

JONNY PAYNE AND THE THUNDER

ISSUE
50!



**OUT OF THE ASHES – THE VOLCANIC RISE AND RISE
OF OXFORD MUSIC-MAN AND HIS BAND**

**INSIDE: 50th EDITION WEEKENDER + LIVE REVIEWS: THE
UNTHANKS, BOB DYLAN, SQUEEZE & DR JOHN COOPER
CLARKE & MUCH MORE...**

THE BULLINGDON

DECEMBER 2022

GIG & CLUB LISTINGS

Tuesday 20th November

World Cup 2022

England v Wales

Doors: 6PM

Tuesday 29th November

Fluorescent Adolescent

Doors: 11PM

Wednesday 30th November

Kira Mac

Doors: 7PM

Wednesday 30th November

Haute Mess

Doors: 11PM

Thursday 1st December

The Brass Funkeys

Tice

Doors: 7PM

Thursday 1st December

So Fetch

Xmas Special

Doors: 11PM

Friday 2nd December

Dreadzone

Doors: 7PM

Friday 2nd December

Raving Trippy

Doors: 11PM

Saturday 3rd December

Simple

Jossy Mitsui

Doors: 11PM

Friday 9th December

Kanadia

Doors: 7PM

Friday 9th December

The HAU5 Party

Doors: 11PM

Saturday 10th December

Reggaeton

Doors: 11PM

Friday 16th December

Mandrake Handshake

Premium Leisure

The August List

Doors: 7PM

Friday 16th December

The Bully Baler

House x Techno x Garage

'The Gift that Keeps Giving'

Doors: 11PM

Saturday 17th December

Old Skool Oxford

Doors: 11PM

Wednesday 21st December

Krissy Matthews

& Friends Xmas Show

Doors: 7PM

Friday 23rd December

The Shapes

Peerless Pirates

Jody & the Jermis

Doors: 7PM

Friday 23rd December

Taylor Swiftmas

Doors: 11PM

Saturday 24th December

Reggae Xmas

Aleighcia Scott

Count Skylarkin

Destination DJs

Dasher and Wazzy

Doors: 7PM

Monday 26th December

Terraforms Xmas Party

Mampi Swift

MC Bruno Balanta

Smokey & Bolo

Lady Kray-Zee

MC Sandman

Doors: 11PM

Saturday 31st December

Hooked on NYE

Doors: 10PM

Friday 6th January

Diezelbud

The Jerichos

The Parallels

Doors: 7PM

Friday 6th January

David Bowie's

Birthday Party

Doors: 11PM

Saturday 7th January

3 the Hardway

SNB

Freedom Sound

Cavalry Kartel

Doors: 7PM

Tuesday 10th January

Big Joanie

Doors: 7PM

Saturday 26th January

Bitter Pill

Doors: 11PM

Monday 30th January

Kris Barras Band

Dea Matróna

Doors: 7PM

Thursday 2nd February

The Rills

Doors: 7PM

Friday 3rd February

Pet Needs

Doors: 7PM

Wednesday 8th February

Josh Pugh: Sausage, Egg,

Josh Pugh: Chips & Beans

Doors: 7PM

Thursday 9th February

Tom Ward: Anthem

Doors: 7PM

Friday 10th February

Broken Empire

Doors: 7PM

Saturday 11th February

Simple

Call Super and Parris

Doors: 11PM

Monday 12th February

Jockstrap

Doors: 7PM

Friday 17th February

Wrest

Doors: 7PM

Thursday 23rd February

John Kearns:

The Vanishing Days

Doors: 7PM

Saturday 25th February

Rawdio

Doors: 11PM

Sunday 26th February

Chloe Petts: Transience

Doors: 7PM

Friday 3rd March

Michelle de Swarte:

Moved

Doors: 7PM

Thursday 9th March

Sophie Duker: Hag

Doors: 7PM

Friday 10th March

Babatunde Aléshé:

Babahood

Doors: 7PM

Friday 17th March

Robert Forster

Doors: 7PM

Sunday 19th March

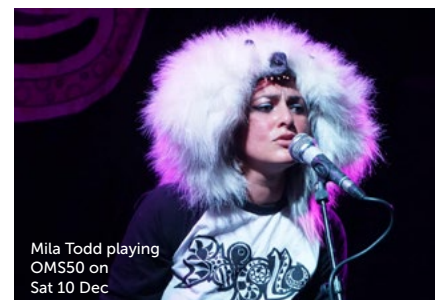
Cian Ducrot

Doors: 7PM

Friday 24th March

The Total Stone Roses

Doors: 7PM



OMS50 is here and it's been a stupidly long time coming - in true OMS fashion, I should have been writing this about four years ago!

Just like to say a massive 'thank you' to all the people who keep OMS going - mega gratitude to anyone who puts an advert in which keeps the printing press running. Also props to our magnificent multi task force of writers, photographers and designers who get out to gigs and take time to listen to the myriad of music that is produced locally.

Lastly to all the promoters, venues, radio shows, musicians and, what we're here for, you people that get along to gigs, making the local scene so incredible that we are super proud to be a little part of.

To mark reaching OMS50, we're doing what we know best, putting on two days of banging Oxford sounds at the Jericho Tavern - it's chock full of bands we've had on at our OMS Live nights or featured in the magazine or will be - three that have been on the cover - see full details on P12.

See you for OMS51! Much love, Stewart and the OMSScene team xx

A New View Music, the promoters behind those insanely good street parties at the Up in Arms and The Rusty Bicycle during the summer are all in again for a new one day mini festival at the Academy on February 11. Beam Me Up, which will be going off in Lincoln the day before, will be a chance to see ahead - of - the - curve bands each year, and will have two stages with 12 acts. Already announced are **Opus Kink**, **Coach Party**, recent **Sea Power** tour support **Pale Blue Eyes**, and **Prima Queen**, joined by locals **Self Help** and **The People Versus**...with second stage acts to come. Tickets range from £10 to £18 and are on sale now.

Sonic flower groovers and recent OMS cover stars **Mandrake Handshake** have a new EP out now titled 'The Triple Point of Water'. It features recent singles 'Emmonaemon' and 'Vitamin Sunday' with an extra one, the nine minute long wiggled - out EPIC 'Row's Tinted Glasses / Diogo Jota'. Read review of 'Vitamin Sunday' in the Local Reviews section. The Shakers have a hometown show at The Bullingdon on December 16 with **Premium Leisure** and **August List** in support.

With the dust settling after recent **Supergass** activity, **Gaz Coombes** resumes his solo career and has a new album 'Turn the Car Around' released on Hot Rat / Virgin in January. The album, his first since 'World's Strongest

OMS50

Man', includes current single, the very elegant, John Barry - sounding 'Don't Say It's Over'. The album, which was recorded at his home studio, features contributions from his live band **Garro, Growler** and **Piney Gir** and the **Roxys** and also has guest appearances from the much loved Carterton Crooner **Willie J Healey** and from Ride's **Loz Colbert**. They will have an instore appearance at Truck Store on January 19 at 1pm.



Their basslines and drums soundtracked the turntables and dancefloors of our youth with the still HUGELY influential art / punk / afro / funk of **Talking Heads**, and then they hit the pop charts with the likes of one of the most sampled songs 'Genius of Love' and 'Wordy Rappinghood' in Tom Tom Club. The rhythm section actual couple - **Tina Weymouth** and **Chris Franz** (pictured) head out on a short three date 'in conversation' tour next year to share their, undoubtedly fascinating, experiences in the above bands. Chris Franz's book 'Remain in Love; detailing life in the New Yaaaawk scene is out now. They visit the Sheldonian Theatre on May 25 2023. Tickets are on sale now.

Audiograft is a firm favourite down at OMS Towers. Our last visit led to much musing on the nature of performance, composition and even of sound itself (yes, we really went that deep and no, we hadn't been at the cider). Some of it was just out there f***** weird and that's why we loved it so much. Hosted by Oxford Contemporary Music and the Sonic Art Research Unit at Modern Art Oxford, this years' lineup features percussive, electronic and analogue explorations from revered experimental performers including Japanese / Korean artist **Ryoko Akama** (pictured). Highly recommended if you fancy using sound to help you question the very fabric of reality itself which we should all do from time to time. December 1 and 2, MAO, Oxford. audiograft.co.uk (CF)

OMS MAGAZINE PRODUCTION CREDITS

We'd like to give a big thanks to everyone who contributes to the OMS magazine! Leo Bowder, Hugh Garrety, Kriss Sprules, Chris Monger, Dave Roberts, Cheryl Flynn, Jason Warner, Geno Naughton, Liam Walsh, Owen Collins, Charlie Burnham, Kevin Rodd, Andy Moore, Tessa Keys, Steven Green, Steve Larkin

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Contact: back2left@gmail.com
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RANT N ROLL

with **Owen Collins** featuring
Steve Larkin

Review

JOHN COOPER CLARKE, NEW THEATRE (SUPPORTING SQUEEZE)

The sedate setting of a sit down comfy theatre, the 7pm doors, 7:30 stage time, and consequent large bar queue means many are still finding their seats as JCC is in full throw. Sadly, even after plenty of time, there are still people coming in and talking at full volume. Perhaps they are not aware that they're in the presence of greatness, or perhaps they're just rude cunts who have no idea how to behave at comedy or poetry gigs. He runs through some hits with aplomb, starting with 'Hire Car' which is funny but gets less true as the years go by. The idea that you'd mistreat a rented vehicle without fear of the consequences is a thing of the past, still, classic Clarke to start. A more recent one which I've come to love follows - 'Get Back on the Drugs you Fat Fuck', an hilariously tightly written joke poem that won't be winning any literary prizes but serves the visual stand-up spectacle of the open, self-effacing, foul-mouthed, worldly-wise wit in front of us. Definitely a style of comedy to match his vintage but since it's directed at himself and everyone in here looks like they could have been to a Jim Davidson gig and tolerated him, it's no issue. Stand up intro and poem is all delivered in that irresistibly eloquent style as well so everyone's on board. Another more recent one that he has nothing to apologise for is 'Bed Blocker Blues' with its great internal rhyming refrain of 'things are gonna get worse, nurse'. Another relatively recent classic that demonstrates that his

pensioner brain still functions at a high level. This is still sparking Clarke. He ends on 'I Want to be Yours' - I've never liked this one so much. I suspect he feels validated because it got on the national curriculum and because the Arctic Monkeys made a song of it, but it's not a classic. It's a bit like going to see Chuck Berry and him ending on 'My Dingaling' because it was, inexplicably, his only Number One. Talking of Chuck Berry, I made a vow which sadly I didn't keep, to my regret, which was to see him live before he died. I would urge you to make a similar vow and keep it with John Cooper Clarke. He is a legend in his own drain pipe trousers, and despite me and my ilk's best efforts, we will likely never see his like again. So, if you haven't had the pleasure, snap up those tickets at your next opportunity. (SL)

Coming up

HARRY BAKER

World Slam Champion (presumably a prestigious accolade, although what the spoken word scene is in Antarctica I don't know) Harry Baker is, despite my sarcasm, definitely worth seeing, especially if his previously sold-out appearances at OFS are anything to go by. This year, he's relocated to the unfamiliar climes of Banbury, so hop on a Cross Country, do your bit for the carbon footprint and catch a poet and comedian, in the north of the county, at the top of his game. (OC)

The Old Mill, Banbury, Dec 1

YIPPEE KI YAY

What? Christmas already? It seems only a few weekends ago I was necking Thatcher's Haze in a beer garden and ruefully looking at the Glastonbury line-up, and now it's wall to wall Strictly Come Dancing, Mariah Carey and Terry's Chocolate Oranges. The OFS are dutifully adding to this festive feeling - unless you're of the sensible opinion that Die Hard isn't a Christmas film (I wouldn't know, I've not seen it, but it could never be as good as Michael Caine and Kermit the Frog anyway). What I would like to see, however, is this stand-up spoken word retelling of Bruce Willis' white-vested magnum opus, presented as epic poem by London slam champion Richard Marsh (pictured above). Hans Gruber eat your heart out. (OC) OFS, Dec 9

Owen Collins is a performance poet and playwright from Witney; Twitter @OGBCollins

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JONNY PAYNE & THE THUNDER

CHARLIE BURNHAM MEETS OXFORD AUTEUR JONNY PAYNE TO TALK TRAVELS, SURF ROCK AND NEW SINGLE 'VOLCANIC ASH'

It's a pleasant afternoon in Oxford; the city centre is stretching its limbs, bracing for the impact of the evening about to hit it. Bar staff at the St Aldates Tavern busy themselves around me and Jonny Payne in an otherwise empty pub, country rock spilling out the sound system to set the mood. Appropriately, we're drinking soda and lime, the title of one of Jonny's setlist staples. The local guitar hero has been active for some years now, as part of a myriad of bands or, more recently, with The Thunder. Straight off the bat, he outlines the sound of his current project.

"Surf rock is a big influence," he explains. Jonny is in fact an avid surfer, constantly assembling playlists to listen to on his drives to the coast (the very definition of walking the walk, genre-wise). "We did do a lot of gigs around the sort of 'Americana' sound, but as we've progressed as a band I've looked more backwards to what first influenced me. It was all West Coast, grungy Sub-Pop stuff." I make the point noting that all these elements were of American origin, arguably an interesting thing for a British artist.

BEGINNINGS

The 'worldliness' of Jonny Payne is certainly a running theme for a man that's travelled as

much as he has. His guitar journey began when he was 15 or 16 years old, and it was during his spell with rock band Optimus Prime when he realised that music was worth pursuing seriously. In typically Oxfordian fashion, he's applied himself to different projects all over town, including collaborations with My Crooked Teeth, Willie J Healey and Loud Mountains. It's this sense of community and sharing that Jonny believes defines the best aspects of this city's music scene.

"We have this thing where if one of us gets a new bit of gear, it's sort of all of ours to share. The other day, Will (Healey) asked me if he could borrow this tremolo pedal I just bought and take it on tour. I was like, "hell yeah!".

VOLCANIC ASH

Everyone who knows Jonny Payne will tell you he has some great stories, no doubt inspired by just how much of the wide world he's observed. I ask him to what extent geography has influenced his writing. "Hugely," he replies, "perhaps more than ever on our new song, 'Volcanic Ash', that will be out in early December. A friend of mine recently moved to Australia, and I was coming to terms with the fact that I wouldn't be able to see him very much any more. We studied geology together, so the song is a nod to our friendship."

TRAVELS

Like so many creatives, honesty is integral to Jonny's work. "Everything has to be real," he affirms to me, in reference to his lyrics. I suppose it's easier to be honest when you have quite so many formative experiences to share. "What's your craziest story from on the road?" Pondering and half-explaining, he reels off five or six gems that most people would be envious to call their own stories, with the casual manner of a man who's seen a lot.

"I quit my job and took off, over to America for three months, in a hire car just out on the road. I remember being in Gulf Shores, Alabama, and just being so alone. So far from anyone I knew. Then I got a call from Will (same one) telling me he was going to do some recording in New York. And that was that, I drove up the country, it took me two days, but I made it. That was a really special memory for me."

Suddenly, his eyes light up and his thought pattern shifts, and I'm whisked off into another yarn. "Red Rocks! That's the best venue I've ever been to." For those that aren't aware, Red Rocks is an open air amphitheatre, literally carved out of a natural formation in Colorado. "I met someone at this hotel who had two tickets to go see a band called 'STS9' ('Sound Tribe Sector 9', for those who might be interested...). It was so cool to go along and see an electronic performance in such an earthly setting; more often you'll see country or rock being played there." We go on and on, discussing playing pool with folky American hipsters Whitney, and how Sardinian throat singing seems to be taking the world by storm.

NEW RECORDINGS

Eventually, it's time to focus the interview a little more, so I fire off a few quick questions, like what was the last album he listened to all the way through? "Do you know, actually I've been rinsing Low Island's new album (the talk of Oxford town right now!)"

I ask, for the sake of the reader, what would be the best way for new fans of his to engage with his output. "Well, I'm playing with The Thunder at the Jericho Tavern for OMS's 50th issue celebration. After that, our next show is in March at the Bullingdon, which is gonna be a big one. An essential track to first get into is called 'Santa

Cruz', and there's a great video on YouTube of us performing it at Tap Social. I was actually sent that vid when I was staying in that motel in Alabama, and it was kind of an affirming moment."

Jonny has been on the local scene for a long time so I'm wondering what he thinks is the best aspect of our beloved Oxford music. "I think that Oxford artists are really supportive of each other, and don't distance themselves in the way that bands do in larger cities like London or Manchester. The same faces pop up in different live acts and people seem to have each other's backs generally."

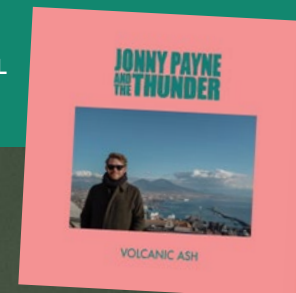
It's a very honest and true assessment of everything unfolding right now, and I believe all of us are collaborating to elevate our scene (because it is OUR scene, yours too) onto a more esteemed and recognized level.

With a firm handshake, I make a new friend in Jonny Payne, and we head off into the bustle of the town. He politely says "bye" and disappears with haste - after all, there are places to travel, and songs to write.

'VOLCANIC ASH' IS RELEASED ON DIGITAL PLATFORMS ON DECEMBER 9

SEE THEM LIVE AT OMS50 AT THE JERICHO TAVERN ON DECEMBER 10

Photo top left by Paul Spink. OMS magazine cover photo by Willie J Healey





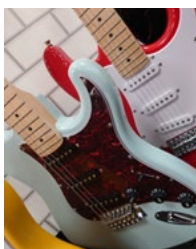
THE STUDIO & GEAR SPY

with CHRIS MONGER

'TIS THE SEASON TO BE CHORDY!

CHRISTMAS IS THE TIME TO THINK ABOUT GETTING OR GIVING A FIRST INSTRUMENT. THIS MONTH, CHRIS(MAS) MONGER GOES ALL IN ON PERFECT FIRST (OR SECOND) GUITARS.

With Christmas coming up, **PMT** on Cowley Road, Oxford have just started selling a range of electric guitars under the brand name Antiquity starting at £109. As alternatives for the lower end Squier and Epiphone models the guitars come in a selection of styles, including Telecaster, Strat, Les Paul, SG and Jazzmaster. There are also a couple of bass models styled on P and Jazz models..



PRICE POINT

I tried a few of the guitars on display - they definitely don't play or sound like you would expect at this price point. The different models all had the characteristics you would expect from the guitars that they are styled after, and could comfortably sit at the same level as other brands' higher - priced offerings.

EASY TO MISTAKE FOR ORIGINALS

There's nothing particularly new in these guitars,

without looking at the headstock it would be easy to mistake them for the originals, which people will have differing opinions on, but for a first guitar for a starter, or even a second guitar or backup they're a good shout at this price point.

WELL AIMED

At a similar price point they are also selling Ferndale acoustic guitars, including the Grand Auditorium at £125. Despite only having the left handed model in stock on my visit, the guitar was nice to play, of a similar quality to the Antiquity Electrics, and well aimed as a starter guitar. They offer a dreadnought at the same price, but with the slightly smaller body side the Grand Auditorium might be a little better as a starter, but that's also a matter of taste.



TEMPTED

I also tried the slightly more expensive Electro Acoustic Parlour guitar, at £325. The difference in quality is noticeable, as would be expected, and the guitar plays very nicely. There's a lot more competition at this price-point, but despite owning a similar style guitar it had me tempted.



CHECK OUT PMT, COWLEY ROAD OXFORD
pmtonline.co.uk/stores/oxford

THE RIDDIM SECTION

WITH LEO B

CHASE AND STATUS

The Riddim Section has been somewhat irregular of late, yet the beat goes on, just about... and who better to welcome us back than that dynamic duo of drum and bass, Chase and Status?

It is just **Mr Chase (Saul Milton)** who joins us tonight, however, with dextrous **MC Takura** – whose challenging lyrics power 2011's 'No More Idols'. No Problem. Their previous sparring partner **Rage** left, we hope, not in one himself... In any case, the last time we saw C&S was in the massive sound stage arena of **Boomtown** a couple of years back; a truly spine-tingling moment when they dropped their blazing remix of 'Original Nuttah'. They play that and classics old ('Blind Faith', 'End Credits') and new ('Program', 'Mixed Emotions').

They are marginally less hectic tonight in the O2 (NB: most things are less hectic than Boomtown) but still the local **Switch** massive and crew knows how to party, with a hefty selection of DJs to warm up an already limber crowd.

GIGS UP AND COMING

In terms of what's coming up; things are still a little quiet for the rootically conscious connoisseur.

The mighty **Dreadzone**, those eternally touring dub-dance pioneers and 90s survivors, hit the Bullingdon Friday December 2, minus **MC Spee** – who sadly left on health grounds earlier in the year. However, the mellifluous tones of **Earl 16** should soothe any troubled souls.

On the same night is another dancehall event at rivalrous neighbours O2: **6MILLI Afrobeats vs Dancehall**.

Saturday December 10 is **Reggaeton Oxford**. at the Bullingdon. Christmas Eve sees the welcome return of **Reggae Xmas** with Welsh/Jamaican songstress **Aleighcia Scott** and **Count Skylarkin** – the two last performed together with **David Rodigan** for Aidan's 20th anniversary (see OMS 48 for interview) – plus our friends, the **Desta*Nation** DJs.

Talking of which, Skylarkin' has confirmed **Hooked on New Year's Eve**, which involves jungle AND drum and bass, we are ensured, with our old singer **Zen Lewis** and his present **DJ Jerry Sober** and OG bad gyal junglist **DJ Katalyst** amongst many others.

Overall, 2022 has been somewhat sparse reggae-ly speaking, aside from several sound system/live events in both the Bully and Port Mahon (you try getting massive bass bins up those stairs!).

Let's hope we be jammin' more in the new year.

Main pic Chase & Status
 Leo B



What's in Your Movie Collection?



ALLY CRAIG

INGENIOUS LO FI SONGWRITER ALLY CRAIG NEE BUG PRENTICE HAS A PENCHANT FOR A MOVIE REFERENCE IN NEW ALBUM 'STAR STUFF'. WHAT'S NOT TO LIKE ABOUT TITLES LIKE 'CAROLE LOMBARD', 'GENE KELLY IS ON THE TELLY', 'KEANU REEVES' AND 'I DON'T LIKE JOHN WAYNE'. STEWART GARDEN GETS THE POPCORN AND HOT DOGS IN FOR A LOOK AT ALLY'S MOVIE WORLD.

Favourite film ever? The one I always return to is Billy Wilder's 1960 tragicomic masterpiece, *The Apartment*. I catch another clever nuance in Billy Wilder and I.A.L. Diamond's script every time I watch it, and I never tire of the funny yet vulnerable lead performances by Jack Lemmon and Shirley MacLaine. As a habitual quoter myself, I love the way Mr Baxter (Jack Lemmon) picks up quotes and vocal tics from everyone around him, most notably the habit of adding 'wise' to the ends of things like department head Mr Kirkeby: "Premium-wise and billing-wise, we are eighteen percent ahead of last year, October-wise." But the only person who pays him enough attention to quote him in return is Miss Kubelik (Shirley MacLaine), during her last-minute realisation that she reciprocates Baxter's feelings for her. (Spoilers, I guess, but it is a romcom, how else did you expect it to end?!) My first album with Bug Prentice took its title from that pivotal quote: "That's the way it crumbles, cookie-wise."

Favourite director? Tough question! It could easily be Billy Wilder, who made an absurdly huge number of indisputable classics during the golden age of Hollywood — *Double Indemnity*, *Sunset Boulevard*, *Stalag 17*, *Some Like It Hot*, and of course *The Apartment*. His best films balance cynicism with romanticism, all shot through with his signature sense of humour, and his actors gave great performances. (He also continued shooting in black and white long after it had fallen out of fashion, claiming that colour was distracting and an actor's performance came across better in monochrome.)

Favourite actors? Despite the fact that most of my film-inspired songs are about actors (they tend to have the most compelling stories to draw from), I actually tend to seek out films based more on directors and writers. That said, my favourite actors are probably Katharine Hepburn and Philip Seymour Hoffman. In both cases, though in different eras and genres, their performances are characterised by an incredible emotional vulnerability. For good examples, see Katharine Hepburn in *Summertime*, and Philip Seymour Hoffman in *Boogie Nights*.

Why don't you like John Wayne? (Ally has a song 'I don't Like John Wayne') I think my song, 'I Don't Like John Wayne', explains it quite well, but to put it bluntly: He was exceptionally racist even by the standards of his day. You can read the racist and homophobic bile he spewed in a 1971 *Playboy* interview, and his behaviour towards Native American activist Sacheen Littlefeather at the 1973 Oscars (when Littlefeather declined an Oscar on behalf of Marlon Brando). And beyond that... I just don't like his screen presence. To quote a lyric I had to cut from the final version of the song: "I don't like his views regarding race / I don't like his acting or his face."

Favourite scene / lines? The moment in 12 *Angry Men* where Juror #10 (Ed Begley) goes on a bigoted rant, only for every other juror to turn their back on him. He begs the others to listen to him, to which Juror #4 (E.G. Marshall) says: "I have. Now sit down and don't open your mouth again." And he doesn't speak again for the rest of the film! If only it were that easy to silence bigots in real life.

Ally Craig's 'Star Stuff' is out now

SHOCK HORROR

YOUTHFUL MELODIC GRUNGE-NIKS SHOCK HORROR (CHARLIE VOCALS / GUITAR, JOEL BASS AND DAN DRUMS), AFTER CARVING A NAME AND A FOLLOWING (INCLUDING JOE FROM IDLES) FOR THEMSELVES IN BRISTOL ARE DOING THE SAME BACK IN THEIR HOME TOWN OF OXFORD.

How did the band come about? Shock Horror basically began as a writing project for me (Charlie), almost a made up band, because I didn't have a cool enough name to go solo. Once I got to Bristol it became a fleshed out lineup and now we tend to write altogether.

Since you moved to Oxford from Bristol, you've gone from 4 to 3 piece - how has that change been? We're definitely tighter than ever before, having fewer people might help with that. Sometimes it feels like we're a three part rhythm section. We have to be more inventive in how we fill out space sonically.

Whats the best gig you've played, in Oxford or Bristol? There have been a few now including the Divine Schism ones at the Port Mahon and the Library. In Bristol, our legendary 'Shocky Horror' Halloween show was undoubtedly a favourite. Oxford is up for debate, but we've had some great crowds at the Port Mahon.

Favourite Oxford and Bristol bands? Right now, we're all enjoying everything Low Island are doing. Whilst they're not technically a band, Giant Swan are a great Bristol duo, championing the 'terrorcore' thing going on over there.

Top 3 favourite bands ever and why?

We spent ages trying to come up with the most hipster answer possible, but it's probably just Radiohead, My Bloody Valentine and Sonic Youth. For obvious reasons.

Who is the most shocking and horrific in the band? Actually, we're all really lovely. But let's say Joel.

Next plans for Shock Horror? Recorded music. Singles, EPs, videos, we've probably mapped out the next year or so. We're in the studio right now making the best thing we've ever done.



CATCH THEM LIVE AT THE OMS50 WEEKENDER AT THE JERICHO ON DECEMBER 10

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2008-2022

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BAND RECOGNITION!

A look at our favourite local
band monikers

THE SUBTHEORY

TOP BINS! TRIP HOPPIN' LA / OXFORD
OUTFIT SUBTHEORY HIT A WORLDLY FOR
THE ERM WORLD CUP WITH 'CAMUS
AND SARTRE' - SURELY THE FIRST
PHILOSOPHER TITLED FOOTIE SONG -
SITS 'WORLD IN MOTION' DOWN ANY
DAY! OMS talks to Andy Hill & Cate DeBu

*"We tend to write a lot angrier songs,
I guess there's a lot to be angry about
these days"*

What came first, the name or the band? Andy - The band came first - for a long time it was just known as placeholder as I couldn't come up with a name. I toyed with calling it placeholder for a while just because I couldn't think of anything that seemed to work well.

But really why The Subtheory? Andy - For me, production is always about the bottom end - it's the starting point of most tracks I write so Sub feels like a natural description of the sound. The Theory part came after that, I think it was my wife who suggested it. She's much smarter than me.

If you weren't The Subtheory, what would you be called? Andy - I did use North Sea Drift for a short time which was very evocative of the shipping forecast (Doggerbank, etc) but that was too close to North Sea Orchestra which I thought would be confusing. I later found out that North Seadrift is also a place in Texas.

How was the first gig? Andy - Our first gig together was The Fiddler's Elbow in Camden which we winged with no rehearsal and not many songs written. We do like to just launch into things and see where they go. In terms of best gigs, I think there's been some that stick out where



everything just worked perfectly performance wise. They're the gigs we come off stage buzzing the most.

Any previous bands your members have been in – and what were you like compared to now?

Cate - Both Andy and I have been in separate projects. Mine, Cate & Rhiannon, surfaces now and then, and is a completely different sound - two vocals and an acoustic guitar. Imagine First Aid Kit but from Oxford. It's refreshing to have two projects so far apart.

Andy - I've been in many bands over the years but most recently Death of Hi Fi which was a project with me and Dan Clear (and a bunch of other collaborators). It was similar in many ways, in that it was largely electronic, but I feel that The Subtheory has a slightly heavier sound and Cate's lyrics have a more esoteric quality to them. We tend to write a lot angrier songs, I guess there's a lot to be angry about these days.

Favourite band name ever (not yours!) – and the worst?

Cate - Tough question! Favourite... David Bowie? I guess you can claim it as a band name because he did choose it? I think Bowie is a very strong name. Worst... Pigs Pigs Pigs Pigs Pigs Pigs Pigs - I like them, and I like the name, but forever get lost with how many Pigs I've said. Pigsx7.

One of your lyrics you're most pleased about?

Cate - 'You're a symptom of a type whose lies become a life and analyse your own success... you're nothing but a sticky little shit whose tears are wiped by a mother's wrist.' We all know someone like this, right.

THE SUBTHEORY'S 'CAMUS
AND SARTRE' IS OUT NOW
thesubtheory.com

See them live at OMS 50 gig
11 December, the Jericho
Tavern (see opposite page).



LIVE

SQUEEZE, THE NEW THEATRE

Squeeze were a joy from start to finish. Opening with my favourite 'Take Me I'm Yours', they blow the audience away from the start. Glen Tilbrook, clad resplendently in a pink plaid suit, the central focus, has not, as some singers of his age bracket have, lost any of his poke, such great warbling treble in his voice. My interest in Squeeze is in their early work with which I am most familiar. They do 'Hour Glass' and 'Up the Junction' very early and it has me wondering what have they got left up their sleeve. This is the thing about seeing Squeeze - you don't realise how much of the work you are familiar with and how attached to it you've become.

The night is a celebration of long, accomplished careers but also about the Trossle Trust. Squeeze having released the 'Food For Thought' EP which is helping fundraise for much needed food banks. Tilbrook is not backwards in coming forwards, talking of politicians with no shame, cozy contracts for their mates, and cutting right to the bone. Hear hear.

'Cradle to the Grave', 'Pulling Muscles (From a Shell)', 'Another Nail in My Heart', 'Goodbye Girl'. Then they pull out 'Is that Love?' - a masterpiece. You can't think of anything they haven't played, but then of course 'Cool For Cats!' The place goes wild, the perfume of the 50+ dancing-in-the-isle women wafts around the theatre. They end on a piece that they should have buried earlier in their set in 'Black Coffee in Bed', in my humble opinion, but no matter, a band who have had a long illustrious career, subtly pervading your musical consciousness without ego or fanfare are still shining as brightly as they did in their youth and are energising and elating audiences. A glorious surprise. (Steve Larkin)

LYR, FLORENCE PARK COMMUNITY CENTRE

Poet Laureate Simon Armitage could arguably spend the rest of his career resting on those laurels without too much complaint, but instead seems ever keen to add strings to his bow, the

latest being the project LYR (Land Yacht Regatta), setting some of the GCSE stalwart's newer work to an ambient musical backing and blurring the lines beautifully between poetry, lyrics and genius. With a solid keyboard foundation from Patrick Pearson, Oxford's finest, Richard Walters, brings the musicality with goosebumping guitar and understated-yet-soaring backing vocals; yet it's surely not unfair to state that the focal point is Armitage, electric in his stillness, a deadpan frontman you can't tear your eyes from, for all the world the bastard lovechild of Terry Hall and Alan Bennett. The man spent our teenage years infiltrating our memories from the pages of school exam anthologies, and is still now challenging the audience to redefine poetry, from teenage romance 'Zodiac T-Shirt' to the wistful 'Never Good With Horses', searingly emotional works leaping from the poet's plastic wallets into your soul. Despite that, Armitage gives little away in his dry Yorkshire intonations, gripping the mic stand, other hand in pocket, barely altering posture other than to "demob" from his khaki woollen jacket. Inevitably, however, the emotional universe contained within these heartfelt words starts to seep out during unmistakable lockdown ballad 'The Song Thrush and the Mountain Ash', our Poet Laureate casting his eyes skywards, urgently, as if searching for God in the polystyrene ceiling tiles of Florence Park Community Centre - and if he's anywhere, why not here? (OC)

SEA POWER, O2 ACADEMY, OXFORD



It seems appropriate that Brighton's foliage - friendly former Mercury nominees Sea Power bring maritime style downpours to set the scene for their latest visit to our shores. Slimmed down a bit in name (they dropped British as a reaction to rising xenophobia), and venue (they last played here in the suitably grander surroundings of The Regal) and the merch selection - no BSP ale this time, but the upstairs venue tonight is completely rammed, testament to an enduring appeal. There is no scale back in the grandiosity of the band's cavernous sound, and the selection of songs from their new album 'Everything was Forever' sit more than snugly alongside those from their now lengthy and illustrious output. Of the new ones, standouts are 'Transmitter', sounding very much like a nod to Echo and the Bunnymen with its 'Crocodiles' - style bassline.

There's also the electronic pop of 'Folly' which opens with a Moroder pulse and could be the best thing the Pet Shop Boys never recorded, and elegant tranquility of 'Fire Escape in the Sea'. Of course, we get a both barrels broadside with all the classics - 'No Lucifer', 'Bad Bohemian', a super anthemic 'Remember Me' and a wiggled out thrashy denouement with 'Carrión'. A band clearly still at the top of their game. (SG)

BOB DYLAN, NEW THEATRE

Bob Dylan things you wish you'd seen - 1966 booing electric tour with 'The Band', Rolling Thunder tour, Last Waltz, hanging out in Woodstock recording the Basement Tapes - you could go on. Bob Dylan at 80 something in 2022 at the New Theatre, while not quite up with those in terms of historical clout is still one to get the pulse racing. This is quite an intimate venue for an artist of this stature - is it a sign of the times we have pondered, with bigger artists going into smaller venues? Anyway, it's not exactly a gentle fade into obscurity after all this time - these £80 tickets sold out in nanoseconds, so everyone that's here tonight, from the 12ish year old girl I spotted, to the wave of grey that makes up the main part of the audience, as you'd expect, probably feels mega privileged (as we do) to be here.

He's been torching expectations forever (this is the man that changed the sound of his voice for 'Nashville Skyline') - there's no 'hits' section, no guitar strumming, just a pretty slick, late night sounding bluesy run through a selection of tunes from his new album 'Rough & Rowdy Ways'; and a few from old, like 'I'll be your Baby Tonight', 'When I Paint my Masterpiece' and opener 'Watching the River Flow' though you had to check the setlist as they're actually pretty unrecognisable from the originals (Bob sounds more like Tom Waits with a cold these days). In fact the whole thing is strikingly low key, a bit underwhelming actually - he spends the entire night hunched behind an open - backed upright, the top of his head barely visible, just out for a velvet - suited bow a couple of times - but what a top of a head it is! And what a suit too actually. We forgive you though Bob as most people are eating dinner with a straw at your age, not making albums and touring the world. The waaay biggest cheer of the night is not for people getting their phones back (you had to secure it in a pouch for the night) but for a couple of bars of moothie in the very last song - a tiny glimpse of past glories, like the Rolling Thunder Tour poster we bought for a fiver from the pavement outside. There's no encore, just another velvet bow, soaking up the damn near religious adulation. (SG)



THE UNTHANKS, OXFORD TOWN HALL

Sing your sorrows away, as The Unthanks are back in town and they're getting everyone folkin' emosh. As the stunningly illuminated dome of Oxford's grand old Town Hall turns 'Shire village hall, we're not quite all holding hands, but it's close - and unashamedly beautiful. The best thing from Tyneside since Lindisfarne, trad-folk sisters Rachel and Becky Unthank get back to business after a pandemic-pause, taking their latest album, 'Sorrow's Away' out on tour; and, don't we all need it.

Floral-printed, quintessentially Northumbrian May Queens - just right for October's witchy season - they beguile the packed-out crowd with a spectacular 8 piece orchestra of violins, guitars, ukelele, piano, drums, brass, along with some kind of vintage squeeze-box. Conjuring up nature's magic with ditties from the 1800s, to songbirds, fair maidens and visions of dancing scarecrows, they stir-up our primal rhythms and evoke the vibes of Nick Cave & Kylie, The Bangles 'Hazy Shade...', Matt Berry's 'Gather Up' or Sam Lee's 'Nightingales' in a big folk-tronic pot - and it's so Pure.

Once I get over my 'dress-envy' (scrolls Vinted) - and come to terms with the fact I sang out loud and didn't even care - that's when they go and put the Cool back into clog dancing. Unthank-you very much. Searches 'Clogs'. (AN)

Pics by Autumn Neagle



PUBLIC SERVICE BROADCASTING, NEW THEATRE

Any opportunity to see a Public Service Broadcasting live show should not be missed, and tonight's at the New Theatre, promoting the band's 2021 Berlin - recorded 'Bright Magic' album, did not disappoint. The humour of the band commenced pre-show with their pre-recorded message advising audience members that the 'use of phones should be kept to a minimum, and that any photos or filming was likely to be of poor quality and be irritating to others' - they have a point! David Bowie's 'Sound and Vision', as the band's entrance music, was acutely apt as this is a band whose shows are equally based on both - this is not merely 'a concert'. PSB are known for fusing their music with visual footage from historical films.

The Bowie theme continued, with not only a short speech from the great man but, with several Bowie influenced tracks from PSB's new album, including 'Im Licht' and 'Der Rhythmus der Maschinen'. The material drew less on the public information film sampling of earlier albums but instead introduced a more ambient sound supported with Germanic tones - think Kraftwerk, obviously. The remainder of the band's, almost two hour, set draws from across their three previous themed (including coal mine closure and the space race) albums, again, highlighting, not only their humour, but how much the band enjoy their time on the stage. With the regular quintet ably supported by a new German backing-singer and a small dancing brass section, they ensured that whilst they had fun, the audience did as well. When the flugelhorn player encourages the audience to their feet they remain for the rest of the set.

Alongside the Germanic feel of the new material, the audience are treated to more familiar material such as 'Everest', 'Go' and 'Spitfire', all helping keep the fast pace of the set and highlighting that PSB have truly found a story-telling niche in contemporary music. As PSB's repertoire grows, they risk losing some of the narrative that previously accompanied each themed album and tour but if you've yet to catch the unique experience of a PSB show don't leave it too long. (DR)

MOOGIEMAN & THE MASOCHISTS, PORT MAHON

Shan Sriharan aka Moogiemann has been quite vocal about his latest record, launching at the start of October at the Port Mahon, as not being a "lockdown album", although if you were to pick a musician to serenade those already-alien days of isolation and uncertainty, you'd struggle to find someone more apt than Moogie. As a result, lockdown album or not, it feels instantly slightly jarring to be stood in a packed venue watching 'Dial M For Moogiemann' take its first steps, the heaving upstairs room a long way from the two-metre eeriness of 2020. The modulator-twiddling minstrel stands on a stage almost bare but for a spaghetti junction of trailing cables, aided only by erstwhile Masochist Stefano Maio, giving it his all, all night, with some enthusiastic dancing at the controls of his own cockpit.

Opening track 'Personal Development' sets the tone, its spoken lyrics seeing Moogiemann take on the role of godless evangelical, casting his electronic fire and brimstone into St Clements, but the undoubted highlight of the set is choose-your-own-adventure pastiche 'Lone Wolf', a frenzied psychological thriller that leaves the gathered congregation genuinely exuberant. You'll have to buy the record to discover how much the audience participation affected the outcome, but regardless, it's a bona fide cracker. Not generally one for retreading past glories, it's a treat therefore when Moogiemann closes with a two-song encore of popular crowd-pleasers, 'Forty-Four Sunsets' and 'Mr Curator', the latter extended to full euphoria before fading into a swirl of looping modulations. The song never officially ends (and is perhaps still going), the audience dispersing as Moogiemann stands over his instrument, absently eliciting an ever-more tangled soundscape, once again seemingly returning into his own world. What a joy to have him step into ours now and again. (OC).



Pic by
Andy Moore



LOCAL RADIO CHART

LOOKING FOR AN UBER ECLECTIC MIX OF SOUNDS ON A SUNDAY? DON'T DARE MOVE YOUR DIAL FURTHER THAN THE BLEND WHICH GOES OUT ONLINE GLOBALLY ON WALLINGFORD RADIO AND 107.3FM LOCALLY. PRESENTER MATT PARTRIDGE (PICTURED) GIVES US THE SHOW'S ALL TIME CLASSICS AND CURRENT FAVOURITES.

ALL TIME SHOW TRACKS

FIRE - GINO PARKS A Motown haymaker of a tune. The drums alone pummel you into dancing, well before the piano jabs and horn hooks ride under Gino's screeched warnings that your shoes are now ablaze. it's the punkest soul track you'll ever hear.

FOR SCOTT KELLY, RETURNED TO EARTH - MARY LATTIMORE A stunning piece of swirling, entrancing, otherworldly music by the LA harpist. Written about the US astronaut who spent a year aboard the ISS.

FRIEND ON THE LINE - PETE JOSEF Goosebump time. Not a typical tune

you'd find on the übercool Berlin label Sonar Kollektiv, but the soul-folk harmonies on this make it something special. One to get lost in.

TIME FOR PEACE - THE LITTLE SHADOWS You can't argue with the message of this one. An uplifting gospel-soul gem that a few people in high places should heed the word of. Out on a compilation from Luaka Bop, a rarities label run by David Byrne.

EXPRESSWAY TO YOUR HEART - MARGO THUNDER A ridiculously fun funk stomper. If Gloria Gaynor's 'I Will Survive' is the classic breakup tune, then this is the track that got it all going in the first place. Aim squarely at the dancefloor and watch the chaos unfurl..

BEST NEW RELEASES

RUNNING - KATE BOLLINGER Freshly out on Ghostly Int records, and one of the most warmly intimate pieces of recording you'll find. An indie-folk diamond of a track that sounds like it's being sung right into your ear.

VOCODER - FLOATING POINTS If you are lucky enough to have had a borderline-spiritual moment on a dancefloor where the music, mood, venue, atmosphere and faces & folk around you all seem to lock together as one organism, this track will take you right back there. Akin to being strapped to the front of a Japanese bullet-train flying through Tokyo (I expect).



5,6,7,8 (DANCE IS LIFE) - JAB Jab is an incredibly talented percussionist, and much of what we play on the show is about the beat. Here is a jazz-funk track with more crunchy layers than a slab of Vienetta, surrounded by gorgeous strings and an effervescent bassline. It's from a 2021 EP called 'Currents', and you need to buy it.

RADIATOR - HOMEBOY SANDMAN

A brand new release that I cannot stop listening to. Sandman is a madly talented lyricist, and his slightly off-kilter delivery has more than a little of the backpack hip-hop of Black Sheep in it, but with a firm nod to Madlib's Lord Quas in there too. It bang-b-b-b-bangs.

LOOK FOR THE LIGHT - PEARL DIVER Probably best pinned as luscious Indie-folk with a rolling metronomic beat that could be Philip Selway if you didn't know better. It's the aural equivalent of a cup of creamy tomato soup while watching the sun drop through the half-leaved trees.

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KANADIA

ALBUM LAUNCH

9/12/22

THE BULLINGDON

New album 'June' released on 2nd December

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"gorgeously understated, precise but ambitious in scale, they're destined for stages and venues far larger than they're currently playing"

LOCAL RELEASES



LOW ISLAND - LIFE IN MINIATURE

Opener 'Goodbye Bluefin' sets the tone for the direction this album is going in perfectly – it feels a lot more minimal, yet significantly better thought out than its predecessor, showing that these guys have matured as artists in the last few years and are receiving the deserved critical acclaim to go with it. 'Can't Forget' feels a lot more like the Low Island we know and love – that ethereal, indie, "if Flight Of The Conchords were serious" vibe, but this is a jam that feels like a festival set opener already. 'Kid Gloves' answers the eternal question "what if Pete Waterman produced a Glass Animals song?" with "it'd be bloody fantastic".

'Forever is too Long' is brilliant, but so laid back that I'm not sure what to do with it. It's either epic road trip music or soundtrack to The O.C., but the introspective new direction of the band is coming through strongly here, too. And it's nice to hear.

I feel like I've heard 'Robin' played on Radio 1 on more occasions than I probably have, which isn't a bad thing –

that's the audience that makes stars, and if they've got any taste, they'll be queuing to buy this album in droves. By the time we reach 'Come a Long Way', it feels like we have. I've spent a good deal of time with a Low Island I didn't know existed, one that's smart, deeper than perhaps any of us would've guessed, and it's exciting if this is the foundation they're going to be building on.

Title track 'Life In Miniature' is actually the one criticism I have of this album – it feels like an opener, not a closer. But it's special. This whole album is. (KS)

SELF HELP - BAMBOO (OCTAVIA FREUD REMIX)

Iconoclastic musical hardware enthusiasts Octavia Freud totally destroyed Self Help's 'Bamboo' and rebuild it in their own, jagged technopunk image. This is the sound of an angry god letting rip on a drum machine after one too many disco biscuits, with skittering beats and arpeggiated synth riffing in between Self Help singer Danny's vocals that fit surprisingly well within a tech tune. (LB)

THUNDERHEAD - FURTHER

Ominous and operatic, this portentously glorious mound of instrumental mayhem takes no prisoners. There's a high chance this crew are fans of Mogwai and may even have a

few records from long-since departed Local Heroes The Rock of Travolta (if you've never heard them, go seek them). With a debut album due for release in 2023 we're already checking the listings because we'd love to see Thunderhead deliver these mighty slabs of guitar-driven rawk live. (CF)

JONNY PAYNE & THE THUNDER - VOLCANIC ASH

From the off, 'Volcanic Ash' takes a bold new direction to previous releases. Americana atmospheres are left in the dust of this electronic sound pallet that nods to New Order. The track has a driving feel-good sense of 'the road forward' despite bearing a bittersweetness. Amidst all this shifting into a new epoch, it's warming to still hear understated xylophone and lyrics about the natural world, both hallmarks of Payne's sound since Deer Chicago days. (GN)

PINK DIAMOND REVIEW - MILKSHAKE REMIX

This is a rawly infectious groove that sounds like it was pressed on some hellish and ceaseless production line rolling from Detroit to Berlin. What are the words all about, eh? Some profound statement about the US or just a diner order that got accidentally recorded on a pocket dial? It feels both edgy and cutting edge with a subversively glam video to match. (GN)

BENEDICT HEANEY - YOU UNDERSTANDING

Musically Oxford is a rich and diverse place, even if its dwindling choice of venues to enjoy it in is not. Multi-instrumentalist Benedict Heaney reminds us of this, providing a soothing counterpoint to all the guitars and synths and shouting. 'You Understanding' is a minimalist piano composition that is both thoughtful and introspective. It doesn't really go anywhere but that's not the point, the piece is a quiet and welcome interlude in a deafeningly noisy world. (CF)

ABSTRACT IN SOUND - YOUR GAZE

The second release from these

shoe-gazing twins features gliding guitar from 'violet oscillation' and mastering from Slowdive's Simon Scott. The collaboration is an ambient revelry, more purgatorial than heavenly. The Julianna Barwick-style, echoing, siren vocals belong to some netherworld while the guitars take us to the furthest shore. If it weren't for the coda's synth line, the listener would dissolve in a calm ether or just remain adrift in a lush orbit. (GN)

QUARTERMELON - ITCHY FEET

Quartermelon, the cultest, art funk / indie rock three piece from Witney, comprising the very fine talents of frontman Alex Train on

guitar, Dave Wells on bass and David Fitzgerald on drums and vocals have a new single 'Itchy Feet' out now. It's a taster for their much anticipated and heading this way album 'Seasick Love'. It clocks in at just over two and a half minutes, which means you'll play it, then give it another spin out of curiosity and courtesy, another out of further intrigue and then... you're done for. That hook is in your head for the day. (LV)



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BBC INTRODUCING IN OXFORD WITH SHOW PRODUCER LIZ GREEN

TIME FOR ACT OF THE YEAR

As we head towards the end of the year, we're starting to think about our pick for the BBC Introducing in Oxfordshire Act of the Year 2022. Previous winners have included Glass Animals, S1mba, Low Island, Lucy Leave and Rhys Lewis. There's plenty of competition – it's been a great year for Oxfordshire music. We'll be announcing the winner on a special show in December.

STORNOWAY

Speaking of special shows, on **National Album Day** the team interviewed Brian, Jon, Oli and Rob from **Stornoway** to celebrate their debut album 'Beachcomber's Windowsill'. The album, released back in 2010 recently won a Truck Store poll to find Oxford's favourite ever album, beating the likes of **Ride**, **Radiohead** and **Glass Animals** to the top spot. The band all shared their favourite memories of creating their debut with the team. It's a must listen for any Stornoway fans but also fun for those who might be new to their amazing music. You can listen back via the BBC Introducing in Oxford podcast.

LOW ISLAND MASTERS

If you want to know the pros and cons of self-releasing your music and self-managing, you will want to listen to the **Low Island** (pictured

top right) masterclass. Carlos and Felix recorded a very special segment of the show to celebrate Introducing LIVE. It's a fascinating insight into their own journey and loads of great insights and tips. You can listen back on BBC Sounds (<https://www.bbc.co.uk/sounds/play/p0dcv2nf>).

THAME MUSIC FESTIVAL NO MORE

A quick shout-out to Thame Music Festival held back in July. The organisers were kind enough to let us curate a stage this year. Thanks to all the bands that played for us. We broadcast live from the stage and caught up with **Max Blansjaar** and **Self Help** while we were there. We were really sad to hear that Thame Town Festival will not take place again next year but you can relive the magic of the event by listening back to the show.

READING & LEEDS

At **Reading and Leeds Festival** in August, we picked Woodstock's **Jazmine Flowers** (pictured above) to play on the BBC Introducing stage. Jazmine did us proud. You can watch her perform her track 'Brainstorm' on the BBC Music YouTube channel.

All the artists that we pick to play on the show each week first uploaded their music to BBC Introducing. If you've got new music that you'd like to hear on the radio, you can share it with us at bbc.co.uk/introducing.

You can also tune into the show every Saturday at 8pm to hear the best music from across Oxfordshire.

LOCAL RELEASES



MANDRAKE HANDSHAKE - VITAMIN SUNDAY

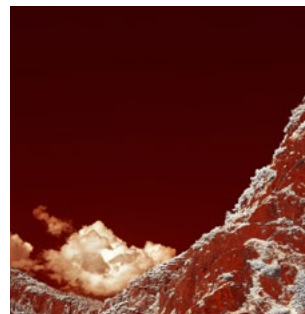
The six piece, 60s influenced band release their second single from their new EP - 'The Triple Point of Water'. Is music seasonal? Does it sound better at certain times? For this most lovely of new tracks from the Oxford/London based band it positively oozes summer Sunday vibes. Stop, listen and lay back with flower in hand, absorbing some vital vitamin D. Starting with a wandering, shimmering psychedelic guitar before the second guitar enters the field of play, the dreamy vocals enter stage left and carry us gently through until the dreamy end. Another gem to add to the impressive collection of tunes from this most interesting of bands. Bring on summer 2023. (KR)

19TH HOUR - TIRED OF RUNNING

Oxford's new alt-rock four piece release their rather impressive debut single – 'Tired of Running'. They wear their influences front

and centre – Nothing But Thieves meets Muse, they would also sit nicely alongside local rising stars Kanadia. Joe's husky rock vocals fit perfectly with the sound of the band and it's clear they will add much to the local rock scene. It's well produced and well played, and hints at the potential of a high energy, emotional live performance. My only observation, and not a criticism, is maybe take a bit few more risks next time. Good work though. (KR)

KANADIA - JUNE

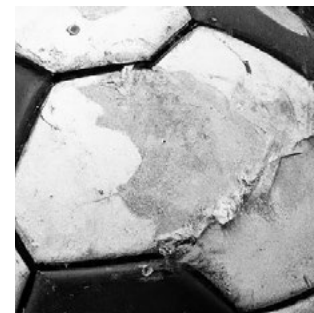


Kanadia's second LP kicks off in tumultuous style. From the opening 'Feel It Again' the volume is blistering, the guitars rapacious and the beat massive. The band get described as "stadium-ready" a lot, and you can see why, but the sheer level of sonic assault going on here suggests something a bit more experimental than that. It's a musical force of nature, expertly controlled by the band's deft husbandry; a sprinkling of intelligent dynamics here, a touch of rhythmic variety there. Not until track four, 'Wish

Away My Time', do little oases of calm start to appear amid the Sturm und Drang, at which point we get to appreciate that Kanadia are no less intense in their slower paces. By the time we get to the closing track, 'Elysium', a cautious tranquility has settled upon the ravaged landscape. Shattered and bewildered survivors will make legend of the name Kanadia. Definitely not your run-of-the-mill alt-rock band. (HG)

THE SUBTHEORY - CAMUS AND SARTRE

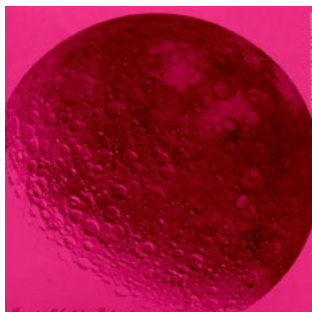
Capping off a stellar year, The Subtheory are back for the World Cup with this slow burn pièce de résistance. Here, 'Camus and Sartre' showcases their familiar, understated trip hop as Andy Hill's brooding, dark electronica blends magnetically with Cate DeBu's ice cool vocal before building into a rap and euphoric crowd crescendo that deserves a place in the final. Whilst Albert Camus and Jean-Paul Sartre were two great French and football-loving philosophers and chroniclers of failure, this assuredly, is anything but. (LW)



LOCAL RELEASES

GHOSTS IN THE PHOTOGRAPHS - BAD MILK BLOOD

Three terse but essential syllables title this track and that's all we get in the way of words. This is the sweet and triumphant side of post-rock which side steps the gloom and introspection of many of the genre's greats. The tune trips along tightly with additional violin and cello adding a grandiose dimension. GITP have been hard at it since 2015, representing a vital sound that seems to have gone invisible, dormant or perhaps just back to the underground. (GN)



THE MAY - RHYTHM

Those who follow The May should know by now to expect a thread by thread unpicking of the rule book's binding. Sometimes this EP takes us to a wacky, absurdist clown town and other times we get a quick and survivable glimpse into the abyss. The three tracks here live up to the name though, and there's no denying that something very danceable lurks beneath it all. Its quaking indecency may just become the soundtrack for your most unhinged moments. (GN)

ALCON BLUE - SUGAR EP

Named after a butterfly, Oxfordshire four piece Alcon Blue spread their wings with an EP that covers an impressive number of bases. The title track is a crunching funk workout featuring some extremely nifty extemporisation from bass player Steven Green and is only slightly let down by a weirdly hesitant intro that could easily have been edited out. 'Tears' is a soulful lament for lost love and wasted time, showcasing singer/guitarist Mark Brandish's powerful yet controlled vocals. Nothing if not versatile, 'Don't Hold On' wanders towards the sort of country ballad territory once beloved of John Mellencamp. And the closing 'Not Going' will doubtless stand them in good stead for the stadium-filling future! A confident, well-realised debut. (HG)

ALLY CRAIG- STAR STUFF

'Star Stuff' is the expansive new project from Oxford artist Ally Craig, separate from his band Bug Prentice. This album shapeshifts from track to track, mostly based around alt-rock/emo guitar phrasings with other instrumentation tastefully dropping in and out of the mix. What truly stands out are some of the bold lyrical choices, mainly the numerous movie and TV references. In fact, the whole listening experience is reminiscent of a smoked-out evening, flicking from channel to channel.

All in all, a pleasantly original collection of intelligent rock songs, only let down by some slightly laptop-y production quality. (CB)

KING PANIC - ANHEDONIA #3

A range of directions are ventured towards, including soft rock, ballads, riffy hooks, funky chops and reggae-beat. It all fits together somehow, in the blue fantasy city of its cover art. Two knockout moments are 'God Made You Dirty' and 'Salvador'. The former opens the EP with wistfulness and a huge rocking chorus. It all cuts off mid-bar as if in anger. Salvador is not the waltzing dream it first seems and spills out into angst and heartbreak, best captured by the twin piano/guitar melodies near the end. Some real lyrical gems can be found on 'Anhedonia' #3, often encased in spiteful, wrathful pictures of unease. (GN)

TIGER MENDOZA - EPTHREE

EPTHREE opens with 'Circle of Love', an urgent bid for change. Its power-rock vocals roar sweet-somethings of good vs evil and oneness. 'Sins' is the highpoint for curious glitches and echoes. Trap-pop or trip-hop? Either way, it's enrapturing. 'Without' keeps everything rolling and pumping to its techno kick before the euphoric 'Green Machine' blossoms into wonderment akin to boss level shredding on Guitar Hero that completely works despite the EP not being 'guitar band music'. Lastly, 'End Credits' is a beautiful nugget of spoken word realness. It's an opus of self and the most insightful and inspiring piece on EPTHREE. (GN)



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