtless snap up the tickets straight away, so don't leave it too late. As their name suggests, Ska Cubano mix up Cuban mambo with upbeat ska, calypso and rocksteady, the band brought together from Santiago de Cuba by way of east London and Kingston by Top Cats band leader Natty Bo. Natty leads proceedings from the front, along with Beny Billy, the pair of them masters at whipping a crowd into a frenzy. Not that they'll need too much whipping with a set of crazy floor-fillers like their cover of 'Istanbul Not Constantinople', or their treatment of the old Gene Vincent classic 'Jezebel' proving irresistible to all but the dead. It's like the musical history of the entire Caribbean condensed into one two-hour pressure cooker show. If you can have more fun with your clothes on anywhere else, you can probably have your money back. You'll need it to buy your coffin.



## MONDAY 21<sup>st</sup>

**STEVE 'BIG MAN' CLAYTON & THE 44s: The Bullingdon** – Birmingham-born, now Berlin resident pianist who made his name playing back-up to visiting American blues stars like Shuggie Otis before carving out a career in his own right. Mixing up slow blues and barnstorming boogie-woogie with elements of jazz, cajun, soul and rock'n'roll, Clayton is renowned for his energetic style and lively improvisations and continues to win awards as one of the most popular blues pianists in Europe.

**FINBAR FUREY: Nettlebed Folk Club**

## TUESDAY 22<sup>nd</sup>

**THE DAMNED + WRECKLESS ERIC + THE WEIRDOS: The Zodiac** – Another blast from the past this month with the return of the reliably entertaining and anarchic Damned, original punk pioneers and creators of a unique brand of pop-friendly rock chaos. Only Dave Vanian and Captain Sensible still remain in the band after assorted acrimonious splits, but former-Gun Club and Sisters of mercy bassist Patricia Morrison has stuck in there for the last few years. The spirit remains whatever and you can expect all the old classics – 'New Rose', 'Smash It Up', 'Neat Neat Neat' and many more besides.

**JAZZ CLUB with THE TOM GREY QUINTET:**

**The Bullingdon**

**OPEN MIC SESSION: The Exeter Hall, Cowley**

**DELICIOUS MUSIC OPEN MIC: G Bar**

**KING FURNACE: Kiss Bar** – Chili Peppers-influenced funky rockers.

## WEDNESDAY 23<sup>rd</sup>

**REDOX + NICK CROXAN + UNDER THE IGLOO + THE EPSTEIN: The Bullingdon** – Benefit gig for Cancer Research featuring space-groove funksters Redox, plus ambient electronic rocking from Under the Igloo and country rock from The Epstein.

**IRISH FOLK: The Exeter Hall, Cowley**

**DEADZILLA: The Port Mahon** – Sleazy disco metal.

**CHARLOTTEFIELD + PROJECTIONS + AND NO STAR: The Wheatshaf** – DC hardcore and post-punk from Brighton's Charlottefield, mixing up Fugazi, The Jesus Lizard and The Fall. Ex-Cat On Form maniacs Projections provide live-wire support along with local instrumental rock experimenters And No Star.

**DELICIOUS MUSIC OPEN MIC SESSION:**

**Far From The Madding Crowd**

**PHONIK: The Cellar** – Jazz, funk and soul jam session.

## THURSDAY 24<sup>th</sup>

**SKA CUBANO + THE NINE-TON PEANUT SMUGGLERS: The Zodiac** – The Cuban ska and mambo party-makers return to Skylarkin's club night after their last sold-out show – see *main preview*

**DAN AUSTIN + MITCH SALISBURY + JOHN PAUL + DAN PORTER: The Exeter Hall, Cowley** – Local acoustic showcase.

**JULIA HARRIS: The Bullingdon** – Acoustic folk.

**DELICIOUS MUSIC JAZZ, FOLK & BLUES BANDS NIGHT: Far From The Madding Crowd** – With bossanova from Simon Davies.

**PIE FINGER: The Port Mahon** – Possibly, hopefully, though unlikely, tribute to Badfinger, with added pie action.

**SPIN JAZZ CLUB: The Wheatshaf**

**JAZZ NIGHT: The City Tavern**

**FORMALDEHYDE + THE**

**WOODEN SHADES: Kiss Bar**

**BARCODE: The Hollybush, Osney**



## Saturday 26<sup>th</sup>

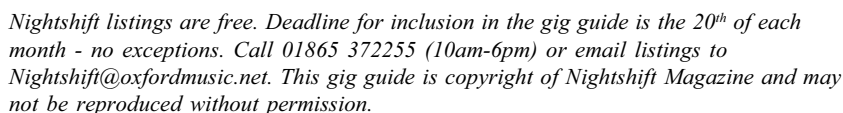
### BRITISH SEA POWER / ELECTRIC SOFT PARADE: Brookes University Union

Slowly, almost quietly, Brighton's British Sea Power have been climbing up that long ladder to rock and roll fame and fortune to a vantage point where they can almost spy Franz Ferdinand's coat-tails. Perhaps it shouldn't be so – the band's glorious debut single, 'Remember Me' preceded most of the new wave revivalists by some months, while the band's self-consciously eccentric stage shows (military uniforms, plastic animals and much foliage) and off-stage pursuits (orienteering, campaigning for the reintroduction of manned lighthouses) go beyond the usual art-house activities of the early-80s acolytes. With the modest success of debut album, 'The Decline of British Sea Power' and this year's follow-up, 'Open Season', the band have constantly displayed a keen grasp of the understated, awkward pop sensibilities that made the major inspirations (The Bunnymen, Joy Division) such stars. In their time BSP have played support to such luminaries as the Flaming Lips and The Strokes, and most recently The Killers; as part of this current UK headline tour the band have invited all manner of fellow English eccentrics to join them, including The Wurzels. Tonight we get the more parochial sounds of Electric Soft Parade, no strangers to Oxford audiences. Intelligent guitar pop that also kicks some serious backside and worth a million Braverys anyway.

oxford contemporary music [www.ocmevents.org](http://www.ocmevents.org)

**Scanner & Pete Lockett**  
**Parallax Beat Brothers**  
2 Nov, 7.45pm, JDP Music Building  
Intense, energetic and hypnotic electronic and acoustic music

**The Weekend Guitar Trio**  
25 Nov 7.45pm, JDP Music Building  
Dreamlike soundscapes, grooves and, cartoon-like jazz  
Booking 0870 750 0659



# LIVE

## EDITORS / WE ARE SCIENTISTS

### The Zodiac

And so tonight, ladies and gentlemen, we have a full on transatlantic battle of the second wave of the 80s pop revival. Such an unlikely scenario has just got to be a proper spectacle.

Except the American contenders seem to have thrown the fight before we've even had a chance to size up their British counterparts. New York's We Are Scientists have got the perfect 80s pop name and frontman Keith Murray has the foppish looks and the skinny, angular moves, but next to him is a Ned Flanders double on bass, who looks like he spent the whole of the 1980s immersed in Hall and Oates. Playing a set of songs from recent debut album, 'With Love and Squalor', they tick all the right

boxes – bit of bile here, spot of troubled soul there, and the odd quirky humorous interjection, but they bring little that's new to the feast and end up sounding too much like a second-rate Placebo.

Editors have no such problems. They're heroes already, their rise having been meteoric if almost imperceptibly so. They've risen to playing packed houses on the back of hopelessly infectious songs like 'Bullets' and 'Munich', which, while as much in thrall to all things 80s as We Are Scientists, breathe lustily on their own, various parts Echo and The Bunnymen, Chameleons, Smiths and even Teardrop Explodes. They're far more than the sum of their excellent influences though, each song



Photo by Richard Hounslow

exuding a bravado the band themselves seem too modest to display for themselves, wrapped up in their bubble of studious intensity.

"Fortune favours the brave", offers Tom Smith during the barbed, strangely defeatist 'Lights'. Long may it shine down on them.  
*Victoria Waterfield*

## PURE REASON REVOLUTION

### The Zodiac

Accepted musical history wisdom has it that prog rock was A Bad Thing. Even now, with so many of the most exciting bands of the last decade having their roots on prog, it's still used as an insult.

London's Pure Reason Revolution are the most unabashed prog-rock band to emerge in years. Everything about them seems to have been gathered meticulously from the depths of the 70s – from the shaggy mullets to the banks of keyboards spread across the stage and surplus racks of guitars. But, by thunder, they are brilliant. From the opening motorik jam, where Sky meet Neu!, through the four-part vocal harmonies, everything points, gloriously, spaceward. Each song seems to have several separate parts, from daydreaming piano to rocket-fuelled synth breaks, but there's no room for indulgence, even in the cool pastoral pockets of calm that interrupt the likes of 'Bright Ambassadors Of Morning' – a 14-minute epic released as a single a couple of months back with little or no hope of any airplay. The vocal interaction between guitarist Jon Courtney and bassist Chloe Alper is just one aspect of the myriad different dimensions that take Pure Reason's almost cyclical set up into the stratosphere. Seriously, they make Spiritualised sound like The Ramones.

'In Aurelia' is so gorgeously life-affirming that it makes you want to hug passing strangers: a bountiful, sun-drenched stretch of psychedelic acid-folk the like of which we've not heard since 'Age Of Aquarius'. Prog rock – it's the new punk, we tell you. Cosmic. Man.

*Ian Chesterton*

## LAURA VEIRS

### The Zodiac

What you see is what you get with Laura Veirs. Simple and sweet but, by gosh, if she wants to push it up a gear, dammit – she will. It's a near sold out crowd tonight. It does show what an underground following she's built up over the years. To most strangers in the street it would be "Laura who?" which is a shame. But she's set to change all that.

Laura Veirs is more folked up than pure folk. She has a lazy, almost spoken style of singing. Each syllable enunciates her very American accent (from Seattle to be exact). She sometimes sounds like a female version of Granddaddy or Lambchop. Her band aren't the tightest; they have a thrown-together vibe but you feel they've practised a lot to achieve this. They are so comfortable and so in the same mindset that it puts the audience completely at ease too.

Laura's not really bothered about talking too much in between songs. Her ultra 'normalness' is what makes her so cool. She puts on no airs or graces but her voice is unique. It can soar like Björk then seem like it's about to go out of tune any minute but safely doesn't. And there are the songs: a quiet, shuffling acoustic waltz conjures up images of mermaids and the sea and is followed by a synthesized back beat number filled with jazzy guitar riffs. She intersperses these quieter moments with more bluesy rock, most of which comes from her new album 'Year of Meteors'. Here she sounds very much like Sheryl Crow, with hints of KT Tunstall. She turns it up another notch with overdriven dirty guitar in the song 'Magnetized' and now we're in Juliana Hatfield and PJ Harvey territory. She really keeps the audience guessing and we're loving every minute.

*Katy Jerome*

## THE MAGIC NUMBERS

### Brookes University

Having released an acclaimed debut album and enjoyed an incredibly successful festival summer, The Magic Numbers are now playing to audience who are largely familiar with their released output, yet who still come to gigs expecting something more, and this could yet become the rod the band have made for their own back so early in their career: the audience already seem to be expecting a great gig. For now, however, The Magic Numbers are more than equal to such expectations.

Opening with 'The Mule', the infectious smiles the band wear seem to rub off into the music, provoking a ripple of nodding heads in the crowd. It's only a few songs in, with 'Forever Lost', that the Numbers start to win the war against lead heavy feet. So it seems it will continue with album tracks, a b-side, and an increasingly limber section of the crowd. But to be fair to the band they try to keep things interesting, throwing in a cover of Neil Young's 'Cowgirl in the Sand'. The song proves to be the most interesting point of the set, hearing a band, making their name on sunshine indie pop taking on Young's stern folk rock, the results being more moving than the Numbers standard fair, and Romeo Stodart rising to the guitar solo challenge.

Throw in an impressive new number, and forthcoming single 'Love Me Like You' and the encore calls are as a foregone conclusion as any other. But this is where the fun really begins, the band return to the stage, pleading with the audience to boogie to their cover of Beyoncé's 'Crazy In Love', followed by 'Mornings Eleven'. The Magic Numbers welcome ever more people into their happy, feelgood world.

*Patrick Casey*



## AND NO STAR

### The Zodiac

Four lads amble onstage. They aren't particularly old, and look nervous. The bass doesn't work. Someone mumbles. Embarrassment. Okay, we know what to expect here, don't we? Inept Oasisisms or indetikit punk waffle.

Wrong! And No Star's first number is so assured and imposing there's a suspicion that the opening fumbles were some elaborate joke. A fizzing sherbet bomb of guitar noise is launched at us, only to be immediately replaced by an ornery patchwork of strange time signatures and awkward arpeggios. Musically it's firmly in the tradition of local mathlords Youth Movie Soundtrack Strategies, augmented with the sort of abrasive dirty rocking we might associate with Sonic Youth (and

even as I type that I realise where And No Star got their name).

The set is primarily instrumental, which is fortunate as the vocals are frankly dire. Not that they're strictly necessary when the music is so beguilingly intricate. Despite a raging desire to snip some mic cables, my only concern is that, underneath the superbly performed wonky arrangements, some of the core musical material is somewhat hackneyed. The first track is built on a melodic motif that could be the *TVAM* theme, for God's sake. *Pebble Mill* post-rock, anyone? Thought not. And No Star need some fresher compositions to get their teeth into. But what lovely sharp teeth they are.

**David Murphy**

## HARD-FI

### The Zodiac

Are they taking the piss? Hard-Fi's set begins in *Spinal Tap* style, the band appearing out of swirling dry ice, portentous music booming out over the packed audience. For all of their supposed (marketed?) Staines-street-chic, this seems like an odd beginning, especially combined with the smacks-of-record-company-money 'HARD-FI IN OPERATION' banner filling the entirety of the Zodiac's back wall.

I'm hoping that this is a band taking full advantage of the star-status luxuries currently open to them – certainly, it would seem that they can do no wrong. The crowd is incredibly eager, to a large part made up of the office girl / I-don't-normally-like-music types which signify that a breakthrough of some kind has been made. Hard-Fi have had an incredibly quick ascent, and their confident and polished performance this evening goes some way to explaining this – they're a

Proper Band, playing by the rules and doing everything the way a Proper Band does things. Their sound is nothing revolutionary; uptight, spikey, melodic guitar pop music with a dubby bass twist and a throwaway melodica line here and there. It sounds great at times, their powerful and hook-laden songs almost engineered to engender crowd response. Ask me in a week's time, though, and I doubt that I could tell you anything detailed about their set.

That's their sticking point, to me – they're so immediate that they become shallow. I'm constantly reminded of nearly-made-its of the past like Shed Seven and Kingmaker – the tunes are there, the performance is there, but there just seems to be something missing. Unfortunately, that thing is the rare commodity known as 'soul'. So that's Hard-Fi – a good-night-out band for those who want nothing more than a good night out.

**Simon Minter**

## BELLOWHEAD

### The Zodiac

The ten, or is it eleven, men and one woman of Bellowhead are about eighteen months into their mission to break out from the folk scene to attract younger non folkies to their gigs.

To this end they use excitement, energy, and a big brass section that has added Gideon Jukes on tuba and sousaphone. Tonight they challenge their audience, many from the Oxford folk scene, with a couple of atonal moments to contrast with all the melody. A hometown gig for John Spiers and Jon Boden at the Zodiac would seem ideal for Bellowhead to enhance their reputation, which is as a prize-winning live band.

Yet standing at the back of the room, tonight's gig is slow to lift off. The band is tight but restrained and, half way through

their tour, seems tired. The one early number that does demand full attention is 'Outlandish Knight', with real tension between Boden's soaring, rough vocal and the middle eastern influenced sounds of the band.

The second half works better. 'Courting To Slow' is a lovely, hypnotic invitation to sway and waltz. Moving near the stage also makes it a different gig. Here are the fans who have followed Boden and Spiers from early days. Older faces and more smiles than at the back. Their enjoyment of an old Boden and Spiers favourite, 'Prickle-Eye Bush', gets the Zodiac's floor bouncing. But it is the people at the back whom Bellowhead's mission has still to reach.

**Colin May**

## CHANTELLE PIKE/ADY DAVEY

### The Bullingdon

What potent lungs for someone so small. Chantelle is almost three feet from the mic and the whole venue is still filled with powerful and heart-felt vocals. Her unique style harkens back to classic Broadway. Dramatic, deep and a powerful vibrato, not unlike Judy Garland with a hint of June Carter for texture. Dark songs set over minor keys like 'Aint It Just A Cigarette' make you want to turn to see if Humphrey Bogart's just walked in the room. A voice to be reckoned with.

It's time for our compère, Ady Davey, to sweat his way through the next thirty minutes. I only mention it really because he likes bringing this to our attention - his persistent perspiration problem. I like Ady and he's a great acoustic act to follow Chantelle because he knows how to mix it up with some out and out rock and roll numbers such as 'Driving With Your Lights Out' to catchy pop like 'Graceland'. He may have done this a million times but it feels like the first to me.

**Katy Jerome**

## DEERHOOF / THE DRONES

### The Wheatsheaf

"Jeez, it's hot in here!" gasps Drones vocalist Gareth Liddiard, sweat bouncing off his guitar. And there was me thinking that a bunch of Aussies would have relished the 40 degree heat in here. The sold-out audience simply carries on fanning themselves with the free Audioscope programmes that everyone has seconded from the pile on the merchandise table.

The band have already hacked their way through some initially angular and unremarkable blues-rock, like Midnight Oil gargling through the Birthday Party, or Neil Young when he was rocking in the free world. But with that fluttering of paperwork they decide to move up three gears and toss a crate of Sonic Youth whiteout into the cauldron, sending the whole thing out of this world with a batch of howling, baroque, eight-minute stoner-jams, hypnotically tighter and yet more elastic than you could ever think possible. San Franciscans Deerhoof, on the other hand, seem like a band in search of a brand new chord. Every major and minor combination must have been slashed at and ground out here, like Nought playing surfer-guitar, each winsome and discordant three minutes a savage blur of fur and feathers, as if The Shaggs and Tortoise had been thrown, fighting, into a small cage, then soothed, while seemingly getting their breath back, by expansive noodling iced with diminutive Japanese 'singer' Satomi Matsuzaki's phonetic mewl; part coy French *ingenue*, part unhinged Teletubby.

They are indeed extraordinary avant-gardeners shovelling at the *Truman Show*-like walls of music composition, with the skittish Manga-jazz of 'Milk Man' finding them at their most accessible. Deerhoof are head-messing pills that look like candy in a bottle with a childproof cap. If you can get inside, you'll be addicted.

**Paul Carrera**



Photo by Richard Hounslow



## LADYTRON

### The Zodiac

Society will not collapse in some android-led bloodbath; dystopia is the here and now, a billion lives stranded in isolated drudgery and

petty tedium. Ladytron are Fritz Lang's *Metropolis* made cold, contemptuous flesh, serving time on a decaying world that they breathe

fire upon with regal detachment.

No band ever looked cooler than Ladytron: black clad and studiously menacing, Helen Marnie and Mira Aroyo looking like crosses between Greek goddesses and extras from *Blake's 7*, banks of sleek, alien synthesizers dominating the stage as the now six-strong band go about their business like the crew of a sinister alien spaceship. But it's nothing compared to the sound they create: a metronomic beat, industrial but irresistibly funky, underpinning bass synth drones that could dislodge mountains; the sparkle of analogue machinery twists beneath Marnie's dispassionate vocals with their air of nonchalant sophistication; her slight northern accent the only human distraction amid the techno-clutter and sleek, angular rhythms.

Set opener, 'High Rise', is elegantly continental but punishing,

like the best song Stereolab never wrote, while 'Blue Jeans' steals its glacial synth lines wholesale from Gary Numan's 'M.E.'.

'International Dateline' is fabulously bored, while '17', the band's one-time international hit, disdainfully annihilates the morally-bankrupt fashion industry. But it's recent single, 'Sugar', from Ladytron's third, most expansive, album, 'The Witching Hour', that hits the very heart of the band: a sci-fi soap opera with all of life's pointless frivolities, executed like Kraftwerk infused with Chic's sparkling glitterball danceability.

Utterly mesmerising from beginning to end, Ladytron are the sound of the factory, the great machine and the desolate soul that lies at its very core. A band of majestic brilliance. If this is the soundtrack to the end of the world, roll the credits.

**Dale Kattack**

## KING BISCUIT TIME

### The Zodiac

Previously a side project, King Biscuit Time is now the main musical channel of ex-Beta Band frontman Steve Mason. Very much going it alone, he's set up No Style – a subsidiary of Poptones – with fellow Scot Alan McGee, to release his stuff.

King Biscuit Time isn't a radical departure from the Beta Band's folk hop; Mason's soft voice and distinctive half-sung, half-spoken pseudo-chanting float above dancehall-, reggae- and psychedelic folk- influenced sparse arrangements of scuzzy bass, crisp percussion and choppy electronica breakbeats. The styles vary, from the decidedly hip hoppy recent single, the political 'C I Am 15', to 'I Love You', a mellow layering of piano and syncopated bass. Mason pleases the crowd with acoustic treatments of Beta Band songs like 'Dr Baker', and finishes with a chilled reggae/calypso cover of 'Anarchy in the UK' – a strange juxtaposition of lyrical intent and execution – before playing 'C I Am 15' again for no apparent reason. King Biscuit Time are an act that will divide people. There's very little to criticise: the performance is accomplished, the beats tight, the repertoire varied and the lyrics aren't banal. However, you either "get" it or you don't – and I don't.

Mason will attract enough of an existing Beta

Band fanbase to keep him afloat, but King Biscuit Time might just be too much of an acquired taste (like the Beta Band often were) to really raise pulses. The music is just so unassuming and understated; if it were more emotive it would be far easier to love.

**Kirsten Etheridge**

## CASSETTEBOY

### The Cellar

There just aren't enough opportunities to see two grown men in latex George Bush and Tony Blair masks simulating sex with each other on stage these days. Thank goodness for the Cassetteboy live show, then, which takes us all the way to Sample Heaven, coupling intricate vocal and musical cutups on a backing track with slapstick mime. There's no chance of boredom setting in, as sketches fly past in a whistle-stop tour of popular culture, joyously compressing as many recognisable reference points into every minute as possible.

It's a hyperactive, incessant flow of ideas, almost too much to take in at once, as one skit blends into another. For all the brevity of the pieces, they're intricately, almost flawlessly assembled, at times hilarious, and stand as testament to hours spent at a computer screen chopping up sound files, and still longer sitting through crap on TV and on the radio to find the source material. More a cabaret act than a DJ set or a live band, it's also obviously first and foremost a labour of love.

Which is why it's disappointing to find that most of the live set consists of sub-GCSE toilet humour, satirical stabs at easy targets like Jamie Oliver and The Streets and the kind of cod left-wing 'ooh-aren't-politicians-awful' attitude that saw some of the less inspired material from the likes of Coldcut root itself intractably into the early 90s. After an exhilarating start, the gags start to wear thin – if

the enormous palette of source material could be matched by a broader subject range, this really would be peerless stuff. It'd be a shame to see such an innovative and sophisticated take on the now-tired mashup genre run itself into a rut of low-level puerility when there's such a rich seam of potential there to be mined.

**Stuart Fowkes**

## TOM BAXTER

### The Zodiac

While the venue tonight is far from full for Tom Baxter, there seems to be an air of keen interest as he takes the stage. Baxter, having brought out an album for Sony last year, seems to be moving up a rung or two on the competitive singer-songwriter popularity ladder.

Opening with single 'This Boy', it sees Baxter backed by violin and piano in addition to the usual backing band fare. The upbeat folky vibe makes for a sound akin to a calmer Bright Eyes, which all seems pleasant enough. But as Baxter's set continues with more material from his 'Feather and Stone' album, we see a rocky intensity wrestle with this amiable folk, and those Jeff Buckley comparisons, that all male songwriters who use falsetto must face, spring to mind. But the Buckley comparisons seem to be borne out by the Baxter's more epic numbers. 'Half a Man' is a slow burner that, although pounding at times, even in the moments of hushed fragility, keeps the audience silently attentive. Baxter clearly has a lot of strings to his bow, and a wider range of influences than might be expected and he keeps the audience interested by moving easily between these epics, solo acoustic songs, funk and jazz undercurrents, and even flamenco-tinged number 'Love is Not Enough.'

He clearly has the performing talent to make something of this diversity, and where he will go with it remains to be seen, but there's certainly a passionate pocket of tonight's crowd who will be following.

**Patrick Casey**

oxford contemporary music [www.ocmevents.org](http://www.ocmevents.org)

**Instabile Orchestra**  
11 Nov, 7.30pm, Wesley Memorial Church  
A whirlwind tour of Italian Jazz  
Booking 0870 750 0659

**Two Duos II**  
3 Nov 5.45pm, Modern Art Oxford Cafe  
Two new combinations from the talented  
Oxford Improvisers collective  
Booking 01865 813800



## FOCUS

### The Zodiac

To any fan of original 1970s progressive rock this is quite a big deal. Focus were a Dutch band who epitomised the true meaning of the term: overblown instrumentals featuring complex virtuoso solos, lyrics in Latin, twenty-seven minute jams – the works. The key figure was organist and flautist Thijs van Leer, with a huge forehead and a nifty line in yodelling. They split in 1978 after seven albums, but in 2001 van Leer decided to join a tribute band called Hocus Pocus and re-launch the group with their original name. Interest soon stirred and tonight he's joined by original drummer Pierre van der Linden and two newcomers on guitar and bass.

Opening with their first single 'House of the King', it's clear that this is no embarrassing attempt to recreate past glory; this is Prog with a capital P. The crowd may be modest but it's pleasing to see all age groups represented, after all this a bit like going to a disco and seeing John Travolta under the mirrorball. The heavier material

that rocks out works best, while the slower parts struggle to maintain the momentum, though this reflects the way they constructed their albums.

Van Leer remains the lynchpin, and his Hammond organ playing is as light and dexterous as ever, in fact it's only stylistically that their age shows through. It's arguable whether we really need two drum solos and a bass solo, but they sure add a touch of authenticity. Everyone's waiting for their two hit singles and they don't disappoint: 'Sylvia' is a whimsically catchy number that sounds as good today as ever, while 'Hocus Pocus' gets the biggest cheer. The style may be dated, the yodelling chorus may sound ludicrous, but none of that matters.

This is a band who created something all their own and, rather than sit at home with their memories, they've gone to the trouble of showing us again just how unique it was.

*Art Lagun*

## JOHN PEEL DAY CONCERT

### The Exeter Hall

Just a small part of the international celebrations of the life of probably the greatest broadcaster the world has known, tonight's gathering of young local bands and singers encapsulates so much of what John Peel believed in: people creating their own music, reinterpreting others' and everyone coming together to celebrate its existence.

Teenagers The Hero Story are playing their first ever gig tonight, and wearing their influences on their (black) sleeves, in this case, Atticus. It's all (black) hair, one-note screeching vocals and chugga chugga guitars. Ten-a-penny nu-metal for sure, but a few buds of interesting songwriting showing through the mulch. Given time and a free reign raking through their big brothers' record box and Hero Story could be a reasonable addition to the local (black) hoody and eyeliner fraternity.

Similarly-minded if slightly more experienced are Andensum, fronted by a fella with the most preposterous head of blue hair we've seen since the new romantics died out. Still, they kick out a spirited nu-metal-flavoured racket, musically-accomplished and muscular, particularly for their age, but perhaps slightly limited in its

vision at this stage.

Amid a clutch of solo artists, Laima Bite, as ever, shines. Her short set of black-hearted acoustic pop takes in 'Twisted Angel', which exudes a ghostly warmth, but it's 'Did You Used To Love' that cuts to your very soul – a devastatingly, crushingly beautiful song with all its emotional depths laid bare.

But perhaps it's young Ally Craig who's the star turn of the night. He opens his set with a heroic attempt at Elvis Costello's 'Shipbuilding' and against every expectation carries it off in style, gently stamping his own identity on the song with a subtly powerful voice. Confined to a wheelchair he plays with his guitar on his lap and seems to have developed a strange style, simultaneously playing left and right-handed. He's prone to the odd instrumental ramble but his own song regarding the treatment of disabled people carries some bite. What is brave is his solo tackling of 'There Is A Light That Never Goes Out', a song that will forever now be associated with John Peel. The pace is slightly pedestrian but again his voice carries it aloft. A fitting, and moving, tribute to a genuinely great man.

*Dale Kattack*

## KEYBOARD CHOIR / THUMB QUINTET / SUITABLE CASE FOR TREATMENT

### The Zodiac

Over the last year or so, Suitable Case For Treatment have become synonymous with brutal riffs and an inspired live show. The idea of an acoustic show may initially seem a little ludicrous; after all, the wild buzzing guitars and frantic bursts of pace are what make SC4T such a rewarding experience. What in fact makes them one of the best bands in Oxford right now is their strength in song writing. Acoustically SC4T drift close to the sound of 'Rain Dogs'-era Tom Waits; it's certainly a more relaxed approach, but nevertheless, loaded with menace. Liam's vocals still sound like he's gargling rubble, and the structures retain their angular nature so as to keep the listener guessing. It's a new less brutal approach for SC4T then, and one that would be more than welcome in the future.

Thumb Quintet follow, and they seem to be going from strength to strength. Elements of electronica, Americana, and Eno mix

effortlessly as they continue their evolution towards becoming one of the most beguiling bands around. A Cathedral of Sound has long been an overused term, but when it comes to The Keyboard Choir it seems only too applicable; choirs belong in a cathedral. Banks of keyboards create a sound that is so dense that it is virtually impossible to take it all in. There are squelches of Parliament funk twisted by cold Eastern Bloc rhythms; samples from Suitable Case for Treatment dropped midway through Pink Floyd-esque expositions. From the sheer quantity of equipment through to multi-textured sound they produce, it's a grandiose affair. There may not be much happening on stage (the protagonists obscured by keyboards), but they trigger the imagination and hypnotise the audience with the sheer pomp and occasional drone of it all. If only churches had choirs like this, attendance would rocket.

*Allin Pratt*

## *the port mahon*

### Live Music in November

1<sup>st</sup> Port Mayhem  
Acoustic Night with  
Simon Davies &  
guests  
2<sup>nd</sup> Oxford  
Improvisers  
3<sup>rd</sup> Peter Moore  
4<sup>th</sup> Oxford Folk Club  
5<sup>th</sup> The Gimp  
supported by Otto  
Fischer 'OPERA'  
6<sup>th</sup> Jamie  
Huddlestone,  
Nicholas 'Theatre'  
and Laima Bite  
7<sup>th</sup> Open Mic Night

8<sup>th</sup> James Hahn  
10<sup>th</sup> Pink Marines  
11<sup>th</sup> Oxford Folk Club  
12<sup>th</sup> Shaker Heights  
13<sup>th</sup> Beverly Brothers  
(Electric Blues)  
14<sup>th</sup> Mr Frogg  
17<sup>th</sup> Kohautec  
18<sup>th</sup> Oxford Folk Club  
19<sup>th</sup> Emperor of Sound  
23<sup>rd</sup> Deadzilla  
24<sup>th</sup> Pie Finger  
25<sup>th</sup> Oxford Folk Club  
26<sup>th</sup> Citizens of the  
World  
27<sup>th</sup> Juliana Meyer

*The Port Mahon, Under New Management.  
All new sound equipment installed by PMT.*

*Book your band into play at Oxford's best small music venue!*

**82 St Clements, Oxford. Tel: 01865 202067**

**APPLETREE STUDIOS**  
24 TRACK DIGITAL / 16 TRACK ANALOGUE

\* HIGH QUALITY / LOW RATES  
\* FULLY STOCKED WITH ALL THE LATEST GEAR  
\* GOOD LINKS WITH RECORD COMPANIES  
\* ESTABLISHED FOR 14 YEARS  
\* GREAT LOCATION  
\* GOOD SIZED LIVE ROOM, CONTROL ROOM AND VOCAL BOOTH  
\* DIGITAL EDITING, MASTERING AND DUPLICATION FACILITIES

FOR THE NEW COLOUR BROCHURE SHOWING ALL THE LATEST GEAR AND RECENT REVIEWS OR TO MAKE A BOOKING RING PHIL ON:

**01844 237916**  
[www.appletreestudio.co.uk](http://www.appletreestudio.co.uk)

**Warehouse Studios**

24 Track HD Digital Recording  
Full Production & Rehearsal Studios

Oxford 01865-736411  
[www.warehousestudios.com](http://www.warehousestudios.com)

\*\*\* Special Local Band Rates \*\*\*

FLASH HARRY ENTERPRISES

**P.A. HIRE**

3 OR 5K BOSE SYSTEM  
32 CHANNEL DESK & FOLDBACK  
COMPACT AND POTENT  
1K SYSTEM ALSO AVAILABLE  
ENTERTAINMENT LIVE BANDS

MOBILE: 07702 211792  
or 01865 361521



**STUDIO 45**  
MUSIC PRODUCTION AND PROMOTION STUDIOS

Recording & Promotional packages for Solo Artists, Musicians, Vocalists and Small Bands

Call now for a free consultation  
[www.studio45.org.uk](http://www.studio45.org.uk)  
Contact: 01865 774806

**The COLDROOM Studios**

PRICES START FROM £15 AN HOUR ALL THE HIGHER BOOKING

[WWW.COLDROOMSTUDIOS.CO.UK](http://WWW.COLDROOMSTUDIOS.CO.UK)  
07974 710740 01865 864008

# DEMOS

*If you do not supply us with a proper contact number and address as stated below, we will not review your demo.*

## DEMO OF THE MONTH

### XMAS LIGHTS

Maybe it's the autumn nights drawing in but it's certainly brought the doom-mongers out this month. Bit of a rum old bunch, but Nightshift being of a sunny disposition an' all, we try to find sparks of light amid the gloom. Gloom being something young Umair Chaudhry knows all about. He was in this very space last month with his excellent Abandon project and here he is again as part of the monolithic Xmas Lights. Not sure exactly what he plays in the band, which also boasts members of Near Life Experience, Outofinto and Vena Cava, but it's probably a device that makes kittens cry or something. In fact, Xmas Lights aren't really that miserable. No, not even with all that atmospheric, densely-textured guitar churning and nasty vocals that switch from grunting and shouting to yapping and yelling at different points in their extensive, complex songs that span the spaces between maths-metal, jazzcore and pummelling hardcore. There are pastoral interludes, regular time changes and even a spot of eastern European-sounding chanting in the first number, 'Digital List of Lights'. Sometimes the whole thing sounds clever rather than engaging, but if you can listen beyond the overt demonstrations of musical virtuosity, here's a metal band of considerable depth and variety.

### THIRD ORDER

Daniel Clarke is probably the only man in Oxford who makes Umair Chaudhry look like Timmy Mallet in the Unabashed jollity stakes. Daniel is the fella behind various industrial noise projects, from Kazor to Reactor Mind, as well as this latest incarnation which he describes as his more techno and electro outing, although the base influences are still Skinny Puppy and their morbid ilk. This stuff is a pretty authentic recreation of that late-80s body music sound, although it does sound too stuck in its chosen era. The ghosts of Front 242 and Frontline Assembly can be heard in the clattering electronic rhythms and harsh synth lines, while Daniel's voice seems to owe plenty to the troll from the story of the Three Billy Goats Gruff. He hollers bad stuff about the police, American foreign policy and possibly what he plans to do to your mum later when it's dark. Best of the lot is the harsh, sinister, gothic trawl that is 'I Dream Of Being Shot'. Poor

Daniel – he can't even be happy when he's asleep.

### PITCHBLEND

This demo comes accompanied by an extensive selection of testimonials from Kerrang! and the like, claiming that Pitchblend are one of the most promising new metal bands in the UK. But while their by-the-book emotion-heavy hard rocking is well executed and their rollicking guitar surges carry a degree of power, you feel this demo could be the result of a council-sponsored workshop to create the archetypal emo song. For much of the first song, 'Searching For Satellites', the singer sounds like he's gargling a bar of soap and you're counting the seconds until its bruising opening salvo dips into a moody verse. By 'Design Our Escape' they've gone the whole hog for a sensitive power ballad, which a particularly lazy PR person would describe as anthemic and stirring, and by the end of the demo they're getting seriously monotonous. Can't we finally, officially, declare emo to be dead and buried now and spare ourselves, and everyone else, any more of this tedium?

### THE SHAKER HEIGHTS

And so for some rock of a considerably softer texture. The Shaker Heights lean more towards the Velvet Underground side of things, particularly in their churning guitar riffage, but they're happiest driving down the middle of the road, towing a bit of gruff, rootsy rock and roll along behind them. Their sound is modest but with grander ambitions and, if this makes any sense at all, epic in an understated manner. The shimmering haze of keyboards adds atmosphere to their occasionally pretty melodies – notably demo opener 'Pigment In The Rally' whose chorus hooks make a decent attempt to get under your skin. Where the band aren't so strong is when trying to make anything sound darker – those hints at The Velvet end up closer to Tom Petty (not a bad thing), while elsewhere there's an almost folksy stab at jangly indie pop. All nice enough, but given their polite stylings, their songs need to stop pulling their punches if they're really going to get noticed.

### THE SCHOOLGIRLS

Songs aren't something that The Schoolgirls seem particularly bothered about. They supply precious little information about themselves other than that they hail from the wrong end of the

A420 and there are two of them, one of whom is taller than the other. The rest we must work out for ourselves but we can confidently assume they are possessed of an extremely cheap drum machine, a bass guitar with only one string and a singer who is unlikely to win *The X Factor* anytime soon. Instead, imagine Duane Eddy being filtered through Cabaret Voltaire's 'Nag Nag Nag', only as interpreted by Anti Pasti. It's a tune-free gabba industrial gothic punk mess and not really as much fun as that description suggests. Still, anything that annoys proper musicians has our vote any day.

## IVY

Having caused a very small storm in an extremely tiny teacup a couple of months ago when we consigned a bunch of hapless 13-year-olds to the demo dumper, we'll tread more carefully with this bunch of young teens whose photo suggests they're all actually eight years old. Ivy are from Drayton, which must be a dreadfully depressing place to live if their music is anything to go on. They're understandably rudimentary and incredibly sullen. The first song sounds like a thrashed-up version of 'House Of The Rising Sun', only with some semi-mumbled vocals over the top. Beyond that it's a pretty straightforward bundle of fizzing, three-chord fuzz and the sound of rural teenage angst. Still, not so bad considering their tender ages, although can we just point out that Kate Bush was also only 13 when she wrote 'The Kick Inside'. So, no excuses.

## TARNISH

Bingo! Tarnish list Nick Cave as one of their main influences. Double Bingo! With a generous topping of freshly-grated parmesan! They also cite Tubeway Army as a major inspiration. We're expecting great things. And, as these things tend to go, they can't quite live up to our heightened sense of anticipation. There's a nice bit of synth hovering in the background, but it's all a bit glum, neither dramatically ghoulish, nor hauntingly android-like. The opening track is five minutes long and does eventually kick in after four minutes but by then we're rummaging around in our CD collection for our well-worn copy of 'Replicas'. 'Unobtainable' shifts things up a gear with the synth buzzing like a wasp trapped in a bottle, while the singer's stopped mumbling and started sounding like Brett Anderson. Unfortunately they drop it back a notch for the last song, shamelessly nicking the main guitar line from 'Street Spirit' along the way and the demo drags itself to a sorry end. Damn you, Tarnish! You got our hopes up and then let us down. You *forced* us to write bad things about you.

Send demos for review to: Nightshift, PO Box 312, Kidlington, Oxford, OX5 1ZU.

**IMPORTANT:** no review without a contact address and phone number (no email or mobile-only). No more than four tracks on a demo. If you can't handle criticism, please don't send us your demo. Aw heck, you're not taking the slightest bit of notice of this are you?

## SEX POD DIRT RACE

"The sky is falling", emotes the lead singer of Sex Pod Dirt Race, pretty much summing up the mood of most of this month's batch of demos. This lot are very serious and moody. Glum, even. From the first minute it seems like this is going to be a right turgid old slog, especially as opener 'Seasick On Mescaline' sounds like it never had the will to live in the first place and is just trying to depress us into joining it in a tragic, romantic suicide pact and even the funky guitar burst at the end sounds like it's dragging its crippled body across two miles of spilt drawing pins. But then here comes 'Your Morning Smile', a morose country lullaby with its quivering slide guitar, delicate twang and the still dangerous bite of a wounded prairie dog. Similarly the comparatively jaunty 'When These Things Turn Around', which sounds a lot like Lloyd Cole And The Commotions. They sign off with an almost tangible resigned shrug at the end of 'Dirt Roostertail', but leave us with the feeling that they may well have better to offer in the future. As well as the feeling that we need several sleeping pills washed down with a bucket of cheap whisky.

## THE DEMO DUMPER

### THE SWAMIS

Like rappers, you can tell a lot about a band from their rhymes. Two of The Swamis' are, "I could fly / I'm so high" and "The smoke / Makes us choke". The sort of rhymes even Hurricane #1 would have chucked in the bin, spread thinly like bad gravy over the top of stultifying riffs that Oasis would be embarrassed to stick on a discarded b-side. Add to this the most inauspicious use of the word "motherucker" ever in rock music and you're partway to understanding the thrill of The Swamis. When people slag off indie music for being a grey, emotionally-stunted wasteland, this is the sort of stuff they're thinking about. There isn't a single thing in this entire demo that isn't a cliché. The sort of band that easily-impressed village idiots will enthuse about because "they're really tight". When really, that's their only redeeming feature and, as The Stooges proved nearly 40 years ago, being tight has nothing to do with being exciting rock and roll entertainment. Anyway, every band this month seems determined to be miserable and it's our duty to think happy thoughts so we'll try and summon up some kind of compliment even for the Swamis. Their singer sounds a bit like Robbie Williams. There, everyone's happy.

### READY FOR BATTLE?



## ROTATOR RECORDING STUDIOS

Fully armed with all the support and help you will ever need:

- Full Pro Tools • Excellent live rooms
- PLUS: the finest quality mix of analogue and digital equipment, instruments and attitude in Oxford.

Whether it's your first demo, or your latest album - call Jamie or Richard for news of new special deals for local bands.

**01865 205600**

74-77 MAGDALEN ROAD, OXFORD OX4

## THE COURTYARD STUDIO

OTARI MTR90 MK11, 24 TRACK TAPE MACHINE & MTA 980, 32/24/24 CONSOLE, SOUNSCAPE DIGITAL EDITOR, SUPERB CONTROL ROOM WITH GOOD SELECTION OF OUTBOARD GEAR, MIDI FACILITIES INCLUDE LOGIC AUDIO, 8 MEG S1000, etc

### RESIDENTIAL FACILITIES OPTIONAL

Phone KATE or PIPPA for details  
on 01235 845800

# shonk studios

Recording Studios  
Protocols on a Mac  
Rates for Local Bands  
Large Live Room

We Have Moved Back Into Oxford  
74 - 77 Madgalen Road

Phone - 01865 203922

info@theshonk.com      www.theshonk.com

### TURANAUDIO LTD

cd mastering  
editing  
restoration  
duplication  
replication  
artwork  
print  
packaging

01865 716466  
tim@turanaudio.co.uk  
www.turanaudio.co.uk



# 24/7

## RECORDING & REHEARSAL STUDIOS

- On the Cowley Road • Best rates in Oxford
- 2 Chill out areas • Call now for your free new brochure
- Drum Kit & Guitar Amps provided FREE

# THE BEST BANDS GO 24/7

01865 435981    07768 410080    robin@247studios.co.uk

# Gig Listings & Events

## November December

Thu 1 LONG-VIEW  
 Thu 3 THE FONES  
 Thu 5 JIMMY COOPER CLARKE  
 Fri 6 GUYEN CHIP BEHLES  
 Fri 6 POLYNEX  
 Sat 8 THE BLACKTOPS  
 Sun 9 THE YOUNG KNIVES  
 Mon 7 WEDNESDAY 13  
 Tue 8 CARDIACS  
 Thu 10 COUNTRY PIPE  
 Thu 10 BLACKBUD  
 Fri 11 INFLAMABLE BUDHA  
 AND THE FUGATIVES  
 Fri 11 HARRY ANGEL  
 Sat 12 ZODIAC 10 BIRTHDAY  
 Sun 13 ZERRAHEAD  
 Thu 16 NIKON IN OCEAN  
 OCEAN COLOUR SCENE UNPLUGGED  
 Thu 17 MONDAX GEAR SKILLS  
 Thu 17 MATT SAGE  
 Sat 19 FORWARD RUNNER  
 Sun 20 MYSTERY JETS  
 Thu 22 THE DAMNED  
 Thu 24 SNA CUBANO  
 Sat 26 THE BLEO  
 (subjected to change)

Fri 2 NINESTONE COMBOY  
 Mon 5 SHY  
 Thu 6 LEE "SCRATCH" PERRY  
 Thu 8 KATHRYN WILLIAMS  
 Fri 9 ARMOR FOR SLEEP  
 Sat 10 MOUNDIN HOLMFIELD  
 Sat 10 NO COMPLY  
 Mon 12 SKINNED  
 Fri 16 XMAS YOUR SONG  
 Thu 22 THE INVISIBLE  
 Wed 23 TRUCK XMAS PARTY

## Club November

Thu 1 HAMPER & TONGUE  
every second week, see notes  
 Fri 6 SOURCE  
every second week, see notes  
 Thu 10 BROKEN  
every second week, see notes  
 Fri 11 SLIDE  
every second week, see notes  
 Thu 17 MINISTRY OF SOUND  
every second week, see notes  
 Fri 18 PEPSHOW  
every second week, see notes  
 Thu 24 DJ DENER  
every second week, see notes  
 Fri 25 REPUBLICA  
every second week, see notes

Updated listings  
[www.thezodiac.co.uk](http://www.thezodiac.co.uk)