

timesout

DAILY GUIDE TO GOING OUT OR STAYING IN



The Strange Blue Dreams are playing King Tut's this month

BACK AND BLUE FOR TUT'S DATE

GLASGOW band The Strange Blue Dreams are a relatively niche band.

But you may know them from their cameo role in the ITV series *In Plain Sight* or as their alter egos The Shiverin' Sheiks.

Dave Addison, Richard Anderson, Duncan Kennedy, David Rae and Ross Wilson met when they formed as The Shieks which has them playing reinvented music from various 30s, 40s and 50s bands.

Guitarist and vocalist Duncan and the other band members loved the original songs that lead singer Dave was writing and so The Strange Blue Dreams were formed.

Duncan said: "Dave had a bunch of songs that he'd written himself and we absolutely adored. So we decided to have a different band name for when we did original stuff."

"The Sheiks have a big following and folk like it for what it is so we thought we'd launch a new project see what happened."

"Our first gig was opening for Glasvegas at the Fruit Market and it went really well."

"That was the most stupid thing we'd done in a long time and we thought, lets debut this band in front of 2000 people and hopefully they won't throw things at us. Luckily it went really well."

The five-piece have recently made their silver-screen debut in the ITV drama, *In Plain Sight*. A Crime serial about Peter Manuel, Scotland's first serial killer.

"It's a rather terrifying recounting of the Lanarkshire serial killer from the 1950s," explains Duncan.

"We've gotten a name for vintage pop and they wanted a band who could recreate the sounds of a dance hall in Lanarkshire in 1955, specifically for the show."

"So we played some songs for it and from that we got the commissions to write a song for the soundtrack which was a fun experience as well."

The band are aiming to debut their album by summer

2017 which Duncan describes as being, "like The Mavericks of song writing. We like folk like Patsy Cline, the Everly Brothers, Duke Ellington, George Gershwin, Roy Orbison and even Henry Mancini who did all the kind of 60s films scores."

"What we're trying to do is unify all these influences under this umbrella of high fidelity pop music, which will be everything from doo-wop, rock n' roll, pop, swing and early 60s British beat music."

Talking about their sound, Duncan coins it as high fidelity vintage pop, something different from your chart topping pop records. On the term Duncan asked: "It's not the least bit pretentious is it?"

"I guess we kind of feel that we're something different. Somebody at the BBC describes us as an archetypical cult band."

"I get where they're coming from but it's maybe something we'd like to shrug off a little bit and become slightly better well known."

The band are performing at King Tut's Wah Wah Hut

next month and Duncan says they are no strangers to the Glasgow scene.

"This year was spent playing festivals, doing *In Plain Sight* and working on finishing the album," explains Duncan. "We haven't been playing in Glasgow at all for a few months so we're looking at it being a homecoming gig for us."

"We play in Glasgow a hell of a lot between one band or another and the one thing I've really come to appreciate over the years is meeting friends and people from different cities over the UK and Europe in Glasgow."

"We are really fortunate to have this really good scene in Glasgow for music. It's probably the only city in the UK, apart from maybe London, that you can make a living as a working musician playing 5 or 6 nights a week. You just don't get that anywhere else."

● **The Strange Blue Dreams are playing at King Tut's Wah Wah Hut in Glasgow on January 26**

DANIELLE GIBSON

THE BIG SCREEN

A MONSTER CALLS (12A)****

Reclusive schoolboy Conor O'Malley (Lewis MacDougall) is in denial about the dark shadow hanging over his mother Lizzie (Felicity Jones). He silently soaks up physical abuse at school and seeks refuge each night in his vivid illustrations. As darkness falls the yew tree which stands guard over the nearby church magically comes to life and morphs into a gnarled creature (voiced by Liam Neeson). Each night, the creature spins his yarn and the boy listens intently, searching for meaning in the words. Meanwhile, Conor struggles to articulate his churning maelstrom of fears to his well-to-do grandmother (Sigourney Weaver) and estranged father (Toby Kebbell).

SILENCE (15)***

In 1640 Macao, Father Valignano (Ciaran Hinds) receives a letter which suggests Father Ferreira (Liam Neeson) has publicly denounced God and surrendered his faith while in Japan. Young priests Sebastiao Rodrigues (Andrew Garfield) and Francisco Garupe (Adam Driver), proteges of Ferreira, refuse to believe the correspondence and persuade Father Valignano to allow them to seek out their mentor. Aided by God-fearing villagers including Mokichi (Shin'ya Tsukamoto) and Ichizo (Yoshi Oida), Rodrigues and Garupe secretly tend to Japanese flocks.



Marion Cotillard as Sophia Rikkin and Michael Fassbender as Callum Lynch in *Assassin's Creed*

ASSASSIN'S CREED (12A)**

A few hours after he is executed by lethal injection, Callum Lynch (Michael Fassbender) wakes in a facility which is a front for the power-hungry Templar Order under the control of president Ellen Kaye (Charlotte Rampling). The convicted criminal learns he is the last in a long bloodline of valiant protectors – the Assassins – who have been at war with the Templars. Ricocheting back and forth in time, Callum realises he holds the power to his blood-spattered destiny.

PASSENGERS (12A)***

Mankind searches for new planets to inhabit and the Starship *Avalon* launches, loaded with 258 crew and 5,000 passengers in deep sleep. The journey from Earth will take 120 years, predominantly on autopilot, but a meteor shower causes a malfunction to the ship's central computer. Hibernation pods malfunction and mechanical engineer Jim Preston (Chris Pratt) and journalist Aurora Dunn (Jennifer Lawrence) wake prematurely.

COLLATERAL BEAUTY (12A)***

Howard Inlet (Will Smith) is the majority shareholder in an advertising agency that he runs with his business partner and good friend Whit Yardsham (Edward Norton). Howard lost his only daughter and the grief has reduced him to an empty shell. Whit fears the company will implode unless he takes drastic action. "We need to be in a position to prove Howard isn't fit to vote his shares," he tells fellow executives. They hire private investigator Sally Price (Ann Dowd) to gather evidence.

BALLERINA (U)***

Ever since she was young, Felicie (Elle Fanning) has wanted to dance at the best ballet school in the world. Unfortunately, she lives in an orphanage in rural Brittany with best friend Victor (Dane DeHaan), who dreams of becoming an inventor. They hatch a plan to sneak onto a train that chugs past the orphanage. *Ballerina* grooves enthusiastically through dance movie clichés, and last-minute doubts on the eve of an important audition for *The Nutcracker*.

ROGUE ONE: A STAR WARS STORY (12A)****

The Galactic Empire begins construction of a new super-weapon. When fully operational, the Imperial Military will crush all resistance. Rebel Alliance headquarters and other council members despatch Captain Cassian Andor (Diego Luna) and a reprogrammed enforcer droid, K-2SO (Alan Tudyk), to rescue Jyn Erso (Felicity Jones) knowing she can lead them to her estranged father, Galen (Mads Mikkelsen), one of the architects of the Death Star. *Rogue One: A Star Wars Story* is a bombastic and frequently bruising rumble in the space jungle.