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# NIGHTSHIFT

## Oxford's Music Magazine

Free every  
month.  
Issue 134  
September  
2006

Season's Greetings  
from Oxford's unfestive  
hardcore rockers

# Xmas Lights

Interview Inside

Photo: Isla Miskelly

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# NEWS

**Nightshift: PO Box 312, Kidlington, OX5 1ZU**  
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**SUITABLES CASE FOR TREATMENT** have announced they are to split. The band, who made national headlines earlier this year when they released a single, 'Cows', with newsreader Jon Snow on vocals, have cited musical differences as the reason for the split. The band were due to start recording their new album later this year and will bow out with a farewell gig at the Zodiac on Halloween night (Tuesday 31<sup>st</sup> October). The band hope to make a CD of recent recordings, due to feature on the next album, available at the gig. Tickets are on sale now from the Zodiac box office - 01865 420042.

**THE YOUNG KNIVES** (pictured right) celebrate the release of their new album, 'Voices Of Animals And Men', with two gigs at the Zodiac as part of their national tour. The Kirtlington trio, currently garnering rave reviews for the album, play on Thursday 12<sup>th</sup> and Tuesday 31<sup>st</sup> October. Tickets for both nights are on sale now, priced £8, from the Zodiac box office.

The band's latest single, a re-recorded version of 'Weekends and Bleak Days' entered the Top 40 at number 35 at the end of August. The single also features three brand new tracks, including live favourite 'Guess The Baby's Weight'.

**JAMES DEAN BRADFIELD** (pictured) comes to the Zodiac on Friday 20<sup>th</sup> October as part of his UK tour to promote debut solo album, 'The Great Western'. Tickets for the Manic Street Preachers frontman's gig sold out in a matter of days.

Other acts coming to the Zodiac in the coming months include former Catatonia singer **Cerys Matthews** (Thur 5<sup>th</sup> Oct),



**SUPERGRASS** play a low-key local gig at the Zodiac on Thursday 31<sup>st</sup> August. **Badly Drawn Boy** plays a fancub-only gig at the Zodiac on Wednesday 13<sup>th</sup> September. Both gigs are already sold out.

**THE ROCK OF TRAVOLTA** and The Walk Off headline a full day of live music at the Port Mahon on Saturday 2<sup>nd</sup> September. The event kicks off at 1pm and runs through to 11pm, featuring 11 bands, including Dusty Sound System and Brother Francisco. Tickets are available from [wegottickets.com](http://wegottickets.com), priced £6.

The Rock have also been added to the bill for this year's **Audioscope** festival at the Zodiac on Saturday 28<sup>th</sup> October. The event, in aid of homeless charity Shelter is headlined by Clinic and also features Magnetophone and Sonic Boom, I'm Being Good, plus many more. Tickets, priced £9, are on sale now from the Zodiac box office.

**THE EXETER HALL** in Cowley re-opens on Friday 22<sup>nd</sup> after a major refit. No news of acts confirmed yet - check out [www.thex.co.uk](http://www.thex.co.uk) for details.



singer-songwriter **Paolo Nutini** (Tue 10<sup>th</sup> Oct - already sold out), human beatboxer **Killa Kela** (Sat 21<sup>st</sup> Oct) and thrash-punk legends **Discharge** (Fri 17<sup>th</sup> Nov).

Brookes University Union, meanwhile, hosts **The Automatic** (Thur 26<sup>th</sup> Oct), **The Divine Comedy** (Mon 30<sup>th</sup> Oct), **Guillemots** (Sat 4<sup>th</sup> Nov) and **The Feeling** (Thu 9<sup>th</sup> Nov), while down at the New Theatre you can see **Kate Rusby** (Fri 6<sup>th</sup> Oct), **Imogen Heap** (Sat 7<sup>th</sup> Oct), **The Moody Blues** (Sat 14<sup>th</sup> Oct), **Beverly Knight** (Fri 10<sup>th</sup> Nov), **Motorhead** (Sun 12<sup>th</sup> Nov), **Status Quo** (Thu 16<sup>th</sup> and Fri 17<sup>th</sup> Nov) and **The Human League** (Tue 5<sup>th</sup> Dec).

Tickets available from the Zodiac box office (01865 420042), Brookes Union (01865 484750) and the New Theatre (0870 606 3500).

## Dr SHOTOVER Barrett and Lee RIP

Mourning. No, not "Good Morning", you fool. I'm IN MOURNING. Fate has dealt a cruel blow recently... the chaps at the club and I are just recovering from the demise of Syd Barrett (with the assistance of some rather pokey mescaline-based cocktails, prepared by Huxley our bar steward), and then Arthur Lee goes and joins him in Psychedelic Heaven. I imagine they're having a heck of a jam even as we speak - 'Interstellar Overdrive' segue-ing into 'Revelation', while Jim Morrison hangs around on the touchline wishing he could join in with the bigger boys... Of course this decimation of the Old Guard cannot but lead us to wonder who will be next... If it helps the Powers That Be decide, I could put forward a suggestions list, quite a long one actually. I mean, do we REALLY need Bobby Gillespie? He was okay about 20 years ago, but then it all went horribly wrong, didn't it? All that sub-Mick-Jagger gurning, I ask you... he could have got a job on Stella Street, IF HE WASN'T SO CRAP! And what about Damon Albarn and the Gallagher Brothers? (The poor man's David Bowie meets The Rutles). And Pete "Chubby Chops" Doherty... If there was any justice in the cosmos, we'd be able to trade them off, as it were, in order to keep Captain Beefheart alive... What's that you say - bad taste? I think this 'Doors of Perception' cocktail tastes rather fine, actually... Wow, the colours! Ahem.

Next month: Lucy in the Sky with Doherty

Ah-Syd  
Rock



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### 16<sup>th</sup> NOT MY DAY + FULL METAL WAISTCOAT

Doors open 9pm, £4 Entry

### 21<sup>st</sup> To be confirmed

### 22<sup>nd</sup> To be confirmed

### 23<sup>rd</sup> CLONE RADIO + CENTURIES BURNING

Doors open 9pm, £4 entry

### 29<sup>th</sup> To be confirmed

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# A Quiet Word With Xmas Lights

## CHRISTMAS: TIS THE SEASON

to be jolly. You know, mistletoe and wine, children singing Christian rhyme. Try telling that to Xmas Lights. You're more likely to find them stuffing a hand grenade in the turkey and lacing the brandy butter with ricin than getting smoochy around the tree. And Christian rhyme? This music comes straight out of the other place. At the very moment Xmas Lights took to the stage at Truck Festival in July the sky cracked with thunder and the heavens opened. This is bad music. Evil music. It's gonna hurt you. It's *intended* to hurt you. So sit down, shut up and let the sonic drill bit open your skull.

## XMAS LIGHTS ARE A

hardcore band. They are also an ambient industrial band. And a prog band. And a jazz band. And a metal band. They are not yet a reggae or folk band but such is their will and ability to move between genres that may just be round the corner. They are not, however, and never will be, a namby-pamby emo band. They eat namby-pamby emo bands for breakfast.

Thus far Xmas Lights have recorded two EPs. Both were Nightshift Demo Of The Month. By several country miles. Recently they joined the roster of Try Harder Records, the label set up by Youth Movie Soundtrack Strategies and home to the esoteric likes of Foals, Jonquil and Blood Red Shoes; perhaps not at first glance the most obvious home for a band as outright heavy as Xmas Lights but a natural haven for such a musically ambitious one. Next month sees the release of a split-EP between Xmas Lights and Youth Movies, while Xmas Light and Foals go head-to-head at the Zodiac on Saturday 23<sup>rd</sup> September.

## THE STORY OF XMAS LIGHTS

is somewhat convoluted. The band was formed by guitarist James Gray King and drummer Sam Howitt, then both of local metal favourites Near Life Experience, back in 2003, although the name and idea of the band ("we envisioned a very weird emo band") was dreamt up before that by James and assorted other local musicians who subsequently became The E Band. Initially Xmas Lights was a local supergroup with vocalist Marco Ruggiero on loan from Vena



Cava, bassist Simon Tierney joining from Outofinto and electronics fella Umair Chaudhry a veteran of countless other bands and solo projects, most of which have topped the Nightshift demo pile over the years. Sammy later left to concentrate on NLE just as James was leaving NLE to concentrate on Xmas Lights and new drummer Dave McDonald joined. Dave has always been a prog-rock drummer, something that suits the band perfectly as they deliberately wanted to avoid getting a metal drummer in.

In the interim the band recorded their magnum opus, 'The Threat Level EP', using electronic drums. That EP displays everything that is great about Xmas Lights – an unholy melting pot of classical portent, ominous electronic ambience, hardcore rage and meticulously crafted rock dynamics. It stands amongst the very best demos Nightshift has ever reviewed, partway between the worlds of Tool, Earth, Trans Am and Skinny Puppy, but also drawing upon the likes of Eno, Bowie and Echo & The Bunnymen along the way.

## NIGHTSHIFT MET UP WITH

Xmas Lights in the middle of yet another set of live dates around the UK – the band have notched up 60 gigs already this year, not bad for a band yet to officially release a CD. How do they view their own band and the way it has changed since its inception?

James: "The biggest sonic developments seem to be about cohesion. Before we would try and put as many complicated awkward parts as we could in a song whereas

now I think the songs sound more like songs. Still obviously not traditional and with a real anything-goes strategy, but the changes in tempo etc. are far more organic now, less to piss people off and more to serve the song."

Umair: "We started out not really having a direction to follow apart from what we all brought to the band, but I think the basic concepts of light and dark, ambience and heaviness remains an integral part of the sound. We've certainly become more complex, but also more simplistic in parts. We can only continue to develop and use ideas from other genres. Some of our jams bear little relation to hardcore music."

Dave: "When I joined the band there were two guitars and things were a bit more metal. After our first EP, 'Enron Ate My Baby', we took a step forward and started to try absolutely anything. I think we first found the balance between heavy and epic in one song with 'See How it Feels As A Unit'. Luke, our second guitarist, left the band earlier this year, but it didn't stop our development at all. We decided that instead of spending months trying to find a new guitarist that suited our sound we would push on with just James, and I think it's really benefited our sound. There's a lot more keyboard in our new songs and I think it fills things out well. I believe we've got a more recognisable sound now. As far as songwriting goes for the future, there aren't really any limits to what we might decide to put in a song, and I don't think we'll write a track less than seven minutes long anymore!"

Who brings what to the Xmas Lights table?

Marco: "There's certainly a difference of musical tastes in Xmas Lights and I'd agree that some of that comes from our respective experiences in our previous bands. Umair has come more from guitar to embrace his electronic side in the full; James now has the vehicle to express his love of everything hardcore after exploring his metal side in what was Near Life Experience; Dave brings more of the experimentalism and epic gestures to the table. Due to being in Outofinto, I think Simon brings most of the melody to Xmas Lights and I'd like to think I also contribute to that side of things, with more emphasis on making it sound organically epic at times. I've always tried to do something different vocally and Xmas Lights let me do that to the greatest extent."

## A TYPICAL XMAS LIGHTS

song – if such a thing even exists – can clock in anywhere between five and fifteen minutes with myriad different parts. Tracks like 'Grow Out Of Us' from the new EP suggest they've got a hardcore rock opera inside waiting to come out.

James: "I can think of no better idea than that! We always try and approach our recordings with the whole completed piece in mind, and to some extent we have already done one concept piece with 'The Threat Level'. Seriously though, I love music when there is a sense that there's a deeper thought process involved and a greater meaning to songs."

Umair: "I think it could be a possibility, as we've already created works along the lines of a concept album with 'The Threat Level EP'. I don't think writing songs like that is a conscious decision on our part, they just come out like that. There doesn't seem to be any limit in terms of musical ambition."

Marco: I would agree with that. Providing whenever we attempt to do it we have enough skill to pull it off, there's no reason why having the mentality that we do towards music as a whole, it couldn't happen. Of course, we could cock it all up and then ruin our potential careers as musicians, but we'll always have each other to hug."

Do you feel musically constrained at all either by your own internal dynamics or people's expectations of what you should sound like?

Umair: "My own interpretation is that we don't feel constrained, in fact we tend to go against that constraint and try to find ideas that are challenging to ourselves and other people. I hope the moment we start sounding like anyone else, or a parody of ourselves, is the moment we mutate into something else. Luckily I think we have a formula which can perhaps be compared to other genres or bands, but unmistakably bears the mark and feeling of Xmas Lights."

Marco: "I think the main thing we all love about this band is the freedom to do whatever we like. I believe that's what true hardcore is all about: doing anything you feel. Quite in contrast to what is termed as 'hardcore' these days, be it musically or in ethic."

#### **XMAS LIGHTS CAN BE A BLEAK**

listen. Pounding industrial rhythms and a level of mood that can vary from simmering menace to outright brutality, with spectral choir samples and nagging piano rubbing up against raging guitars and rasping vocals do not make for easy listening in anyone's books, but Xmas Lights aren't a po-faced bunch of hardcore purists. Tracks like 'I Had To Choose Between My Legs and My Baby' and 'That's Not A Beer Belly, It's A Two Stone Cyst' suggest a good dose of humour in their music, albeit a pretty dark one. Is it possible to be funny making this sort of music? Does hardcore suffer from being too humourless at times? Bands like Butthole Surfers and Ministry rarely got credit for their humour.

James: "I think to play this sort of music you have to have a sense of humour. At its heart heavy music is ridiculous; it's a bunch of guys shouting and making loads of noise while a crowd hit each other! Try explaining that to your grandparents, its absurd! But it's also great and we love it! The large reason bands with humour don't get recognised for it is because far too many people in this world take far too many things too seriously and fail to see that it is possible to be a serious person with intelligent opinions and also be able to make jokes and act the fool sometimes. People are more then a single facet of their personality, but it's harder to write about that so people become caricatures for the public, which is kind of sad really."

Umair: "There's definitely humour involved, and often sick humour. I think we can't help but interpret the world with a sense of irony, and tend to put that in the song titles. Part of what makes the music interesting is the multi-faceted nature of it. The emotions range from hate to despair, from sadness to humour, often within the course of a single song."

Marco: "The stigma that goes with being in a heavier band is just hilarious. Although the majority of bands have been really great to us and seem to have their feet firmly grounded as to who they actually are, others are pure comedy in their self-conviction of their 'metal-ness'. It appears even trying to have a conversation with some of these people might even be termed as 'un-metal', judging by some of the reactions we've previously got. I'd like to think of their egos as the comedy element. They certainly make me laugh anyway!"

#### **THERE'S ALSO A VERY DEFINITE**

political edge to much of Xmas Lights' material. Do they feel particularly political or is it simply a misanthropic streak making itself known?

James: "I personally feel hugely political. I am both a US and UK citizen so I have to watch both my countries go to hell right now, which is very sad. But then politically we still have a lot to be thankful for. Not least the fact that we as a people are still allowed to speak up and raise issues, and while we don't fill all our songs with politics, it is a huge part of who we are."

Umair: "I'm both misanthropic and political! I think general awareness of events has to be raised; people shouldn't be so ready to accept what the mass media has to say. We're only being fed half-truths about the Middle East crises at the moment.

Underneath it all there are always political goals and objectives. With our lyrics we try and convey these issues and infuse them with universality which can be applied to many situations."

Marco: "Lyrically, the vast majority of our songs are politically motivated. Umair and I write all our own lyrics and despite feeling I'm not physically doing as much as I could in that respect, we try and make sure we're writing about things that matter, rather than being completely self obsessed. I've learnt more recently to appreciate what I've got a lot more and so don't feel a great need to shout about how upset I am with the size of my cock or whatever, especially when there's far more imperative issues going on in the world. Getting even near a position where people might actually listening to what you say, surely any rational person will use that to attempt to bring attention to something worthwhile? More so if it's something which you feel passionate about in some sense. I don't shout in a song just because it fits, I shout because there's too many things that are going on in the world that are unacceptable and that I'm as helpless as anyone else in resolving these issues, which consequently makes me feel angry with myself and the lack of means for me to do anything about it."

Bleak Xmas Lights may be at times but they're a teddy bears' picnic compared to Umair's myriad solo projects, notably Full On Empty and Abandon, electronic-led projects that plumb the depths of desolation. In the flesh Umair is nothing like as hostile and misanthropic as his music might suggest, but here's a man who, asked to tell a joke suggest picturing "Jesus Christ with George Bush's head superimposed, holding a lamb with Tony Blair as its head."

As such, we have to ask, who are the bleakest band on the planet, ever?

Umair: "It's pretty subjective I guess, and bands rarely stay bleak for the whole of their careers. But I would have to give a mention to Joy Division, there's no greater proof of sincerity than someone's suicide." Merry fucking Christmas, everyone.

**Xmas Lights play alongside Foals and Andnostar at the Zodiac on Saturday 23<sup>rd</sup> September. Check out [www.myspace.com/xmaslights](http://www.myspace.com/xmaslights) for news and music.**

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## JONQUIL

### 'Sunny Casinos'

(Try Harder)

Jonquil is the work of local sound experimentalist Hugo Manual, formerly of Oxford post-rockers The Modern. Initially a bedroom-bound solo project Jonquil has expanded into a full live band affair with the addition of members of Wait For Coniston, The Edmund Fitzgerald and AndNo Star. 'Sunny Casino' is the band's debut album, released on Youth Movie Soundtrack Strategies' Try Harder label.

Experimental music can go wrong in so many ways, but when it goes right it can create a whole new way of listening to music. Listening to 'Sunny Casinos' is like the aural equivalent of looking at a slightly surreal old photo that's bleached out over the years, trying to decipher the intricate details that have blurred into each other or half faded from view. Utilising violin, glockenspiel, melodica and accordion alongside drums and guitar, Jonquil create music that is wholly organic – no laptops or sequencers – but which sounds like it comes from the laboratory of some future sci-fi soundscapists. Guitar drones and fuzzes create washes of sound or background static while the more exotic instruments pad about them like wraiths. The whole thing takes on a dreamlike feel, occasionally, on the more intense tracks like 'Square Rigger' with its clamouring psychedelic chamber music ambience, becoming disorientating. The more insistent 'There Is No Ian Bridgewater' finds the electric guitar marching ominously amid scattershot beats and spiralling bouzouki. The aptly-named 'Woodstock' is more sedate, akin to 60s acid folksters Magnet, although the atmosphere created throughout the album is more a melting pot of Brian Eno, Bert Jansch and Steve Reich. A melting pot full of richness and imagination. Something to lose yourself in.

**Victoria Waterfield**

## THE EVENINGS

### 'Let's Go: Remixed'

(Freedom Row)

With the recently-downsized Evenings on temporary hiatus, a full album from the band looks unlikely any time soon, but while we make do with a clutch of EPs to remind us why

they are one of the most consistently unpredictable and entertaining bands in town, this remix album messes around some old material.

As with any remix album some knowledge of the source material is helpful but not essential to enjoying the remixes and with basically a bunch of mates doing the tweeking (Smilex, Nervous-Testpilot, Boywithatoy and Trademark being the most recognisable names) it has plenty of potential to be a backslapping frenzy with the narrowest of niche appeal. Thankfully The Evenings' krautrock-leaning electro experimentation lends itself well to being made over, compatible with Board Of Canada-style ambient canterers (King of the Rumbling Spires' 'PA'), easy Eurotrance (Trademark's 'Minerals') or more scattershot electro workouts.

Special mention goes to Soundz's discofied trance take on 'Obvious Clocks' and Nervous\_testpilot's high-speed gabba mash of 'Pink Breakfast', and while there's a fair bit of filler across the album's 70-minutes and nothing here quite matches the band's own inventiveness it should satisfy Evenings devotees while they await a proper studio album when the band reconvene.

**Victoria Waterfield**



## ZUBY

### 'Commercial Underground'

(Own Label)

Heralding his arrival on the local scene with a Nightshift Demo Of The Month, quickly followed by a slot on the Punt in May, UK-born, Saudi-raised Oxford University student Nzube Udezue has quickly established himself as one of the slickest and most lyrically accomplished rappers on the local scene.

This debut album avoids the main pitfall of contemporary rap albums from the off – at just over 30 minutes it's half the length of most efforts and comes free of filler and instead packs in eight concise raps.

Aside from a few Oxford-centric lyrical references, Zuby takes his cue far more from the American mega stars of hip hop than more maverick local players like AJ or GTA, with Jay-Z, Nas and even LL Cool J the overriding influences. Certainly Zuby manages to take some of Jay-Z's ear for a tight melody as well as his free-flowing laidback rap style. Precise, sometimes minimalist electro back-up replace luxurious string samples, but the production makes the most of these and it's a full-blooded affair, unlike the often tinny affairs of bedroom rappers; particularly cute are the cartoon backing vocals on the album's stand-out track, 'Start All Over'. Lyrically Zuby isn't treading any especially new ground; amid the calls for unity and love there are raps about clubs and girls, though there's precious little self-aggrandising macho bullshit, even if 'Lyrical Driveby Pt.2' does offer to take on all-comers in a rap stand-off. On the strength of that track alone there would be few in Oxford who could keep up with, never mind touch him.

**Dale Kattack**



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Funk, soul and R&B. 9-2am Free B4 10pm; £4 after.

### Plus

Saturday 2<sup>nd</sup> **SIMPLE** (*funky house*) 9-2am

Wednesday 6<sup>th</sup> **COMEDY CLUB** – Live Stand Up with **ALISTER BALLIE + Ron VAUERY** plus compere *Silky*. 7.30-11pm; £6.50

Saturday 9<sup>th</sup> **HIP HOP & DRUM'N'BASS** Club Night. 9-3am

Thursday 14<sup>th</sup> **BROKEN JACK + FLIES ARE SPIES FROM HELL + HUSTLER** (*live bands night*). 8pm; £4

Saturday 16<sup>th</sup> **REGGAE NIGHT**. 9-3am

Sunday 17<sup>th</sup> **TEMPLE + UNDERTOW** (*live bands night*)

Thursday 21<sup>st</sup> **TOXIN** – Student Club Night – house, drum'n'bass. 9-2am; £4. Cheap drink deals.

Saturday 23<sup>rd</sup> **HIP HOP NIGHT**. 9-3am.

Sunday 24<sup>th</sup> **HANZA** + support (*live bands night*)

Thursday 28<sup>th</sup> **TOXIN** – Student Club Night.

Saturday 30<sup>th</sup> **ROADRUNNER**

**Sun 3<sup>rd</sup> September**

**THE SELECTER** – Two Tone legends.

*Tickets £12 from The Bully*

## the port mahon

### Live Music in September

Fri 1<sup>st</sup> Kate Chadwick

Sat 2<sup>nd</sup> Farewell To Summer All-Dayer - featuring The Rock Of Travolta + The Walk Off + Dusty Sound System + Brother Francisco + Palace Of Righteous Justice + smokers Prohibition Club + Co-Pilgrim + Twat Daddies + Wingback - starts 2pm.

Tickets, price £6, on sale now from [wegottickets.com](http://wegottickets.com)

Sun 3<sup>rd</sup> Melodic Oxford presents Zelega + Dear Bridge + Glockenspiel

Thu 7<sup>th</sup> Port Mayhem

Fri 8<sup>th</sup> Oxford Folk Club

Sat 9<sup>th</sup> True Rumour

Sun 10<sup>th</sup> Kate Chadwick

Mon 11<sup>th</sup> Jacob's Story +

Rebecca Mosley

Tue 12<sup>th</sup> Dots'n'Stops + Redox

Wed 13<sup>th</sup> Oxford Improvisers

Thu 14<sup>th</sup> Sunnyvale Noise

Sub-Elements + Nervous\_testpilot + Lind Optical

Fri 15<sup>th</sup> Oxford Folk Club

Sat 16<sup>th</sup> Phil White (*acoustic*)

+ Sleepless + Bhasker

Sun 17<sup>th</sup> The Great Eskimo Hoax + Photo

Thu 21<sup>st</sup> Diatribe + Rocket Fall

Fri 22<sup>nd</sup> Oxford Folk Club

Sat 23<sup>rd</sup> The Idea

Sun 24<sup>th</sup> Pindrop Performance with Jonquil + Anna Loque + Gary Curran (*starts 5pm*)

Mon 25<sup>th</sup> Colins Of Paradise

Tue 26<sup>th</sup> Hangman Joe

Wed 27<sup>th</sup> Dead Spies

Thu 28<sup>th</sup> Macaca Mulatta + Divine Coils

Fri 29<sup>th</sup> Oxford Folk Club

Sat 30<sup>th</sup> Joe Allen

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# GIG GUIDE

## FRIDAY 1<sup>st</sup>

### **BUNKFEST: Various Venues, Wallingford**

First day of the annual town festival with live music, ceilidhs, beer festival and more.

**KLUB KAKOFANNEY with RAGGASAUROS + NON-STOP TANGO + IAN STAPLES + ANTON BARBEAU: The Wheatsheaf** – Dub and ragga-tinged rock from Raggasaurus, plus the return of US songsmith Anton Barbeau.

**KATE CHADWICK: The Port Mahon** – Campfire country-folk cosiness from the local songstress.

**THE JAZZ EMPORIUM: Smollenskys**  
**BACKROOM BOOGIE: The Bullingdon**

## SATURDAY 2<sup>nd</sup>

**THE ROCK OF TRAVOLTA + PALACE OF RIGHTEOUS JUSTICE + THE WALK OFF + HARRY ANGEL + DUSTY SOUND SYSTEM + CO-PILGRIM + WINGBACK + BROTHER FRANCISCO + SMOKERS PROHIBITION CLUB + THE TWAT DADDIES + MORRISON STEAM FAYRE ACOUSTIC: The Port Mahon (1pm)** – Billed as a farewell to the summer (hey, it's felt like winter in our office for the past fortnight), this all-day delivers a decent cross-

## Sunday 3<sup>rd</sup>

### **AIDEN: The Zodiac**

Having a pop at Aiden is rather easier than shooting fish in the proverbial barrel. The Seattle emo rockers have been accused of ripping off both My Chemical Romance and AFI, and in fact they even managed to cover the same Misfits songs as MCR a while back for a Kerrang! CD, but it hasn't stopped the band becoming seriously big news and tonight's gig is bound to be packed to the rafters. Sporting AFI's mall-goth look and with frontman Wil Francis utilising the patented "feel my pain" emo lyricism they neatly package melodic punk-pop into easy to digest three-minute bursts. Signed (surprise, surprise) to Victory Records on the back of a recommendation by Silverstein, Aiden have gigged their way to emo supremacy. This year alone they've been part of a Kerrang! package tour, supported HIM on tour and headlined the 2006 Warped tour, all in support of new album 'Rain In Hell'. Along the way Francis managed to fall off the stage mid-song and break his finger. Feel his pain indeed.



## SEPTEMBER

section of local talents and out of town guests with headliners The Rock Of Travolta now firmly back among the Oxford rocking elite after their showing at Truck. Truck supremo Robin Bennett, meanwhile, brings his Dusty Soundsystem to the party for some country rocking action. There's also digital hardcore noise from The Walk Off, gothic grunge from Harry Angel and, best of the out of town brigade, narcotic drone-rock from Brother Francisco – one of the unexpected treats of Truck weekend. Ten hours of live music for a fiver. Can't be bad.

**BUNKFEST: Various Venues, Wallingford**  
**BRICKWORK LIZARDS + THE BANJO BAND + REBECCA MOSLEY: The Wheatsheaf** – Local bands night featuring eclectic world sounds from Brickwork Lizards plus atmospheric folk-pop from Rebecca Mosley.

**CENTURIES BURNING + PAWEŁ KUTERBA: The Music Market**  
**SIMPLE: The Bullingdon** – Funky house.  
**REDOX: The General Elliot, Hinksey (3pm)** – First of a many gigs for the local swamp-pop festival funk band this month.

## SUNDAY 3<sup>rd</sup>

**DIRTY EARTH BAND + THE CORSAIRS: The New Theatre** – Local rock covers favourites Dirty Earth Band play an ambitious benefit for local children's and youth charities at Oxford's biggest live music venue. Well established on the local scene DEB crank out plenty of crowd-pleasing hits and rock classics, while Corsairs relive rock'n'roll and rockabilly glory days with original material and a few choice covers.  
**AIDEN + BAYSIDE: The Zodiac** – Mallgoth heroes continue their angst-ridden rise – *see main preview*

**THE SELECTER: The Bullingdon** – The Two Tone hitmakers return once again for a night of serious skanking fun. Pauline Black and band run through the classic tunes - 'Missing Words', 'Three-Minute Hero' and 'On My Radio' – plus plenty of new songs, displaying a fresh dancier edge

**BUNKFEST: Various Venues, Wallingford**  
**MELODIC OXFORD with ZELEGA + DEAR BRIDGE + GLOCKENSPIEL: The Port Mahon**

**ELECTRIC OPEN MIC JAM: The Music Market**

**SUEDE ALIEN: Black Horse, Kidlington**

## MONDAY 4<sup>th</sup>

**AMP FIDDLER: The Zodiac** – Former Parliament and Funkadelic fella goes soulful and solo – *see main preview*

**NICK OLIVERI & HIS MONDO**

**GENERATOR: The Zodiac** – One-time Dwarves and Queens Of The Stones Age lunatic (he got the axe from both bands for being too rock and roll – some achievement in both cases) returns to the Zodiac after last summer's monolithic showing. Having just recorded a new album, 'Dead World: Sonic Slow Motion Trails' at Dave Grohl's studio

with local heroes Winnebago Deal now established as his backing band, one of rock's most fearsome characters brings those songs to life, from pummelling speed-punk to slower stoner-blues that hark back to his Kyuss days. Fearsome stuff, and very, very loud.

**THE HITMAN BLUES BAND: The Bullingdon** – American blues-rock band, covering all bases, from Delta blues to Texan swing, Chicago blues to surf and r'n'b, fronted by singer and guitarist Russell Alexander

**THE HEIDI TALBOT TRIO: Nettlebed Folk Club**

## TUESDAY 5<sup>th</sup>

**ROCCO DELUCA & THE BURDEN: The Zodiac** – Subject of the recent 'I Trust You To Kill Me' documentary – also the title of their debut album – blues guitarist and singer Rocca Deluca (the son of one of Bo Diddley's backing band) was 'discovered' by none other than Keifer Sutherland who signed him to his Ironworks label and even tour managed him for the filming of the show (he was later sacked and proclaimed it was a blessed relief). Pretty standard stuff, if commercial, mixing up standard rock riffage with elements of blues and country.

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

**DELICIOUS MUSIC JAZZ NIGHT: Bar Milano, Pizza Express** – With guest Paweł Kuterba.

**ABORT RETRY FAIL? With POST-WAR YEARS + NAPOLEON III + THE WALK OFF: The Cellar** – Jerky post-punk and funk in an XTC-meets-Gang Of Four style from Post-War Years at tonight's electro club night.

**ACOUSTIC OPEN MIC SESSION: The Hobgoblin, Bicester** – Free pint for all performers.

**OPEN MIC SESSION: Mangos, Cowley Road**

## WEDNESDAY 6<sup>th</sup>

**BRITISH SEA POWER: The Zodiac** – Following on from last November's show at Brookes, British Sea Power make another trip to







*Monday 4<sup>th</sup>*

## AMP FIDDLER: The Zodiac

Joseph 'Amp' Fiddler might not be a household name but as part of George Clinton's Parliament and Funkadelic, as well as a member of doo-wop hitmakers Enchanted, he's been part of some of the most influential black music of the last 30 years. The Detroit-based keyboard player travelled the world as an integral part of each band he joined – he has also worked with Brand New Heavies and Jamiroquai – but with the birth of his son, he took time off the road to make his own music. His debut solo album, 'Waltz Of A Ghetto Flyway', was steeped in the sounds of funk and soul's heyday as well as moving into more electronic music. This year he releases a follow-up, 'Afrostrut', and this gig will be his first visit to Oxford, so make the most of it.

Oxford, continuing their slow but sure rise up the British indie rock ranks to the point where they can almost see Arctic Monkey's coat-tails. 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 last year's follow-up, 'Open Season', the band have constantly displayed a keen grasp of the understated, awkward pop sensibilities that made their major inspirations (The Bunnymen, Joy Division) such stars.

**OPEN MIC SESSION: Marlborough House**  
**OPEN MIC SESSION: Smollenskys**

**THURSDAY 7<sup>th</sup>**

**TILLY & THE WALL: The Zodiac** – We've seen some strange things in bands before but never a band with a tapdancer instead of a drummer. But that's Nebraska's Tilly & The Wall for you: possibly this year's most life-affirming bunch of pop optimists, mixing up 60s girls group sweetness with some Latin spirit and a spot of

upbeat country-pop. Chuck in the odd cover version of OutKast or Violent Femmes and you're away. Tapdancing percussionist Jamie Williams, along with singer Neely Jenkins are old bandmates with Bright Eyes' Conor Oberst and the band were the first act to be signed to Saddle Creek.

**THE FAMILY MACHINE + THE EPSTEIN: The Cellar** – Darkly humorous country-tinged pop from The Family Machine, plus country rockers The Epstein.

**SABOTAGE: The Zodiac** – Weekly dose of new metal, hardcore and alternative rock tunes.

**JUNKIE BRUSH + PHOTO + THE BERTS: The Hobgoblin, Bicester** – Melodic new wave and punk-inspired noise from Junkie Brush, plus indie rocking from Photo.

**PORT MAYHEM: The Port Mahon** - Acoustic bands night.

**SKYLARKIN: The Brickworks** – Aidan Larkin and guests play reggae, ska, Latin, funk and Afrobeat.

**OPEN MIC SESSION: The Half Moon**

**CATWEAZLE CLUB: East Oxford**

**Community Centre** – The long-running all-comers music and performance club returns after a summer break with singers, musicians, poets and more.

**FRIDAY 8<sup>th</sup>**

**NIZLOPI: The Zodiac** – Folk club faves with 'JCB Song' number one to their credit return to club venue life – *see main preview*

**BUCKCHERRY: The Zodiac** – LA sleaze-metallers of the old school, fronted by crazy frontman Joshua Todd. In the grand tradition of LA rock beasts they doff their caps to Guns'n'Roses, The Stooges, and Aerosmith. Their debut album was produced by Sex Pistols guitarist Steve Jones while now, having reformed in 2002, they're promoting new album 'Fifteen'.

**KILL CASINO: The Wheatsheaf** – Furious garage rocking and grunge noise from recent Truck Festival stars Kill Casino, coming on like early Hole.

**ANTON BARBEAU: The Music Market** – 60s-inspired songsmith returns to the UK for another round of gigs in support of his new album

**LOS HOMBRES: Smollenskys**

**OXFORD FOLK CLUB: The Port Mahon**

**BOSSAPHONIK: The Cellar** – Live jazz dance with Oi Va Voi.

**THE PETE FRYER BAND + STRANGE VIBES: The General Elliot, Hinksey**

**BACKROOM BOOGIE: The Bullingdon**

**SATURDAY 9<sup>th</sup>**

**GOG + CITY LIGHTS JUST BURN: The Wheatsheaf**

**BORDERVILLE + HOLIDAY IN VIETNAM: The Music Market**

**TRUE RUMOUR: The Port Mahon** – Local 80s-influenced atmospheric popsters.

**HIP HOP CLUB NIGHT: The Bullingdon**

**SUNDAY 10<sup>th</sup>**

**SCOTT MATTHEWS: The Zodiac** – Eclectic and intimate mix of rock, soul and funk from the Wolverhampton singer-songwriter, drawing inspiration from Led Zeppelin, Jeff Buckley, Joni Mitchell and Robert Johnson.

**BEARD MUSEUM with ROSE KEMP +**

**DANIEL RACHEL + NORTH SEA**

**NAVIGATOR: The Purple Turtle** – Alluringly dark indie rocking from Rose Kemp in a PJ Harvey vein at tonight's Beard Museum, promoting her new single, 'Violence'.

**ELECTRIC OPEN MIC JAM: The Music Market**

**KATE CHADWICK: The Port Mahon**

**FUSED: Black Horse, Kidlington**

**MONDAY 11<sup>th</sup>**

**ABERFELDY: The Zodiac** – Twee kitchen sink pop from Edinburgh's boy-girl collective playing a sweet, ramshackle indie pop that's unsurprisingly in thrall to fellow Scots Teenage Fanclub, Ballboy and Belle & Sebastian.

**BARRY 'THE FISH' MELTON: The Bullingdon** – Veteran bluesman, born in New York but better known as a San Francisco Bay Area musician, particularly as guitarist with Country Joe & The Fish as well as psychedelic side project Dinosaur. His current band also features Peter Albin, formerly of Big Brother & The Holding Company. Barry is also a criminal defence lawyer when he's not playing guitar. There's not many bluesmen can say that now, are there?

**JACOB'S STORY + REBECCA MOSLEY: The Port Mahon**

**PATRICK STREET: Nettlebed Folk Club**

**TUESDAY 12<sup>th</sup>**

**THE VIEW: The Zodiac** – Punky indie noise from Dundee's The View, newly signed to Rough Trade A&R man James Endacott's 1965 label and already celebrating a Top 20 hit with 'Wasted Little DJ'. Recent tour support to Babyshambles and owing no small musical debt to Pete Doherty and co.

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

*Friday 8<sup>th</sup>*

## NIZLOPI: The Zodiac

When 'JCB Song' gatecrashed the charts at number 1 last year and nearly stole the Christmas top spot from vile X-Factor muppet Shane Ward, Nizlopi became an overnight sensation. One that took a mere 14 years to happen. Singer and guitarist Luke Concannon and double bassist and human beatboxer John Parker met and started writing songs together at school in their early teens and had already made a name for themselves on the UK folk circuit long before they enjoyed their moment of chart glory. Based in Leamington Spa they're about as unlikely pop stars as it's possible to get but Luke's soulful voice, part Paul Simon, part Tracy Chapman, coupled with doleful lyrics and some imaginative songwriting, have made them a live favourite; this summer alone they've played festivals as diverse as The Big Chill, Wireless and the Cambridge Folk Festival. With virtually no hype and off their own backs – they started their own label to release 'JCB' as well as their debut album – they did well to upset the corporate apple cart and now they're back on home ground, playing intimate club dates, only this time round *everyone* knows their name.





*Monday 18<sup>th</sup>*

## LOVE IS ALL: The Zodiac

Currently Nightshift's favourite new band of the year, Gothenburg's Love Is All encapsulate all that was so refreshing and maverick about the post-punk era. Not for them ripped-off Bunnymen riffs or Gang Of Four's basslines; the five-piece rebel revellers fuse together a real mixed bag of influences, from John Coltrane and early Roxy Music to X-Ray Spex and Altered Images. The result, as heard so splendidly on debut album 'Nine Times That Same Song', is an effervescent blast of pure party pop music which flowers in a dozen different directions at any time. From super-sweet glockenspiel-led slowies to crazed sax-led blasts of jazz-punk, they're both disarmingly poppy and startlingly off-the-wall. John Peel was – unsurprisingly – a big fan from the off, giving the band a session before they'd even recorded a single, and it's been all uphill since then, culminating in a rapturously-received show at SXSW, while early import copies of the album sold out in the UK within a few days. Never mind the new wave revival, the real new wave is still alive and kicking here.

**DOTS AND STOPS + REDOX: Port Mahon**  
**DELICIOUS MUSIC JAZZ NIGHT: Bar Milano, Pizza Express** – Featuring The Filip Mars Duo.

### WEDNESDAY 13<sup>th</sup>

**OXFORD IMPROVISORS: The Port Mahon** – Freeform jam session.  
**OPEN MIC SESSION: Marlborough House**  
**OPEN MIC SESSION: Smollenskys**

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### THURSDAY 14<sup>th</sup>

**BROKEN JACK + FLIES ARE SPIES FROM HELL + HUSTLER: The Bullingdon** – Ambient indie rocking from Reading's Broken Jack, plus post-rock sounds from Brookes band Flies Are Spies.

**SUNNYVALE NOISE SUB-ELEMENT + NERVOUS\_TESTPILOT + LIND OPTICAL: The Port Mahon** – Crunched-up rock spite from Sunnyvale, twisting Shellac's skeletal frame across Squarepusher's bruising electro rack. Gabba mash-up fun from NTP.

**NOUGHT + SPLEEN Vs IDEAL + MAI MAYO MAI: The Cellar** – Incendiary instrumental rock action from the mighty jazz-core leviathan that is Nought, plus support from the splendid Spleen Vs Ideal who we can only describe as the Fall gone industrial gabba.

**SABOTAGE: The Zodiac**  
**SKYLARKIN: The Brickworks**  
**OPEN MIC SESSION: The Half Moon**  
**CATWEAZLE CLUB: East Oxford Community Centre**

### FRIDAY 15<sup>th</sup>

**THIS TOWN NEEDS GUNS + DARTZ! + THE LITTLE EXPLORER: The Wheatshaf** – Oxford's most improved young band TTNG release their debut single, 'Hippy Jam Fest', this month on Big Scary Monsters, treading an alternately noisy and melodic indie rock path. New wave / hardcore crossover mayhem from Dartz! In support.

**TEDDY THOMPSON: The Zodiac** – Genteel singer-songwriter fare from the offspring of English folk legend Richard Thompson.  
**PAWEL KUTERBA JAZZ DUO: Smollenskys**  
**OXFORD FOLK CLUB: The Port Mahon**  
**BACKROOM BOOGIE: The Bullingdon**

### SATURDAY 16<sup>th</sup>

**SUSPICION OF AFFRAY + GEHENNA + 20/20 VISION + ARKANGEL: The Zodiac** – Metal night at the Zodiac with the first gig back in action for Suspicion Of Affray, formerly known as Near Life Experience, plus a local supporting cast.

**NOT MY DAY + FULL METAL WAISTCOAT: The Music Market**  
**PHIL WHITE + SLEEPLESS + BHASKER: The Port Mahon**  
**FRESH OUT OF THE BOX: The Cellar** – Live performance from five-deck, reggae-influenced breakbeats crew Apply The Breaks.  
**REGGAE NIGHT: The Bullingdon**

### SUNDAY 17<sup>th</sup>

**TEMPLE + UNDERTOW + MORE: The Bullingdon** – Local bands night.  
**ELECTRIC OPEN MIC JAM: The Music Market**  
**THE GREAT ESKIMO HOPE + PHOTO: The Port Mahon** – Glitchy indie rocking from Birmingham's Great Eskimo Hoax, plus new wave-inspired pop from Photo.  
**THE INFLATABLES: Black Horse, Kidlington**

### MONDAY 18<sup>th</sup>

**LOVE IS ALL: The Zodiac** – Excellent new wave madness out of Sweden – *see main preview*  
**THE OLLY ALCOCK BAND: The Bullingdon** – Cumbrian bluesman and veteran of a succession of 60s rock bands, now playing blues classics and a few originals.

### TUESDAY 19<sup>th</sup>

**SOILWORK: The Zodiac** – Rising stars of the Swedish metal scene, adding a melodic edge to their death metal roots, currently promoting

seventh album, 'Stabbing The Drama', having toured with Killswitch Engage and In Flames.  
**JAZZ CLUB with THE TOM GREY QUINTET: The Bullingdon**  
**DELICIOUS MUSIC JAZZ NIGHT: Bar Milano, Pizza Express** – With Jazz Emporium.  
**OPEN MIC SESSION: Mangos, Cowley Road**

### WEDNESDAY 20<sup>th</sup>

**OPEN MIC SESSION: Marlborough House**  
**OPEN MIC SESSION: Smollenskys**

### THURSDAY 21<sup>st</sup>

**THE WHITE ROSE MOVEMENT + DIRTY SCI-FI: The Zodiac** – London robo-rockers on the rise – *see main preview*  
**THEY DON'T SLEEP + FLIES ARE SPIES FROM HELL + VESTIBULE: The Cellar** – Tumultuous guitar-rock carnage from They Don't Sleep, in a Mogwai style.  
**DIATRIBE + ROCKET FALL: The Port Mahon**  
**SABOTAGE: The Zodiac**  
**SKYLARKIN: The Brickworks**  
**OPEN MIC SESSION: The Half Moon**  
**CATWEAZLE CLUB: East Oxford Community Centre**

*Thursday 21<sup>st</sup>*

## WHITE ROSE MOVEMENT: The Zodiac

Last Autumn Nightshift drove over 200 miles back to Oxford at breakneck speed to catch White Rose Movement's Zodiac debut. Mainly because we'd fallen in love with robot-woman keyboard player Taxxi after watching the video to 'Love Is A Number' on the band's website. And was it worth the trip? Absolutely. White Rose Movement, based on London, formed in a Norfolk commune, are named after an anti-Nazi student movement in 1940s Germany (all of whom were executed) and revisit that lost era of classic synth-pop. Frontman Finn Vines may harbour an Ian Curtis fixation on stage and there are nods to New Order in the throbbing basslines but it's to the likes of Depeche Mode, DAF and early Duran Duran that White Rose Movement owe their sound. Having supported The Rakes, The Kills and Soulwax the band released debut album 'Kick' on Independiente earlier this year and are now headlining on their own. From disco punk to atmospheric synth-pop and the darker edges of new wave, they're more than worth the trip across town. Or half the length of the UK if you must



## FRIDAY 22<sup>nd</sup>

**THEA GILMORE: The Zodiac** – Oxford-born, Midlands-based folkstress who, along with the likes of Kathryn Williams and Kate Rusby, has revitalised English traditional folk over the last decade. After touring with Joan Baez in the States, Thea returns for a UK tour in support of new album 'Harpo's Ghost'.

**SKYLARKIN': The Zodiac** – Fourth birthday bash for the enduringly popular dance club, playing a goodly selection of ska, reggae, dub, funk, Latin and Afrobeat. Tonight's party features live sets from The Nextmen, featuring MC Wrec as well as regulars The Nine Ton Peanut Smugglers and host DJ Aidan Larkin.

**THE PETE FRYER BAND: The Magdalen Arms**

**THE JAZZ MENAGERIE: Smollenskys**

**OXFORD FOLK CLUB: The Port Mahon**

**BACKROOM BOOGIE: The Bullingdon**

## SATURDAY 23<sup>rd</sup>

**XMAS LIGHTS + FOALS + AND NO STAR + REMEMBER THE FLOOD: The Zodiac** – This month's cover stars go head-to-head with labelmates Foals, two of the most esoteric rock acts in town, with Xmas Light's proggy hardcore and Foals' disco-fied post-rock. Spiky instrumental rockers And No Star support.

**CLONE RADIO + CENTURIES BURNING: The Music Market** – Funk rock from Clone Radio at tonight's Delicious Music bands showcase.

**THE IDEA: The Port Mahon**

**HIP HOP CLUB NIGHT: The Bullingdon**

## SUNDAY 24<sup>th</sup>

**THE BLUETONES: The Zodiac** – Good grief, are they back again already? Haven't these people got homes to go to?

**BEARD MUSEUM with THE JOFF WINKS BAND + JONNY RACE: The Purple Turtle** – Promising psychedelic jazz-pop from Joff and chums, plus energetic indie rocking from Jonny Race.

**PINDROP PERFORMANCE with JONQUIL + ANNA LOQUE + GARY CURRAN: The Port Mahon (5pm)** – Dreamy, spooked ambience from Jonquil, with support from ethereal popstrel Anna Loque and jazz and blues singer Gary Curran.

**HANZA: The Bullingdon** – Skewed indie rock.

**ELECTRIC OPEN MIC JAM: The Music Market**

**THE CORAIRS: Black Horse, Kidlington**

## MONDAY 25<sup>th</sup>

**ANGELA BROWN & THE MIGHTY 45s: The Bullingdon** – Live blues and rock.

**THE ARCHIE BRONSON OUTFIT: The Zodiac** – Quite excellent tub-thumping psychedelic garage rock from Domino signings Archie Bronson, currently promoting ace new single 'Cherry Lips'.

**COLINS OF PARADISE + LES**

**CLOCHARDS: The Port Mahon**

## TUESDAY 26<sup>th</sup>

**BREED 77 + HIDING PLACE + BOMBSHOE: The Zodiac** – Post-grunge thrash metallers originally from Gibraltar but long-since relocated to London and setting their sights high with the release of new album 'In My Blood', the follow-up to 2004's acclaimed 'Cultura'. Adding a Latin edge and some middle eastern atmospherics to their heavy-duty riffage they've drawn comparisons to Alice In Chains and System Of A Down, but as chart hit, 'The River', proved,

they're quite capable of making it big in their own right.

**BUDGIE: The Zodiac** – Return of the 70s hard rock veterans.

**JAZZ CLUB with ALVIN ROY: The Bullingdon**

**HANGMAN JOE: The Port Mahon**

**DELICIOUS MUSIC JAZZ NIGHT: Bar**

**Milano, Pizza Express** – With Latin guitar duo Los Hombres.

## WEDNESDAY 27<sup>th</sup>

**DEAD SPIES: The Port Mahon**

**OPEN MIC SESSION: Marlborough House**

**OPEN MIC SESSION: Smollenskys**

## THURSDAY 28<sup>th</sup>

**SIKTH + ARCHITECTS: The Zodiac** – The UK's best metal band? Hard to argue with that banner hanging over their head since Watford's monstrous riffmongers feature the splendid spectacle of a dual vocal attack that sees a rabid hyena go up against the troll from Three Billy Goats Gruff. Like Extreme Noise Terror with bigger guitars. Nice.

**PEGGY SEEGER: Rover Sports & Social Club, Romanway, Cowley** – Rare local appearance from the pioneering protest singer and former wife of Ewan MacColl (he wrote 'The First Time Ever I Saw Your Face' about her). Famed for her children's folk songs and songs about the 60s women's movement (including 'Gonna Be An Engineer') she, along with Paul Robeson, was victimised by America's McCarthyite censorship and stripped of her US citizenship until 1998 and remains a radical presence on the world folk scene. Tonight's gig is a benefit in aid of Ruskin College.

**FLIPRON + BORDERVILLE + STORNAWAY: The Cellar** – Moody folk and country pop from Flipron, plus theatrical glam rocking and funk from Borderville.

**MACACA MULATTA + THE DIVINE COILS: The Port Mahon** – Former Rhesus and Art Brut people return with new band Macaca Mulatta, while local drone terrorists Divine Coils conjure up dark soundscapes.

**SABOTAGE: The Zodiac**

**SKYLARKIN: The Brickworks**

**OPEN MIC SESSION: The Half Moon**

**CATWEAZLE CLUB: East Oxford Community Centre**

## FRIDAY 29<sup>th</sup>

**SPARKLEHORSE: The Zodiac** – Somnambulant country romance from Mark Linkous – *see main preview*

**GAPPY TOOTH INDUSTRIES with FIREWORKS NIGHT + SCROOBIUS PIP +**

**INACUN: The Zodiac**

**THE WORKHOUSE + THE DELTA**

**FREQUENCY + JONQUIL + TWAT TROT**

**TRA LA: The Wheatsheaf** – Spangled instrumental soundscaping from the mighty Workshop, back in action and promoting ace second album, 'Flyover', after an injury-hit summer. Gothic rock flamboyance from The Delta Frequency in support alongside esoteric pop experimenters Jonquil and strangely-shaped newcomers Twat Trot Tra La.

**BACKROOM BOOGIE: The Bullingdon**



*Friday 29<sup>th</sup>*

## SPARKLEHORSE: The Zodiac

Mark Linkous releases his first album in over five years this month, 'Dreamt For Lightyears In The Belly Of A Mountain', slightly less of a tongue twister than his 1995 debut, 'Vivadxiesubmarinetransmissionplot', but one equally infused with Linkous' introspective, melancholic spirit and surreal lyrical imagery. Alongside Will Oldham and Smog's Bill Callahan, Linkous (who to all intents and purposes *is* Sparklehorse) is one of the great contemporary American roots songwriters, mixing up traditional country and folk sounds with a subtle 60s-style psychedelia and all manner of obsolete and antique instrumentation. The new album follows Linkous' trademark search for haunted beauty in musical form and features, amongst other guest appearances, Tom Waits, Dangermouse and Flaming Lips' Stephen Drodz. Linkous has a reputation as an inconsistent live performer. His last show at the Zodiac veered on farcical and early in his career Mark was hospitalised and spent many months confined to a wheelchair as a result of an overdose of anti-depressants. But beyond the personal problems that no doubt fan his creative flame, lies a singer and songwriter of not inconsiderable splendour.

**OXFORD FOLK CLUB: The Port Mahon**

**NEIL & SANDRO JAZZ DUO: Smollenskys**

**REDOX + STRANGE VINTAGE: The General Elliot, Hinksey**

**HQ: The Cellar** – Drum&bass club night.

## SATURDAY 30<sup>th</sup>

**HALF RABBITS + HARRY ANGEL + WITCHES: The Zodiac** – Launch gig for Half Rabbits' new EP, with support from local favourites Harry Angel and Witches.

**ROADRUNNER: The Bullingdon** – Mod, ska, Britpop and 60s sounds plus live bands.

**MOOCHER + SHE CRIES + FILIP SAELEN: The Music Market** – Local bands night.

**JUNKIE BRUSH: The Wheatsheaf** – Old school punk and New Wave thrash from the local faves.

**ROLLERCOASTER Vs CHICKS WITH DECKS: The Cellar**

**JOE ALLEN: The Port Mahon**

*Nightshift listings are free. Deadline for inclusion in the gig guide is the 20<sup>th</sup> of each month - no exceptions. Call 01865 372255 (10am-6pm) or email listings to Nightshift@oxfordmusic.net. This gig guide is copyright of Nightshift Magazine and may not be reproduced without permission.*

# LIVE

## DRUGDEALER CHEERLEADER

### The Bullingdon

To be honest I really wasn't looking forward to this: a band with one of the worst names in Christendom who proudly name Motley Crue as an influence. Well, the experience rose above this inauspicious introduction, but not by a huge margin. Drugdealer Cheerleader are an extremely proficient five-piece rock band who put on a professional show and exude ambition from every pore. They look great, the riffs are fairly original and they've got a few half-decent songs. The drummer lets the side down a bit; his timing's alright but he doesn't score much for imagination. The bassist and lead guitarist are terrific, while the singer's competent but hardly Axl Rose. The new single 'I Don't Wanna Go To School' is a feel-good, catchy number that deserves a bit of success, and within rock circles it'll doubtless achieve some, but I really doubt whether they'll break through beyond it. The songs bounce along nicely but none are likely to be seen troubling the pop charts. The curious thing about heavy rock is

its dogged determination to be unfashionable in every way, as if it that's a virtue in itself.

There are moments tonight when we could all have been transported back to the 80s, a few girls dancing self-consciously at the front, the lads swigging lager at the back, unwilling to commit. Which brings us to a slightly uncomfortable area. Heavy rock has traditionally been a working-class pursuit in this country, or at least one where simple, straightforward musical and lyrical concepts take precedence over fey sophistication. Mark E Smith of The Fall complains that middle-class kids only make music because they can't be arsed to work for a living, whereas to the working class music and football are their only chance of ever seeing real money. A highly simplistic position, but there's a valid point in their somewhere. Drugdealer Cheerleader give the impression that this is their job and, like them or not, they take pride in their work.

*Art Lagun*

## JUANA MOLINA

### The Phoenix Picturehouse

The Phoenix Cinema, like Oxford's MOMA, does not often stage concerts but when it does they are usually something special and a little out of the ordinary. This is especially true of Argentinean Juana Molina whose current UK tour is largely restricted to art cinemas. Perhaps tonight's venue is not the most atmospheric venue around; it feels a little too much like a lecture theatre but does offer an intimate space to absorb music that repays close attention and involvement. Juana Molina has an intriguing background. Hugely popular in her native Argentina as a comedienne, with her own successful TV show, she then abandoned showbiz celebrity to carve an increasingly uncompromising niche as a producer of strange and beautiful songs and soundscapes - imagine Dawn French succeeding in a second career as a female Brian Eno. Her last three albums, including this year's 'Son' (Sound), form a stunning body of work. Alone on stage with acoustic guitar she succeeds remarkably well in recreating the aural textures from the recordings, aided by an impressive bank of synthesisers and electronic wizardry. Typically, she'll play a melody line or rhythm on the keyboard and then loop it, successfully building up and shaping a strange and complex collage of sounds over which she then sings (in

Spanish) and plays guitar.

Her control over this squirming soundworld, which often threatens to take on a life of its own, is impressive. In fact part of the success of this music is the way that it does cohere in an organic whole, with the electronic instruments adding colour and texture to songs which are essentially direct and poetic. Among current UK groups, Pram share some of the same quirky and uncompromising methods, though perhaps Robert Wyatt is the artist she has most in common with.

Live, some of Juana Molina's songs have a keener dramatic edge than on record, particularly darker pieces like 'Las Culpas' from the last album. But her music is mercifully resistant to categorisation. The condescending label of 'world music' hardly means anything to anyone these days, while the tag of folktronica, is usually applied to acts with one tenth of the invention on display here. Humour and wit are also rich ingredients in the mix - 'Un Beso Llega', not played tonight, includes a chaotic wail of mewling cats - while in 'El Perro' she delivers a brilliant range of canine impersonations, from barking to plaintive whining. How many of today's leading creative musicians might also have benefited from an early career in Latin American comedy.

*Steve Thompson*

## Ruskin College Presents Peggy Seeger in Concert



*Proceeds to Ruskin College*



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## TWAT DADDIES

### The Port Mahon

Whilst perhaps not the most poetic of monikers, Twat Daddies is one of the most winsomely dumb band names I've encountered in some time. Bringing to mind the juvenile fun of MC Pitman and countless Your Songs, it's a name which positively drips with the promise of 'ironic' student larking. It may not be the most highly respected of styles, but it often has a so-shit-it's-great silliness that can hit the spot more sophisticated endeavours just can't reach.

However, it emerges Twat Daddies harbour aspirations towards proper musicianship. Well, sort of, anyway. Adopting a plug-it-in-and-away-we-go approach, they thrash out scrappy sub-Snuff ditties with nary a care for tuning or timing. Nah, we're too punk for that! The volume is cranked up to eleven, but the music is so muffled that it sounds as though it couldn't quite be arsed to rouse itself for the gig and has elected to remain swaddled in its duvet instead. Lyrics conceived on Spinal Tap's sex farm are all but lost beneath a dirge

of guitars, resulting in comedy rock that lacks a discernable punch line. Meanwhile, a typically ramshackle track - on which bassist Twat Daddy Andy delivers the line "I'm well fucking higher than you" in OxBow-esque growls and gurgles - should be played to kids in secondary school as proof positive that drugs are not a road to coolness.

Although guitarist and vocalist Twat Daddy Kev has a certain ageing rock star flair to him, the band as a whole exude all the energy of a narcoleptic sloth whose drink has been spiked with Rohypnol. Their virtually static postures underscore the tedium of their set.

This is the kind of musical masturbation that should never have been allowed outside of the bedroom in which it all seemed like such a good idea. Twat Daddies fail to live up to the promise of their name - and to the majority of people who probably thought it was a pretty rubbish name in the first place, let that serve as a warning.

*Emily Gray*



## **GUNNBUNNY / MONDO CADA / COBRA**

### **The Music Market**

From the base of the venue's stairs (where I am parked for their set), and even through a closed door, Cobra seem to make a sheer fucking unholy racket that on a stronger day I'll feel man enough to take on. They sound like the 1980s American teen movie parents' impression of the evil music that their wayward son has gotten into – a scream-drenched collision of bluesy punk and thundering riffs. (This is a good thing).

Mondo Cada, whose set I actually make it upstairs for, continue along similar lines, but draw the sound out into a variety of tripped-out stoner rock places. Recalling the cataclysmic power of Part Chimp or Hey Colossus (or to place it more historically, Black Sabbath or Black Flag), they're impressively intense and rock out some seriously bizarre melodies and sounds – perhaps they could be the band to fill the awkwardly-shaped space that Suitable Case For Treatment recently vacated.

Gunnbunny are to Mondo Cada what a cheese sandwich is to a brie and broken glass baguette – absolutely straightforward in a way, but absolutely satisfying and comfortably unsurprising. I like it when bands are obviously in thrall to other bands that I like (in this case, Mudhoney, 'Bleach'-period Nirvana and Led Zeppelin), especially when they pull it off with such power and style. I'm sure there used to be more of Gunnbunny, but their current two piece (guitar, drums) line-up works fantastically well – it's a no-bullshit line-up that seems scientifically engineered to work for no frills rock and roll music.

*Simon Minter*

## **PHILIP ROEBUCK / THE MULES**

### **Port Mahon**

I have great respect for bands willing to inject a bit of fun back into music, and with their self described 'electrobilly' sound, The Mules fulfil my expectations and are a genuine hoot. A fiddle sounding like a whistling kettle, clackity snaps from drummer/vocalist Ed Seed and buzzing Moog lines converge into a folky polka head bang, a kind of rambunctious 'Songs For The Deaf' without the detuned distortion. Sadly, the spontaneity of previous songs filters out, and so does the fun, but a bloody good show nevertheless.

Winner of the Subway Performer of the Year in New York, one man band Philip Roebuck aims to create "roots music for the modern age", wielding a banjo and bass drum with tambourine attached, the latter residing on his back. His latest album, 'Fever Pitch', was produced by Steve Albini. Roebuck greets the timid crowd with an "Any questions? Alright then!" and then does his business. Madly scratching his banjo, his hands a blur and body contorted, and both feet stomping a primitive beat with his drum contraption atop his shoulders, Roebuck likes to tell a story and carry some sort of message across in each song, whether it's about building a ship, refraining from hitting one's wife, or, more profoundly, wanting to be a lizard. He is a true talent and a breath of fresh air considering the amount of artists hiding behind laptops or over-layered samples. This is music stripped to the bones, with nothing more than a bass/tambourine hit, slick banjo licks and the soulful human voice singing 'til his face turns red.

*Pascal Ansell*

## **KTB / LUKE SMITH**

### **QI Bar**

Sssshhh...It's the sound of the crowd through a lot of Luke Smith's set tonight. This is the problem with the QI Bar as a venue. It's a nice little bar with its comfy seats and drinks in over-sized test tubes but it doesn't lend itself to being a good gig environment. Tonight's show is in a very small side room with no door just off the main bar. There's no way all the people who want to see the show can get in (all of 20 lucky people do) and the noise from the main bar drowns out any quieter moments of Luke's set. The situation could have been worse though, as Luke planned an acoustic set tonight, before Dave the drummer became available at the last minute. An upside of the relaxed atmosphere is that we get just over an hour of Luke playing selections from his three albums. Luke and his songs are the epitome of reserved Englishness, the antidote to overblown rock and roll and he's a keen observer of the minutiae of daily life and the worries it brings. 'Luke's National Anthem' provides a high point, while songs like 'You'll Never Stop People Being Gits' prove he's still got it.

Before KTB starts I make what turns out to be a major error. Sweltering in the heat I step outside for some fresh air, only to find when I return the room is packed and I can't get in. On tiptoes I manage to catch some of KTB's set, but with the chatter from the bar I can barely hear it. Her kooky folk songs seem to be going down well with those who can hear, but sadly the other noise proves too much of an irritant. It's a shame, but they need to sort things out to make the QI Bar the venue it could be.

*Russell Barker*

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# DEMOS

*No review without a proper contact number or address!*

## DEMO OF THE MONTH

### MARY BENDY TOY

Faced with several bathtubs full of demos from bands for whom achieving a perfect degree of ordinariness is obviously some kind of mission on a par with the search for the Holy Grail, newcomers Mary Bendy Toy win hands down by sheer dint of a) having one absolutely brilliant song and b) being just mad enough to make some silly music that isn't punchably wacky. The ace up their sleeve is 'Ringtone' which sounds like Hazel O'Connor in full robot-woman mode (or possibly Lena Lovitch's slightly less shrill kid sister) squawking over some battering ram grunge-punk racket about vibrating her ringtone in what we presume to be a filthy, dirty sexual reference.

Actually it reminds us very slightly of brilliant but hopelessly lost Alternative Tentacles signings Tragic Mulatto at times. The silliness comes in 'Spiders', with bellowed yokel backing vocals that get us to thinking about great lost, much-missed Wiltshire metallers Mad Cow Disease and has a daft talky bit in it about getting spiders out of the bath with a good dose of sexual innuendo thrown in. Alternately childlike and nasty Mary Bendy Toy are wilfully mental and had they turned up 25 years ago would doubtless have ended up signed to Cherry Red or Rough Trade. As it is they'll have to make do with sitting on top of this month's pile pissing on the competition.

### SOULBURN

My, aren't some folks just a bit too serious. Soulburn offer up their CD accompanied by half a dozen full colour A4-sized live photos, mostly of the back of the audience's head. There are glimpses of a topless man with long hair apparently bellowing loudly into a microphone, surrounded by several other men with long hair making a racket with electric guitars and so we must be in the land of HEAVY METAL. Squeal go the guitars, chugga chugga crunch they continue. "Grrrrrr" growls the singer. They own some Metallica albums, that much is certain. And so it goes on. And on. And on. For some time it must be said, grunting and churning at full pelt like what heavy metal used to do back in about 1988, and nothing wrong with that. Solid stuff, though not much here – or anything to be perfectly honest – that hasn't been done many times before. Mostly by Metallica.

### FOXES!

And at the other end of the musical scale, here are Foxes! whose explanation mark at the end of their name is about the most aggressive thing about them. Starting off with some uber-twee synth-pop-cum-60s girl band dinkiness they're a rather sweet proposition, a bit like Lily Allen fronting Heavenly on one of their particularly fluffy days. Plinkety plonk goes a cheap Casio keyboard while the guitarist attempts the world's most awkward tempo change. They try on a bit of daftness later on but that makes them sound like a bit of a mess and they're best leaving the songs to get on with looking pretty and cooing over sparrows and water voles. Still, even in the middle of all this sweetness and light they manage this month's most unpleasant lyric award for "My dog got anal cancer from running around". Bleedin' charming that is.

### PHYAL

"Here's our new EP for you to ridicule at your leisure" announce Phyal with a "Please love us" sort of self-deprecation. As if we would, since Phyal are a band who have always stuck to their guns musically, never wavering from the one true path of punky metal that went in and out of fashion briefly in the early 80s in the wake of Lita Ford and Girlschool. Glenda Huish's strident, almost operatically constipated voice looms over the band's ballsy thrash which churns with an almost puritan austerity. 'Cavity' hints at more hardcore intentions but generally they prefer to wallow in that churning pit of metal noise. There are far worse places to lurk, as we shall soon discover.

### WAR PRUNE

Great name, though apparently this is the work of two blokes, one called War and one called Prune; the former plays accordion and ukulele as well as rapping while the latter deals with the beats and booms as well as rapping. The demo actually came stuffed inside an Elton John CD case with the Elton John CD still in it, a freebie given away with The Independent. We have a bad feeling about this. One that is justified by the self-consciously kerrazy whooping and meowing when they try and get all theatrical on us, like Flavor Flav trapped in the body of Noel Coward, or vice versa. The more serious stuff, like 'State Of The Nation', shows off the pair's slightly rudimentary grasp of rapping techniques, although their lack of attitude is oddly refreshing. Best thing here is instrumental track 'WARPRUNE', a primitive synth wobble that sounds

remarkably like early Human League. All a bit random and ultimately pointless but those odd moments of promise suggest that if they can ditch the wackiness all may not be lost.

## TWAT TROT TRALA

This lot make demo dumpers The Blueprints sound like Emerson, Lake and Palmer in the musically accomplished stakes, but then what do you expect with a name like that? Initially at least it sounds like a one-legged one-man band trying to heave his instruments up a steep flight of stairs, occasionally dropping a snare drum while scraping his guitar against the banister and muttering vague curses under his breath at the awkwardness of it all. It's all part of the plan though, it turns out. Twat Trot Tra La are from that small corner of music that likes to call itself difficult. The music is fractured and oblique with the merest hint of a love for contemporary jazz. Thing is, while the intention is admirable, the execution leaves much to be desired and it often sounds like they're wandering along in a vaguely stoned haze, looking for new ways to be different. At best they sound like Butthole Surfers in one of their pastoral intermissions, but the truth is that Suitable Case For Treatment have more mad ideas in a single minute-long rustic breakdown than there are in the whole of this demo.

## NATION

Favourite whipping boys of certain folks on local online music messageboards they may be but Nation do seem to have their musical act together. Here is a one-song demo, following on from their second album, 'Walk On'. The track, 'Look On The Bright Side', is a grand, stadium-size rock anthem, one step up from a power ballad, replete with tastefully tinkled piano and guitar flourishes, plus the obligatory solo towards the end and enough pomp to power the whole thing along. It sounds like a cross between Oasis, Stereophonics and Robbie Williams at various points, and, while it's all a bit formulaic, it's got a commercial potential that not much else on this page this month can boast.

## ANDENSUM

More anthems, this time of a harder, darker persuasion. Andensum lean towards the proggy side of emo and hardcore, widdly interludes breaking up more bullish thrash passages, the vocals of the alternately bellowing / plaintive variety. Doubtless inspired by Tool and several hundred dozen other similarly-minded noisy buggers, they're not short of talent, ideas or power but they lack a real maverick streak, and we're hungry for some originality, some spark of madness

that will lift it out of the ordinary. Maybe we'd let it go if they could let themselves go a bit more, allow the noise to take over but each time they get going they just have to stop and get all sensitive and clever on us. The tracklisting on the sleeve is impossible to follow but the third track, which we think is called 'Presence Descending' sounds like Pure Reason Revolution without the spiritual madness. A promising young band but in need of some kind of religious or chemically-induced epiphany.

## LO

Due to the typeface they employ on the sleeve, we're not quite sure whether this lot are called Lo, as in "And lo the angel of the Lord did smite down The Kooks for being utter bloody bollocking rubbish and did do for Ray Bloody Lamontagne while he was about it", or Io, as in the moon of Jupiter where The Kooks should be blasted to on the next available space shuttle. Like a voyage to that particular place in the solar system the accompanying biog seems to go on forever, mainly about why the band have such a short name, but once you get past all that waffle, they're not a bad bunch, with a bit of an 80s pop jangle about them and a vocalist who is almost breathlessly urgent sounding. Almost gothic at times, for all that they're pretty upbeat, even sprightly, employing high-pitched vocal harmonies amid the guitar clutter. Half the time they sound like they're about to break into a chorus of The Banshees' 'Hong Kong Garden; the other half 'Deeply Dippy' by Right said Fred. Not often we get to say that about a band.

## THE DEMO DUMPER

### THE BLUEPRINTS

A two-track demo from an East Oxford-based band for whom the word ramshackle was doubtless invented. Plenty of barely together indie rumbling, jangling and mumbling, underpinned by some furtive bass playing that kind of wants to get funky but hasn't the confidence and topped off by nervous, hamsterish vocals of indistinguishable gender. It's a flat, ungainly stumble through many of the things that gets indie music laughed at by techno kids, but the first song, 'Years To Come', does at least have the vaguest resemblance to a half decent folky melody that you feel might be pretty good if the band had a better singer and could play properly. Which is a bit like saying The Kooks would be a great band if they were The Arcade Fire. And thus an utterly pointless thing to say. Sorry.

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?

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04 AMP FIDDLER

04 NICK OLIVERI AND HIS MONDO GENERATOR

05 ROCCO DELUCA & THE BURDEN + LUCKY JIM

06 BRITISH SEA POWER + ILIKETRAINS

07 TILLY AND THE WALL

08 NIZLOPI + DECLAN O'ROURKE

08 BUCKCHERRY

10 SCOTT MATTHEWS

11 ABERFELDY + CATHERINE FEENY + FOXES!

12 THE VIEW

15 TEDDY THOMPSON

16 SUSPICION OF AFFRAY + GEHENNA + 20/20 VISION

18 LOVE IS ALL + JAKOBINARINA

19 SOILWORK + LYZANXIA

21 WHITE ROSE MOVEMENT + DIRTY SCI FI

22 THEA GILMORE + DAN ARBORISE

23 FOG + PSEUDO7 Fire Service charity event

23 XMAS LIGHTS + FOALS + AND NO STAR + REMEBER THE FLOOD

24 THE BLUETONES

25 ARCHIE BRONSON OUTFIT

26 BREED 77 + LAST STOP CHINATOWN + BOMBSHOE

26 BUDGIE

28 SIKTH + DEAD MAN IN RENO + ARCHITECTS

29 SPARKLEHORSE

29 FIREWORKS NIGHT + SCROOBIUS PIP + INACUN

30 THE HALF RABBITS + HARRY ANGEL + WITCHES

## ZODIAC CLUB NIGHTS

LAST ENTRY FOR CLUBS 2AM AT WEEKENDS! SEE WEBSITE FOR MORE CLUB INFO

**THURSDAYS - SABOTAGE** Rock Metal & Alternative 11pm till 2am 18+ £4/£3 with flyer (free b4 11.30 till 14th Sep)

**Thursday 28 - DJ DEREK** Ska Dancehall & Reggae from the Skylarkin' Crew 10.30pm till 2am 18+ £5

**FRIDAYS - BOOGIE BASEMENT** Soul, Motown, Disco & Funk 11pm till 2am 18+ £5/£3 with flyer (free b4 11.30 till 8th Sep)

**Friday 8th - DJ DANNY ROSE** Dance anthems, club classics 11pm till 3am 18+ £5 inc Boogie Basement (free b4 11.30pm)

**Friday 15th - SLIDE FIRST CONTACT** EMILY WILLIAMSON & JAMES WESTON 18+ £5 including Boogie Basement

**Friday 22nd - THE NEXTMEN** Skylarkin' 4th Birthday DJs plus live bands 11pm till 4am 18+ £8adv/ £9 dr inc Boogie

**Friday 29th - SOULUTION @ SOURCE** Liquid Drum'n'Bass 11pm till 3am 18+ £10 adv/ motd inc Boogie

**SATURDAYS - TRANSFORMATION** Current & classic indie rock 10.30pm till 3am 18+ £6/£3 with flyer (free b4 11.30 till 16th Sep)

**Downstairs - TRASHY** Indie punk glam rock & 80s 10.30pm till 3am 18+ £6/£3 with flyer (free b4 11.30 till 16th Sep)

190 COWLEY RD OXFORD TEL: 01865 420042 ONLINE TICKETS [WWW.WEGOTTICKETS.CO.UK](http://WWW.WEGOTTICKETS.CO.UK)



# WWW.THEZODIAC.CO.UK

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