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# NIGHTSHIFT

## Oxford's Music Magazine

Free every  
month.  
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# LITTLE FISH

On The Road To Rock Glory  
*interview inside*



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# NEWS

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**WILLY MASON** has been added to the line-up of this month's **OX4** Festival on Saturday 9<sup>th</sup> October. The folk troubadour joins the likes of Everything Everything, Someone Still Loves You, Boris Yeltsin, Abe Vigoda and local stars Winchell Riots. The second annual OX4, organised by Truck, features a full day of live music and workshops across venues along Cowley Road. Other bands confirmed include Crocodiles, Chad Valley, John Spiers, Mr Shadown, Dog Is Dead, Fixers, Dead Jerichos and Hreda. An after-show party at The Regal features Scratch Perverts and Toddla T.

As well as the bands the day also includes films, art and workshops, including OX4 Tuniversity which will host various musicians and industry players talking about their

roles in music.

Tickets for the festival are on sale now, priced £15 (£12 for under-18s) from Scribbler in Oxford, the Academy box office, Guitar Gallery in Summertown and online from [wegottickets.com](http://wegottickets.com). Visit [www.thisistruck.com](http://www.thisistruck.com) for more details.

**ANYONE CAN PLAY GUITAR** is set to get its Oxford premier in November. The film, which documents the story of Oxford's music scene from 1977 up to the closure of the Zodiac in 2007, features exclusive interviews with Radiohead, Supergrass, Ride and Foals as well as pivotal figures in the scene's evolution over the past few decades.

*Anyone Can Play Guitar* was produced and directed by local screenwriter Jon Spira, who is interviewed in this issue (see page 8). Fans wanting to help contribute to the film's funding and receive a free, exclusive DVD cut can visit [www.acplgthemovie.com](http://www.acplgthemovie.com) to learn more about donations.

While the film's official premier is due to be held at a local venue in November, there will be a special 'secret' screening at the Ultimate Picture Palace on Saturday 9<sup>th</sup> October, as part of Truck's OX4 festival. Anyone wanting to see the film then must register interest beforehand by emailing [info@acplgthemovie.com](mailto:info@acplgthemovie.com).



**WIRE** will headline **Audioscope's** tenth anniversary celebrations in November. The legendary punk and post-punk innovators will play at the Jericho Tavern on **Wednesday 10<sup>th</sup> November**, one of three **Audioscope** shows next month which will raise money for homeless charity Shelter.

Since 2001 **Audioscope** has showcased some of the world's leading underground and leftfield pioneers, including Four-Tet and krautrock legends Damo Suzuki, Michael Rother and Dieter Moebius. Over the past ten years the festival has raised over £20,000 for Shelter and become an essential part of Oxford's musical calendar.

As well as the Wire gig, **Audioscope** present a special tenth anniversary show at the Jericho on **Saturday 6<sup>th</sup> November**, featuring some of the organisers' favourite acts from previous years. **Dieter Moebius** will headline and is joined by **Billy Mahonie, That Fucking Tank, Magnetophone, Rothko, Nought, The Rock Of Travolta and Sunnyvale Noise Sub-Element**.

On **Saturday 20<sup>th</sup>** another full day of music features **Sennen, Epic45, Felix, Winchell Riots, The Half Rabbits, Mugstar, Elysian Quartet's Laura Moody, Kontakte and Phantom Theory**.

Both Saturday shows run from 2pm through til midnight. Tickets will be on sale from [wegottickets.com](http://wegottickets.com) soon. For more details, visit [www.audioscope.co.uk](http://www.audioscope.co.uk).

**THIS YEAR'S WINTER WARMER** takes place over the weekend of the 17<sup>th</sup>-19<sup>th</sup> December. The event, organised by Gappy Tooth Industries, features a characteristically eclectic mix of new and unsigned acts, both local and from out of

town. In a change from the normal format this year's Warmer will be set over two venues, Café Tarifa on Cowley Road and the Wheatsheaf. Café Tarifa will host acoustic and mellower acts between midday and 7pm on Saturday and Sunday, with



**KATE GARRETT** is remembered with a special concert this month that will raise money towards the Oxford Young Women's Music Project, which she founded. Kate, who passed away last year after battling with cancer, was a much-loved and influential figure on the local music scene for many years, playing guitar and keyboards for The Mystics before enjoying a solo career and running the Young Women's Music Project, helping local girls learn to sing, play instruments and write music.

The tribute show, entitled **King Of The Birds**, after Kate's final EP, takes place at the **North Wall Arts Centre in Summertown** on **Tuesday 5<sup>th</sup> October** and features a headline set from award-winning folk star Chris Wood. He is joined by Duotone – the band formed by Kate's husband Barney Morse-Brown, pictured here with Kate – Jon Fletcher, Helen Garrett, Claud and Will Gibson, Jane Griffiths and Colin Fletcher, Matt Sage, Zoe Bicat, Rachel Hughes, Uneek, Abbie Lathe and Sammy Hurden with Trio Hysteria, Nick Gibson and Lisa Fitzgibbon.

Tickets for the show are £15 (£12 concessions), on sale now through [www.ocmevents.com](http://www.ocmevents.com).

the Wheatsheaf hosting the event on the evenings of Friday and Saturday from 8pm. Acts confirmed so far include D Gwalia, Samuel Zasada, Matt Winkworth, The Yarns, Anton Barbeau, George Chopping, Poppy Perez, Alamakota, Helen Pearson and Deer Chicago. Visit [www.gappytooth.com](http://www.gappytooth.com) for more details.

**WOOD FESTIVAL** is one of 23 UK and European festivals recognised in the inaugural Greener Festival Awards this year. The event, held each year at Brazier's Park near Wallingford, joins the likes of Glastonbury, Sonisphere and the Isle of Wight festivals in the list of events recognised for good environmental practice, including travel policies, CO2 emissions, waste and recycling policies, water use, noise pollution and environmental impact. Organised by Truck, this year's Truck featured sets from Frank Turner, Martin Simpson, The Unthanks and Danny & The Champions of the World. Each stage at Wood is powered by solar or cycle power and used cooking fat.

**HANNEYFEST** will celebrate raising over £2,600 for Help The Heroes and Hanney Youth Football Club with a one-day mini-festival this month. Hanney Mini Fest takes place at the Black Horse in East Hanney on Saturday 2<sup>nd</sup> October. The event, which runs from 4pm through til 2am will feature a variety of local acts. Entry is free with donations to Sobell House Hospice welcomed.



**THE EPSTEIN** launch their new EP, 'Held You Once', with a gig at the Jericho Tavern on Saturday 16<sup>th</sup> October. The local alt.country faves plan to follow the EP with two more singles before they release their second album in spring next

year, a follow-up to their acclaimed debut, 'Last Of The Charanguistas'. The band have also been booked to record a session for Bob Harris' BBC Radio 2 show this month. Tickets for the Jericho show are on sale now from [wegottickets.com](http://wegottickets.com).

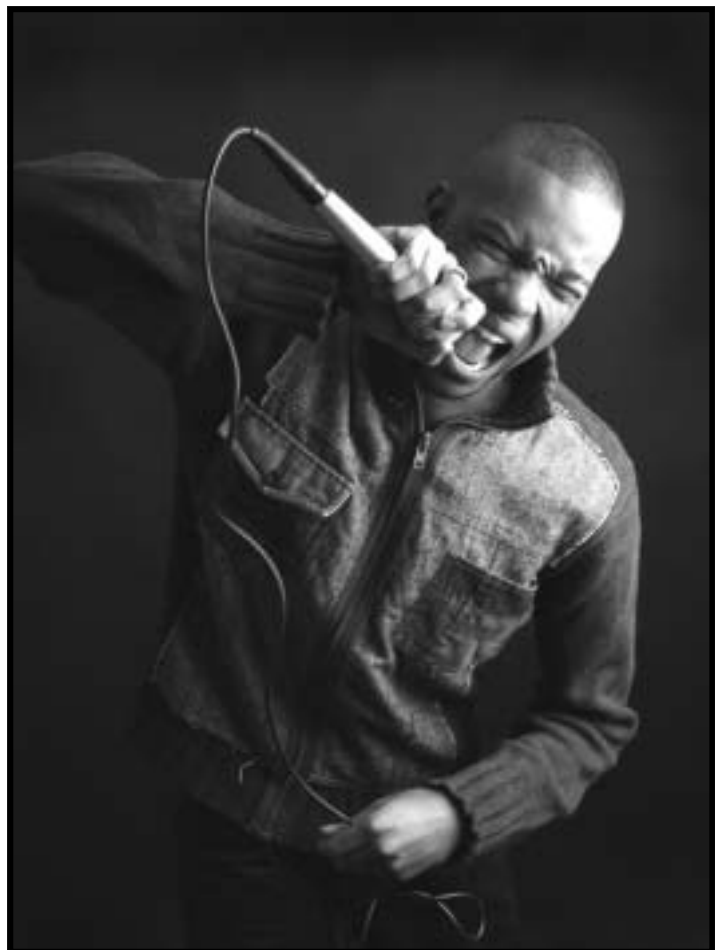
**UTE** have signed to local label Alcopop!, home to Johnny Foreigner amongst others. The deal caps a great year for the Oxford three-piece, following on from appearances at this year's Oxford Punt and Radio 1's Big Weekend and being crowned BBC Oxford Introducing's Band of the Year. Ute will release a new EP on Alcopop! at the beginning of December.

**A SILENT FILM** re-release their debut album, 'The City That Sleeps', this month, with two new tracks. The band recently scored a number 1 single in Portugal with 'You Will Leave A Mark', as well as enjoying extensive radio play in the States. The new tracks on the album, released on Xtra Mile Records, are 'Driven By Their Beating Hearts' and 'Firefly In My Window'. Visit [www.myspace.com/asilentfilm](http://www.myspace.com/asilentfilm) for more news and tour dates.

**ANDREW MEARS** unveils his new band, Pet Moon, at the Bullingdon on Sunday 24<sup>th</sup> October. The former-Youthmovies frontman is set to support Foals on their upcoming UK dates at the end of the month but will play a special headline show at the Pindrop Performances night. Support comes from Braindead Collective and Blessed Force DJs. Visit [www.myspace.com/apetmoon](http://www.myspace.com/apetmoon) to hear Andrew's new songs.

**THE EVENINGS** are making their entire back catalogue available for free online this month. The band, centred around multi-instrumentalist Mark Wilden but who have features some 60 different musicians over the years, performed a one-off show at the Wheatsheaf last month for Gappy Tooth Industries. The catalogue features the albums 'Let's Go' and 'Let's Go: Remixed', plus the EPs 'Firefighters', 'Dying', 'Listening', 'Louder In The Dark', the previously unreleased 'Open Letters' and a compilation of extra tracks and rarities. Visit [markwilden.co.uk](http://markwilden.co.uk) to download.

**WE AERONAUTS** release their debut EP, 'Chalon Valley', on Brainlove Records in January. Full track listing for the EP, which



**MR SHAADOW AND ZUBY** have teamed up for a national tour that brings them to **The Bullingdon** on **Sunday 10<sup>th</sup> October** as well as an all-ages show at **the Sweatbox** in Wantage on **Friday 15<sup>th</sup> October**. Both rappers are graduates from Oxford University and became big favourites on the local live scene during their time in Oxford with both performing at the Oxford Punt. The pair recently collaborated on a track, 'Actin' Up'. While Mr Shaadow has been travelling around the UK selling his mixtapes, Zuby has just released his third album, 'How I Feel'. Support for both gigs comes from Scarz and DJ Semo. Visit [www.zubymusic.com](http://www.zubymusic.com) for more details.

features a church choir, is 'Boatswain's Cry', 'Fleet River', 'Chalon Valley House Band', 'The House on Ash Tree Lane' and 'Alpe d'Huez'. The local folk-rock outfit fly out to play at the Iceland Airwaves Festival in Reykjavik on 13<sup>th</sup> October.

**D GWALIA** had made his recent debut album, 'In Puget Sound' available to listen to in its entirety online at [dgwalia.bandcamp.com](http://dgwalia.bandcamp.com).

**TWO NEW BATTLE OF THE BANDS** launch this month. Top Of The Ox returns with its virtual chart format, featuring an array of prizes for the act that tops the chart come December 16<sup>th</sup>. Visit [www.topoftheox.co.uk](http://www.topoftheox.co.uk) for full details of how to enter and vote. Meanwhile The Majick Music Group continue to roll out their regional contests across the UK and are looking for Oxfordshire-based acts to take part. Visit [www.majickmusicgroup.com](http://www.majickmusicgroup.com).

**THE CORNERSTONE ARTS CENTRE** in Didcot hosts a record, CD and DVD fair this month. The fair runs from 11-4 on Sunday 10<sup>th</sup> October, with another fair due to be held on Sunday 6<sup>th</sup> November. The next record fair at Oxford Town Hall also takes place on Sunday 10<sup>th</sup> October.

**A REMINDER THAT SS20** on Cowley Road now stock local CDs and vinyl. All Oxfordshire acts are encouraged to get in contact with either Mon or Lee at SS20 at 176 Cowley Road or on 01865 791851.

**AS EVER, DON'T FORGET** to tune into BBC Oxford Introducing every Saturday from 6-7pm on 95.2fm. The local music show plays the best new local releases and demos as well as featuring interviews with local and touring acts. Local bands can upload tracks on the show via the Uploader tool on the BBC website. Visit [bbc.co.uk/oxford](http://bbc.co.uk/oxford) for more details.

a quiet word with

# Little Fish



**IT'S ALMOST TWO YEARS** since we last featured Little Fish on the front cover of *Nightshift*. December 2008 to be precise. Back then we marvelled at what a crazy year they'd just enjoyed, getting signed to Linda Perry's Custard label, playing a few dates around Europe supporting Supergrass and topping *Nightshift*'s end of year Top 20 with the song 'Darling Dear'. How little we knew back then.

**SO FAR IN 2010 THE PAIR** – singer and guitarist Julia 'Juju' Heslop and drummer Neil 'Nez' Greenaway; these days augmented live by Hammond player Ben Walker – have toured in support of Hole and Blondie, played with Them Crooked Vultures at the Royal Albert Hall, headlined the BBC's *Introducing* stage at Reading and Leeds Festivals and supported Placebo at their Brixton Academy shows. Along the way they've had their songs used on the new *Rock Band* game and selected for inclusion in major Hollywood films and been acclaimed by *The New York Times*. Oh, and they've released their debut

album, 'Baffled & Beat'. Next month they will head off on their own headline tour of the UK while their record company releases a new single, 'Whiplash', from the album.

**AFTER SPENDING MUCH OF** 2009 holed up in Linda Perry's studio in Los Angeles writing and recording 'Baffled & Beat', Little Fish now find themselves riding that seemingly unstoppable carousel of gigs and press interviews that the fortunate few bands find themselves on as they set about making the world aware of their existence. And they're loving it. Talking to Juju after a summer of festival appearances and ahead of their shows with Placebo and their own national tour, she is as enthused about the whole affair as she was two years ago, never happier than when onstage screaming her lungs out and dishing out some serious abuse to her guitar. Anyone who witnessed Little Fish's set in the Barn at Truck Festival in July will have marvelled at her frenzied energy levels, playing the first three songs of the set in

stifling heat while wearing a woolly hat and leather jacket, which in her nervous excitement she'd forgotten to remove. Juju and Nez were seemingly born to rock.

**IN PERSON THE PAIR ARE STILL** the same people they were when we first met them downstairs at the old Zodiac in 2007, supporting Fields. Nez is a genial bear of a man with the kind of handshake you expect from someone who thrashes a drum kit half to death for a living, while Juju is a blaze of friendly enthusiasm.

We ask Juju first how it feels to finally have the album out after the lengthy, sometimes painful, process of writing and recording it with Linda Perry, a woman with an almost peerless track record of creating hit records – from Christina Aguilera to Pink, Gwen Stefani to James Blunt.

JUJU: "It's certainly a mixture of excitement and relief. Sometimes I think that we recorded the album too early. Had we known that it would have taken a year for it to be released, we would maybe have

waited before recording it. However, with that same breath I can easily exclaim excitement to have come this far. From nothing to being signed and having our first album out is quite a big thing for a band."

Have the record label imposed any particular expectations on you to do well?

JUJU: "We are very lucky that we have a great label that really supports the development of the band and understands the nature of rock and roll. They know that in most cases it can take a number of years before a band really breaks. On our side, sometimes we obviously would like things to move faster, but then with this pace, you learn to live, you learn life and you learn to appreciate and enjoy every step of the journey."

Being signed to an American label and having recorded the album in LA with Linda, is there a feeling they want to push you more in the States than in the UK?

JUJU: "We are a UK band and so although there is an enthusiastic feeling with regard to us being out in the States, with all that has happened in the UK to us so far, they are really supportive of us staying in the UK for more time. We will be going out to the States in the New Year as our record will be released there then."

**WHEN WE LAST SPOKE TO** Little Fish they were in the early stages of working with Perry and were already starting to realise what a hard taskmaster she could be, one with an indefatigable desire to get the best out of her charges. How was the writing and recording process?

JUJU: "At the end of recording the album, Linda said to us that she had never been so hard on any artist as she had been with us. I'm not sure why that was the case, but it happened that way. Linda did not want to write a single thing for us and so in the morning, she would send me away into a room all by myself and I would have to write a song from start to finish. Tough love, maybe. This was high pressure for me, what with everyone waiting for me to come up with the goods. Strangely enough, I coped and by maybe 2pm, we would have a song."

"Recording a song you have only just written is tough as you don't necessarily know how to play it very well or know where the emotion and nuance goes. Recording our first album like this with one of the most successful people in the music world,

the stakes were high. I am very happy with the album, although I must add that having learned so much from this experience I'm already looking forward to taking this knowledge and recording the next."

What are your favourite songs on the album; anything you'd like to change about it with hindsight?

JUJU: "It's hard for me to hear the album objectively as I can hear all the emotions we were going through whilst we were recording it. My favourite memories were whilst recording 'Darling Dear' and 'Sorry State' and these happen to be my two favourites songs on the album. 'Darling Dear' because it's always been one of my favourite songs, I have so much fun playing that song and lyrically I feel very close to it. 'Sorry State' marked the beginning of the end for me whilst we were in LA recording as it was the last song that I wrote in America and for me, encapsulates everything I was feeling at the time and everything that I had learned in that period. I don't believe in change, it's too late for that. I would rather take this experience and use it as armour for the next time we record an album."

**LITTLE FISH ALREADY STARTED** playing new songs at gigs; one in particular, 'Just A Game', is our favourite song of theirs we've ever heard, a huge, barrelling monster rock anthem with a titanic hook in the chorus and possibly Juju's finest vocal performance to date – some going from the best female singer Oxford has ever produced.

JUJU: "I would absolutely love to record the new songs we have been playing and writing because, like I say, we've naturally progressed creatively in the last two years but I don't think that recording is quite feasible yet as we have only just released our album. Touring and gigging does not stop me from writing new songs. Little Fish will always be a bit of a loose cannon; we aren't so great with rules. I'm sure we will continue to play new songs with older songs when we play live."

A fantastically talented natural singer whose voice is regularly compared to Patti Smith as well as Polly Harvey and even Chrissie Hynde, Juju's singing seems to be even stronger now, evidence perhaps of lessons learned in the studio. What in particular did she learn from Linda Perry?

JUJU: "She told me that I was scared of sounding stupid and that this inhibits my writing. I'm still trying to confront this. Americans have an amazing way of letting loose and not caring. Here in the UK, everything's all a little more intense – maybe because of the weather, I don't know. But fear does inhibit us and this is not the way that I want to live. Being fearless will help you to sing, write,

play and record your music more freely and consequently to become more creative, which is what every artist wants. Linda showed me how to punch, how to scream and how to let go of my inhibitions. This is not an easy thing for me to do, but I am getting there."

**AWAY FROM THE DAY-TO-DAY** writing and recording, Little Fish have had plenty of opportunity to indulge their real love – playing live. And they've been doing it in style, supporting some of the biggest names in music, from Hole to Blondie to Them Crooked Vultures. How was the Hole tour?

JUJU: "Insane! We were playing to a sold out 3,000 capacity venue every

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## ***"At the end of recording the album, Linda said to us that she had never been so hard on any artist as she had been with us"***

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night with crazy, intense, committed Hole fans. It's quite a challenge to support an artist with such a hardcore fan base because you have to work ten times harder to grab their attention. We just did what we always do, played to our best and gave everything we had night after night. By the end of the tour, we sensed that Courtney's fans warmed to us and we had a wonderful tour."

The review in the *New York Times* said you made Hole sound lacklustre; how did that feel, and have you seen Courtney Love since the review came out?

JUJU: "Ha ha! Yes we were in New York at the time and it was great to actually buy the paper from a vending machine on the street, just like in the movies. To be honest, although it was great, I instinctively knew that we wouldn't get asked to come back once the tour finished. Courtney was upset about the review for sure; she didn't blame us; she was upset at herself and I felt bad because we were her guests. I didn't want anyone to say anything bad about her. We love Courtney and felt so honoured to be touring with her. At the end of the day, it's a jungle out there and everyone's got their own shit to deal with."

**IT WAS AFTER ONE SHOW**

with Hole that Juju met the living legend that is Debbie Harry, arguably the most iconic female rock singer of all time.

JUJU: "At first she didn't recognise me when I tapped her on the shoulder to say 'hi'. It was dark and she was on her way out. I turned away feeling shunned by the wonderful Debbie Harry and then after a few steps felt a hand on my shoulder. It was her. She had purposely gone out of her way to talk to me. She told me

that she thought we were 'fucking great'. We talked for a while and took some pictures together. We were just so chuffed that she had watched our entire set. Not for a moment did I expect that a month later we would be touring with Blondie back in the UK."

How was that tour?

JU: "That was by far my favourite tour. Probably because it was the longest tour we have done with a band of this stature so we had time to get to know the band and hang out for longer. There was also a sense of real welcome and respect towards us as Debbie had personally asked for us to support them. Debbie Harry and Chris Stein were the kindest, most welcoming people in rock that I have

had the pleasure of meeting so far. We still write to each other. They are both members of our Paper Club."

You also played the Royal Albert Hall with Them Crooked Vultures.

JUJU: "I am not sure how that came about, it just happened. I think we are slowly earning ourselves supporters and this came about through word of mouth and the Teenage Cancer Trust organisation wanting to give us an opportunity. Them Crooked Vultures were willing for us to support them and so it all worked out. The show was amazing as we were projected on huge screens. It was just like being on the television, not to mention actually playing the Royal Albert Hall, which for a rock band is pretty rare and comes as a complete honour."

A lot of bands will see the shows you've been playing and feel insanely jealous; does it feel like you've really arrived when you're up on those big stages playing those kind of shows, or is it all too hectic to really think about?

JUJU: "I don't think that I'll ever feel like we've truly arrived until we are touring our own headline show, travelling the world incessantly and having released some good albums, but nothing beats the feeling of playing live. That's what we love the most and so having the opportunity to do so is an honour. 'Further' for me is continually developing as an artist. It's more of a process than a result. However, with all this in mind, we don't undervalue any show we have played and feel truly blessed to have supported such iconic bands."

**AFTER ALL THAT YOU'VE GOT**

a short UK headline tour coming up now; are you looking forward to that?

JUJU: "Very much so. I'm always nervous. The boys never are. It will be great for us to headline our own show as it's very much a different experience to supporting. Being a support band, you have 30 minutes to grab the audience's attention and convert them. It's a pretty demanding thing to have to do, although I love doing it, but we have been doing a lot of supporting. So actually headlining will hopefully mean that people who are there will have come to see us and that all the hard work trying to make fans by supporting other acts has paid off. I'm sure we have plenty more supporting to do!"

The tour will include a homecoming show at the Oxford Academy; that'll be your biggest local headline gig so far.

JUJU: "Of course I am nervous but I suppose with everything we have been through, we also realise that what will be, will be. You have to look beyond the nerves and just say, 'right, we're going to get up there, give it our best and have a good time'. We can't force people to think this or that, but we can make sure that we do the best by us. We'll have a good time for sure whatever, we always do and we love Oxford."

The reception you got at Truck was pretty amazing. And you seem to have a pretty fanatical core fan base now.

JUJU: "Truck was amazing. It is truly humbling to see people coming to shows. We really appreciate it. We spent a good few years playing to one man and his dog and so we never take people being there for us for granted. We value them and the time they give us. Without the support of our fans, we are nothing."

**AND SO, HAVING COME SO** far and experienced so much already, where do Little Fish go from here?

JUJU: "If only we knew. In all seriousness, we just headlined the BBC Introducing stages at Reading and Leeds and we are hoping that something will come of it. Funnily enough, just before this interview we were asked to support Placebo at Brixton Academy at the end of the month. This, with playing our live shows and playing house parties, rocking and rolling and writing new material is what we spend most of our days doing. I reckon the road might be long, but I'm happy walking a long road and doing something I love for a long while rather than taking a long walk off a short pier... You know what I mean! Roads n piers?"

***'Baffled & Beat' is out now on Custard Records. Little Fish headline the Oxford O2 Academy on Saturday 13<sup>th</sup> November. Visit [www.myspace.com/littlefishmusic](http://www.myspace.com/littlefishmusic) for more news and tour dates.***



## THE VATICAN CELLARS

### 'The Same Crooked Worm'

(WIAIWYA)

Grief can inspire great music; just think of Arcade Fire's 'Funeral'. Local duo The Vatican Cellars came together over personal grief and set about comforting each other with poetry and red wine. This debut album is the result, a late night lesson in reflective melancholy that refuses to sink into a hole of self-pity, preferring an oddly uplifting wistfulness that benefits from a subtly exotic musical style and a singer with a wonderfully limpid, intimate voice that glides effortlessly over simple, pretty melodies.

The singer is Simon Hughes, sometimes seen playing guitar for Truck favourite Piney Gir; he is joined by a musical partner known only as The Birthday Girl, whom he met in Paris (which might explain the music's warmly romantic sweep), the pair augmented by cellist Tom Adams whose instrument anchors the songs at their most flyaway but equally adds a little menace to the likes of 'The Wreck Of Alba'. Simon's voice is filled with bookish sadness but is equally playful and sing-song, which leavens even the most maudlin moments. The Birthday Girl adds even sweeter backing vocals so the whole thing feels more like a celebration of springtime first love in dappled meadows, rather than wee-small-hours



fireside existentialism and funereal bitterness.

The Dylan Thomas-referencing title track opens the album and sets its mood from the start, and while you occasionally wish they'd open the curtains and let a little more light in, 'The Same Crooked Worm' never feels like a trawl through someone else's private angst. Instead, rather like Richard Hawley's more reflective moments, or The Kinks at their most tender and pastoral The Vatican Cellars take you by the hand, ply you with claret and invite you for a slow waltz around their poetry-packed personal library, without even the comedown of a hangover the next morning.

*Sue Foreman*

## COLOURED

### 'Camelopardalis EP'

(Foul Harmonic)

Depending on which Wikipedia entry you believe Camelopardalis is either a faint constellation visible in the northern hemisphere. Or a giraffe. Such a random "what's going on here?" is pretty appropriate for a band like Coloureds of course. Formed by former Xmas Lights chaps Matt Mooney and Nick Brewer, who both have form in the weirdly brutal electronic music stakes, Coloureds were previously likened in Nightshift to the sound of a closing-time punch up involving a pissed-up Cyberman and they're doing nothing to dispel that impression, here scurrying, crunking, squelching and hammering erratically through three tracks (plus another three remixes) that skirt the more wayward edges of electronic dance music.

What their dedication to finding the grainier, nastier tones of their circuit-bent keyboards and toys ends up producing is an industrial-heavy approximation of 90s trance if its chief protagonists had been high on speed or crystal

meth rather than acid and Ecstasy. Best of the lot is The Gentleman Distortionist's remix of 'Smarty Pants', which sounds like Basement Jaxx reimagined by Tharg from 2000AD comic. In some faraway constellation there are doubtless technologically advanced giraffes dancing the night away to Coloureds even as you read this.

*Victoria Waterfield*



## PROHIBITION

### SMOKERS CLUB

#### 'A Clearing'

(Quickfix)

Based around the singing, multi-instrumental playing and producing skills of Smilex frontman Lee Christian, and featuring pretty much everyone else he knows on the local music scene (the extensive cast list includes members of Black Hats, Baby Gravy, Mephisto Grande, Desert Storm, Dear City, Charm Assault, The Family Machine, Original Rabbit Foot Spasm Band and more), Prohibition Smokers Club is a world away from Lee's better-known rock animal persona. Alongside fellow singers Grace Williams and Naomi Gribben, Lee reveals himself to be a natural crooner with a similar husky, down at heel baritone to Robbie Robertson or Chris Rea on occasions, but always leavened by his co-vocalists' sweeter, more playful tones. Musically too this loose collective is a very different beast to the tightly-wound, militantly rockist Smilex, each number seemingly left free to meander casually to its unhurried conclusion.

Opening with 'The Failed Escape' which features singer Camille Baziadoly narrating a slightly bored-sounding monologue over a dreamily ambling fug of tinkling piano and guitar, the album weaves a singularly unfocussed path through ghostly gothic blues, pastoral folk-pop whimsy and the odd moment ('Mule's Hoof') of what might well be Marilyn Manson going honky-tonk. While there can be a tendency to let things wander a little far into the ether, the best stuff here is seriously sweet – the seductive organ hum of 'Hey, Icarus!', which carries a similarly world-weary romanticism to Mark Cope's Nine-Stone Cowboy; the laissez-faire but perfectly pretty 'Kitten' and the ghostly gothic country blues of 'The Graveyard Shift' in particular.

That 'A Clearing' rewards repeated listening is confirmed by closing number 'Dead Again'. On first hearing it feels like an overblown coda to some epic rock ballad that got lost on its way to the cutting room floor, but later reveals new, deeper layers, despite its somewhat incongruous bongos and Lee's overwrought vocal performance.

The nebulous nature of Prohibition Smokers Club means the band's progress is probably limited to occasional live shows, such as their set at this summer's Charlbury Riverside Festival where enough members are available to contribute. That nebulous nature can equally make this album difficult to navigate without drifting away from at times, but at its best shows off the often unexpected talents of each of its myriad component parts.

*Dale Kattack*



## MAMMOTH & THE DRUM

### 'Mammoth & The Drum'

(Own label)

On any given night in any given market town there is a pub playing host to a bunch of jobbing blues-rockers. Middle-aged men who either don't realise the past 30 years of musical evolution have taken place or sincerely wish it hadn't.

There are moments – quite a few of them – on this album that conjure such an image as Sean Hodgson and John Nesbitt chug and clatter their way through pale pastiches of Bo Diddley and The Rolling Stones. But equally there are moments where you realise the pair might just have something more to them, that small spark of soul and sense of fun that makes their efforts



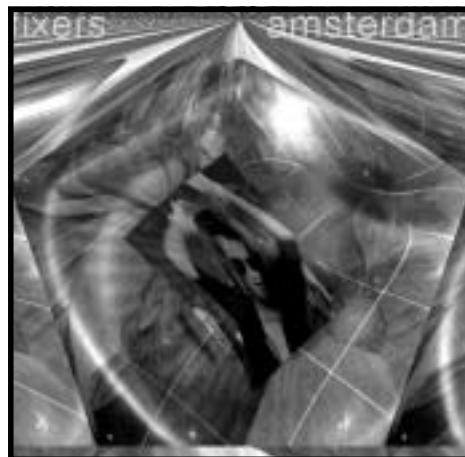
worthwhile.

The first of these comes with album opener 'Who Says You Shouldn't Surf In Jimmy Choo Shoes', a self-consciously daft surf-rock jaunt with a none-too-subtle steal from 'Get Off Of My Cloud', an irresistibly cheesy "woo-woo" chorus and a simply great guitar hook. It feels not fully formed but that only increases its appeal. Elsewhere 'It's Now Or Never' leaves the blues behind in favour of 60s-styled folk-rock in the vein of The Strawbs, all strings and marching snare over barroom guitar bluster. Similarly album closer 'Extracts From My Brain – Part 3' shows that Sean has a pretty decent voice when he's not trying to emulate the bluesmen of old; it's an elongated, slightly mournful coda that shows Mammoth & The Drum have more emotional depth than is at first apparent.

On the flipside, 'Back To Zero' is little more than pub rock Bo Diddley r'n'b, 'No Ordinary Day' nicks the main riff from 'Don't Fear The Reaper' but fails to do anything worthwhile with it, while 'There's Gonna Be Blood' is flat, hoarse and laborious. 'Memories Of You', meanwhile just makes me think of Michael Bentine covering a lost George Formby song. With a glockenspiel.

More of an extended demo than a fully-formed album, with a bedroom production feel to match, Mammoth & The Drum come steeped in something old and immovable but they're not stuck in a rut yet and if they can bring their more playful side more to the fore and ditch the tired old riffs, those pub corners might just start to sound a lot more fun.

*Ian Chesterton*



## FIXERS

### 'Amsterdam'

(Own label download)

From its opening salvo of hollowed-out drums, like distant artillery heard from the bottom of a well, to Jack Goldstein's crystalline falsetto, the band's multiple harmonies and atmospheric synth shimmers, 'Amsterdam' feels like a musical sleigh ride through fields of fresh snow. Which is weird really given its resemblance to The Beach Boys' lysergic West Coast sunshine pop.

Simultaneously funereal and uplifting, it's a gloriously cinematic piece of pop with the kind of epic sweep too few bands even attempt to achieve.

*Sue Foreman*

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# Picture The Scene

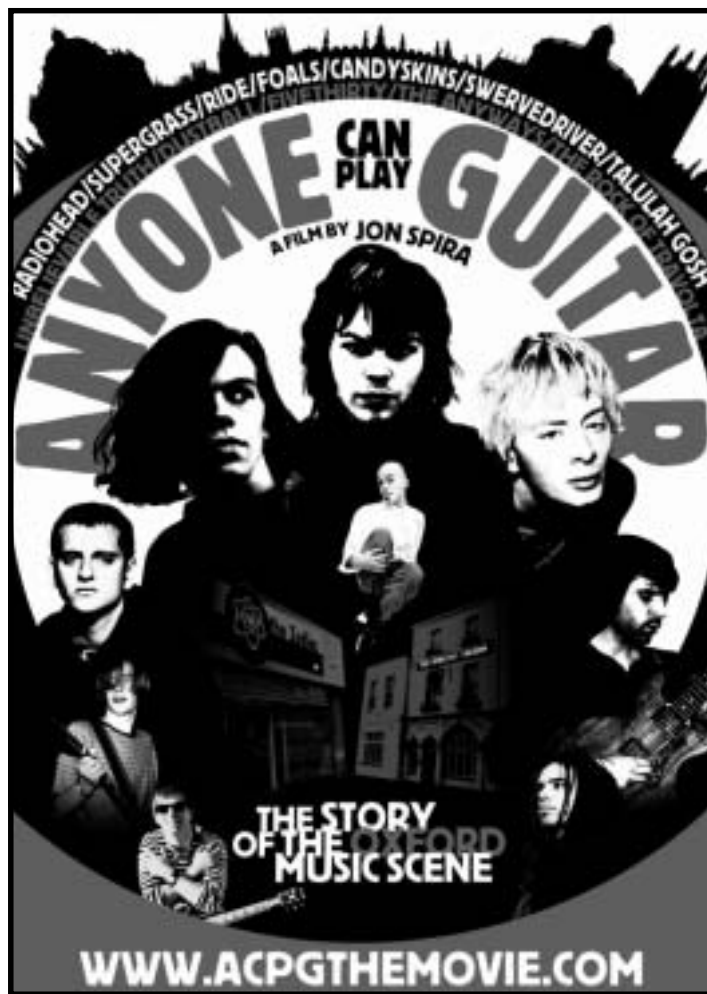
Oxford music scene film *Anyone Can Play Guitar* finally makes it to the big screen this month. Nightshift talks to producer and director Jon Spira

**NEXT MONTH LOCAL MUSIC** fans will finally be able to see *Anyone Can Play Guitar*. The film, produced and directed by Jon Spira, traces the history of Oxford's internationally-celebrated music scene through interviews with bands and individuals involved in the scene's story, as well as footage and photos of the pivotal local acts, much of it rare, some of it never seen before.

**ANYONE CAN PLAY GUITAR HAS** been a labour of love for Jon over the past five years, inspired by what he perceived as the lack of recognition that such a small city has produced so many successful bands and continues to do so.

The film isn't so much a celebration of the great music that has come out of Oxford over the past 30 years as a story of how a community of dedicated people can create an environment in which such musical talent is able to flourish. It is also the story of how the music industry can leech off such talent and destroy bands; a story of how luck, good or bad, can make or break a band; a story of just how fragile the music scene is when faced with financial troubles and how strong it can be when everyone involved comes together.

**ANYONE CAN PLAY GUITAR** takes the year 1977 as its starting point. That was the year Oxford enjoyed its first chart success with Mr Big (number 4 with 'Romeo') and Dee D Jackson (number 4 a year later with 'Automatic Lover'). The film's premise is that those hits were a coincidence but what has happened since isn't: something special in the Oxford scene enabled Ride, Radiohead, Supergrass, Young Knives, Foals, Stornoway and more to break out and achieve international success. The band Here Comes Everybody are identified as the seed of the modern Oxford scene – indie godfathers whose members went on to form 80s indie heroes Talulah Gosh, The Razorcuts and The Anyways and inspired Ride's Andy Bell to pick up a guitar. From here we revisit Splatter Babies, Shake Appeal, Talulah Gosh, Ride, Radiohead, Supergrass, The Nubiles, The Mystics, Dustball, Unbelievable Truth, Foals and Youthmovies, and in particular The Candyskins, a band whose astonishing story forms the spine of the film. Beyond the bands themselves, the importance of the Jericho Tavern,



the Zodiac, Nightshift and Shifty Disco Records are explored.

**JON SPIRA WAS BORN AND** grew up in Oxford before going to film school in Edinburgh. It was while he was studying that his sister sent him a copy of 1996's local bands compilation 'OXCD', which proved a revelation and inspired his love for local music. Moving back home in 2001 he started going to local gigs, meeting bands and making videos for many of them. Jon made *Anyone Can Play Guitar* in between running Videosyncratic, the two video and DVD rental shops he owned in Summertown and Cowley Road, before they closed earlier this year.

With the film finally ready to receive a secret screening as part of Truck's OX4 mini-festival on October 9<sup>th</sup>, followed by an official premier in November, Nightshift met up with Jon to talk about the project that has taken up the last few years of his life and will, hopefully, expose Oxford music's incredible, inspirational story to the world. We

wonder firstly what inspired him to undertake such a project.

"I'd always thought it'd be a good idea and was surprised that there had never been mainstream recognition of the fact that three bands as big as Radiohead, Supergrass and Ride had come out of such a small scene. Then when it was announced that The Zodiac was becoming a Carling Academy, that seemed to throw the scene into chaos. People were really angry and worried about the whole thing. It was going to be closed for the summer and I just knew that that was the summer to make the film because people were in a reflective mood and it was a really emotive issue that seemed to divide the scene down the middle.

"So, for a while the film was going to be centred on the corporatisation of a local venue and the effects that might have. Although that is still a part of the film, the stories that arose as I was researching it were just so much more interesting and rather than make a gloomy film about the potential destruction of a local scene,

I wanted to make a film that celebrates the human achievement this scene represents. Look what can be done when a group of people work together and support, encourage and challenge each other."

What were the initial problems? Did you have a set idea how the film would take shape or did that come to you as you started filming?

"I've been really lucky and the problems haven't appeared until the film was pretty much finished. I decided from the get-go that I wanted to make it completely independently and on no budget. People usually pre-sell these ideas and get funding from broadcasters or production companies but that goes hand in hand with interference and, honestly, it's all balls. I didn't want to deal with layers of executives, I just wanted to make a film and really do it for the love of it. It's a subject I feel passionately about and it was fun to make, so that's enough. I know enough cameramen to call in favours. I did the sound myself. When nobody else could make it, I just went in by myself and did camera, sound and interviewing.

I was aware that if I didn't get any interviews with Radiohead, Supergrass or Ride that the film would be incomplete. That was a worry, but Mark Gardener was actually the first person to agree to be interviewed. Sam Williams got Gaz Coombes on board quickly and Gaz put in a good word with Chris Hufford, who manages both Supergrass and Radiohead. After I'd interviewed Chris, he asked Radiohead and Colin and Ed were both up for it. So it all fell into place pretty organically."

**MAKING A HISTORICAL** document it must have been difficult to find a natural starting point for the story.

"It became obvious that what we now know as the scene really all started with Here Comes Everybody. There were other bands about and preceding but for the sake of a clean start point, you can chase it all back to Richard Ramage and Pete Momtchiloff in that band."

"People like Tim Turan and Richard Ramage were both incredibly enthusiastic about the project. I knew Sam Williams a bit as he used to come into my shop a lot, so I went and spent some time talking with him too. Nigel Powell from Unbelievable Truth and Dive Dive has also been a friend for a good few years and he was not only there from very early on in



the Oxford scene but was also sober throughout, so was good on details.”

Some of the stuff that comes out, especially from the very early days is amazing; how much did you learn while conducting the interviews and collecting photos etc? Did people have difficulty remembering stuff from 20 or 30 years ago?

“Some of that stuff I was learning as the camera was rolling. That’s what kept it interesting for me. Some people had 100% recall, others struggled a bit and a lot of people’s memories all conflicted with each other. It was a great process, though, and really properly exciting. All this crap that was in people’s attics suddenly gained a huge amount of relevancy and historical value. Finding performance footage of Shake Appeal and Here Comes Everybody; finding scraps of video of Mac at The Jericho; incredibly early and completely unseen photos and footage of Ride and Radiohead – stuff that the bands themselves had never actually seen. It was a huge amount of fun.”

You then had to conduct a lot of interviews. How willing were people to get involved?

“With a couple of exceptions, everyone was amazing, totally enthusiastic and supportive. I think I was known enough locally that people either knew and trusted me or knew and trusted people who knew and trusted me and it was made out of passion and people could tell that.”

One person who declined to be interviewed was Mac, promoter at the Jericho Tavern and later the Point and probably the pivotal figure in the success of Oxford’s music scene in the last 20 years. Was that a disappointment? Do you think he comes across better in the film for not contributing?

“That was probably the biggest obstacle in terms of how I was going to tell the story because he’s bang in the centre of it. At the end of the day, I thought I’ll just do it as if he died before the film was made and by the time the audience knows enough about him, they’d realise that he’d have just told me to fuck off when I asked for an interview.

“Having people talk about him rather than him actually being there probably does end up giving him some kind of enigmatic legendary status but that’s what he deserves really, isn’t it? Mac did meet up with me to discuss the film and stayed in contact throughout and I totally respect his decision to not appear in it. It’s a lot to ask of someone who doesn’t even know you that they trust you with their life story.”

Young Knives are probably the only really significant band who don’t feature.

“Their management seemed pretty indifferent and the band themselves were completely unforthcoming. I

tried emailing them personally and they never replied and mutual friends tried to persuade them but it never happened. I got offered a 20 minute window with them when they played Oxford but it was too last minute and it wouldn’t have been long enough.”

#### **SUCH RICH AND EXTENSIVE**

subject matter presented Jon with its own problems. The first cut of the film was about five hours long. How did he even start to edit that down to 90 minutes?

“The first assembly was actually around seven hours. It was a brutal process. Cutting anything even remotely extraneous. Then once the basic story is obvious – which was the cut of the film that ran for about three and a half hours – you just have to cut it down to the bone. I cut out so much of my favourite stuff. The section on A Suitable Case For Treatment was my favourite part of the whole film and that got cut out completely. Dive Dive – who are my best friends on the scene and one of my favourite bands of all time and had one of the most interesting stories in the whole film – they got cut completely too. It was horrible, heartbreaking, infuriating but the film has to work for an audience of people who know nothing about the scene and it’s good to know that it can all end up as DVD extras.”

#### **ANYONE CAN PLAY GUITAR**

tells a story rather than just celebrates music; was that always the intention?

“Definitely. To tell a strong story, you have to have a theme. The points I was trying to make with the film are that amazing things can come out of community; that the record industry is a festering bag of wankers who stripmine creativity for profit, and you’ll never hear the best music in the world on the radio or TV; it’s being played in some local dive by a bunch of people who will soon jack it all in and get a real job because the chances are that the record industry won’t cotton on to them.”

Do you think some people watching it will have widely different ideas of what the film should be or include? What in particular would you have liked to have included that you couldn’t fit in? There’s no mention of Truck, The Club That Cannot Be Named or The Point.

“Yeah, but that’s true of everything, everyone has an opinion and they’re entitled to them. It would have been great to have got Alan Day, Truck and The Point in the final cut. I’m sure they’ll all get their due on the DVD. There just wasn’t the time. It would have been a really boring watch to just have covered absolutely everything.”

The Candyskins’ story – by turns inspirational, funny and

heartbreaking – is sort of the spine of the film. Was it a story you were aware of beforehand? You could almost make a film about them on their own don’t you think?

“I’d heard the legends and knew they were going to be a key part of the film. They’re Oxford’s favourite band and their story is an incredible one. The first thing I actually edited was an hour-long version of their story. Everyone who has seen the film talks about how sad and amazing their journey was and I always go ‘that’s not even the whole story!’. Yeah, they kind of could have been a film on their own but their story is so entwined with everyone else’s that I think it’s all the stronger for being a part of the bigger narrative.”

#### **INTERVIEWING SO MANY**

people whose lives have been so dedicated to the local music scene must have thrown up some pretty intense memories and emotions.

“I was constantly surprised – if not by certain revelations, then by people’s candour. Especially from the more successful bands, who I would have expected to be a lot more guarded. I think most of that made it into the final cut.”

For the most part everyone is very positive about everyone else. Was there any bad blood come out that maybe didn’t make the cut?

“Yeah, bits and pieces. The whole Young Knives thing was on the negative side – they’d just done that interview in *The Fly* magazine which had slammed the Oxford scene a bit and I couldn’t get an interview with any of them, so I just pulled them from the whole film.”

*Anyone Can Play Guitar* ends at the time of the closing of the Zodiac. Are there any bits that now feel out of date, given what’s happened since? Anything you’d like to add to the ending?

“The bands that are featured in the closing credits as being on the scene currently are all still currently on the scene. I guess Stormoway, A Silent Film and Little Fish getting some success before the film was finished might make it a bit dated but generally it’s still relevant.”

#### **PART OF THE FILM’S**

development was to show early cuts of it to audiences less familiar with the subject matter and see how they reacted. One such group though it was a very sad film, given what happened to The Candyskins, Dustball and Unbelievable Truth.

“In general, the film is a very positive one but, yeah, I think it is a sad film in a lot of ways. It’s about some amazingly

talented bands who didn’t achieve their potential. I don’t think it’s depressing, though. All of those guys seem to have gone on to do other things and lead happy lives. And the film celebrates what they did, so if it gets out there then maybe those people will get some well-deserved retrospective kudos.”

How do you think people who aren’t from Oxford will view the film?

“I think it’s a pretty universal story and it’s a different type of music documentary to the dull deifying band story we usually get, so I think people might dig it. I don’t really know. Oxford is definitely unique. I can’t think of another provincial town in the world which has produced so many influential and varied bands. But it absolutely could happen anywhere in the world; Oxford is a pretty random place and it doesn’t seem like the university or general socio-economic factors had much to do with what happened with the music scene here. We were just lucky to have had such a convergence of like-minded people who put a lot of work into building and supporting something really special.”

*A private screening of Anyone Can Play Guitar takes place at the Ultimate Picture Palace on Jeune Street as part of OX4 on Saturday 9<sup>th</sup> October. To be able to see the film you need to register interest by emailing [info@acpgthefilm.com](mailto:info@acpgthefilm.com). A full Oxford premier will be screened in November. Visit [www.acpgthefilm.com](http://www.acpgthefilm.com) for more details about the film and to find out how you can donate and receive a free copy of the DVD.*

**Jon Spira**



# GIG GUIDE

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

**PLAID & THE SOUTH BANK GAMELAN PLAYERS:** Oxford Playhouse – Western electro meets eastern classical rhythms as Warp's Plaid collaborate with the Southbanks Gamelan Orchestra – *see main preview*

**MIKE PETERS:** O2 Academy – Solo acoustic tour for the former-Alarm singer.

**DUB POLITICS Vs WORDPLAY:** O2 Academy – Oxford's premier dubstep and hip hop club nights collide with guest sets from Jurassic 5's Akil The MC, seriously heavyweight electro and hip hop from Excision, plus Reso and Louis Logic.

**KLUB KAKOFANNEY with COCAINE COWBOYS + UNDERSMILE + BLIND JOHNNY + MARK SOLLIS:** The Wheatsheaf – Mixed bag of musical goodies at

### Friday 1<sup>st</sup>

## PLAID & THE SOUTHBANK GAMELAN PLAYERS: Oxford Playhouse

A potentially magical coming together of two styles of music that are worlds apart but share much common ground tonight as Warp-signed electro duo Plaid bring their characteristically subtle electronic soundscaping to bear on the 12-strong Southbank Gamelan Orchestra for a live rendition of a piece composed by Southbank Centre artist in residence Rahayu Supanggah. Having premiered at Ether Festival tonight's concert is one of only four dates around the UK, which aims to explore the influence of Javanese Gamelan on western music. Björk and Aphex Twin are two acts that have worked with and incorporated the traditional hypnotic mix of gongs, drums and xylophones, but rarely will western and eastern styles have been so directly fused together as with this collaboration. Plaid, of course, are well-established on the UK's electronica scene, having worked with Björk, Goldfrapp and U.N.K.L.E amongst others, but in his native Indonesia Supanggah is even more celebrated, an award-winning composer who has worked with Peter Brook, Robert Wilson and most recently Kronos Quartet. Interactive visuals for the show come from Minivegas



## OCTOBER

Klub Kak's monthly journey into the unknown, including sludge-core grinders Undersmile.

**SKYLARKIN PRESENTS: The Cellar** – Reggae, hip hop, soul and ska from Count Skylarkin, tonight featuring a live set from London's seven-piece dub outfit The Drop, plus Dan Tenoshi and MC Honey Brown.

**FUNKY FRIDAY: The Bullingdon** – Classic funk, soul and r'n'b every Friday.

**FOUNDATION REGGAE: East Oxford Community Centre** – Weekly roots reggae, dancehall and dub session.

**WHOLE LOTTA DC: Fat Lil's, Witney** – AC/DC tribute.

**KIDS CAN'T FLY + WE'RE NOT MEXICANS + BETWEEN THE FALLING & THE FLYING + SILVER BULLET + NINE CLOUD RUSH:**

**Chinnor Social Club** – Rock The Pavilion presents a night of punk-pop from Kids Can't Fly and We're Not Mexicans, plus electro-tinged post-hardcore from Between The Falling & The Flying.

**DISCO-VERY: James Street Tavern** – Disco, nu-disco, deep house and funky beats with Cynan & Angie every Friday.

**K-LACURA + FROM RUIN + MACHINIST + CRYISIS: The Wheatsheaf, Banbury** – Metal night.

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

**OCEANSIZE + THIS TOWN NEEDS GUNS:** O2 Academy – Proggy post-grunge rocking from the Manchester cult heroes – *see main preview*

**KILL IT KID + SAMUEL ZASADA: The Jericho Tavern** – Bath's grungy bluesgrass starlets return to town, coming on like Anthony Hegarty leading the line at a barn dance, the band's authentic-sounding Americana and country-folk ridden through with some big ol' guitar noise that calls to mind White Stripes and Springsteen at times. Support comes from fantastically ethereal folk-noir quartet Samuel Zasada.

**DEDLOK + K-LACURA + VISIONFALL + BLACK SKIES BURN: The Wheatsheaf** – Superb quadruple bill of local metal talent at this month's Buried In Smoke gig, with grinding thrash merchants Dedlok, metallic post-hardcore crew K-Lacura, metalcore types Vision Fall in a Killswitch/Shadows Fall vein and the very welcome return of hardcore thrash outfit Black Skies Burn, coming in somewhere between Slayer and Meshugga.

**YOOF! With YUCK: The Cellar** – More fresh new indie sounds at Yoof, tonight featuring the first night of a UK tour for Yuck, the new band formed by former-Cajun Dance Party people Danny and Max, here taking a detour into dreamy, grungy shoegaze pop that's a quite fantastic collision of Sonic Youth and Slowdive. Afterwards there are cutting edge indie and electro tunes from DJs Blue Flowers and Ollie Russian.

**SHEPHERD'S PIE: Fat Lil's, Witney** – Classic rock covers.

**PROPAGANDA / TRASHY / ROOM 101: O2 Academy** – National indie club night Propaganda comes to the Academy every Saturday, plus glam, 80s and kitsch pop at Trashy and metal, punk and alt.rock at Room 101.

**SIMPLE: The Bullingdon** – House and techno club night.

**HANNEY MINI-FEST: The Black Horse, East Hanney (4pm)** – One-day mini-festival to celebrate the success of August's Hanneyfest. Bands to be announced.

**CABARET CLANDESTINO: East Oxford Community Centre** – Live music, comedy and cabaret with The Gees, Rachel Pantechnicon and Little Dark Sketch.

**PETE FRYER BAND: Cricketers Arms, Temple Cowley**

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

**ADE EDMUNSON & THE BAD SHEPHERDS: O2 Academy** – Classic folk and punk standards from the former-*Young Ones* and *Bottom* star. **PHILIP KING + MOON LEOPARD + BEARD OF DESTINY + GUY & SAL: Donnington Community Centre** – Free acoustic session.

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

**WE ARE THE OCEAN: O2 Academy** – The Essex post-hardcore quintet head out on tour in support of debut album, 'Cutting Our Teeth', following on from supports to Lostprophets, Funeral For A Friend and You Me At Six. **CHARLIE FABERT & PAUL COX BAND: The Bullingdon** – Blues and soul at tonight's Famous Monday Blues as acclaimed young French guitarist Fabert teams up with British singer Cox. **BIRTH CTRL Z: The Cellar** – New indie and electro night with DJ Chris Bound.

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

**KATE NASH: O2 Academy** – There'll be plenty of pop purists who'll groan inwardly at Ms Nash's return to the fray after her opinion polarising debut, 'Made Of Bricks', three years ago, but new album, 'My Best Friend', produced by Bernard Butler, is both a pretty decent collection of pop songs and progression from that debut. The humdrum observational style is still there but Kate's been listening to Bikini Kill and Le Tigre as well as The Shirelles in the interim and the fuzzy guitars and riot grrl chants more than make up for the slight pitfalls of singing about how much she wuvs her boyfriend. The cockernee girl-next-door schtick will still wind up some people but for a singer whose own record company didn't expect her to last more than six months, she's doing a damn good job of proving everyone wrong, and anyway, 'Caroline's A Victim' remains an absolutely superb single and we'll fight any fucker who disagrees.

**KING OF THE BIRDS – A TRIBUTE TO KATE GARRETT: The North Wall, Summertown** – A special tribute to the late and very much missed Kate Garrett, who died of cancer last year.

Leading an impressive bill of local talent is award-winning folk singer Chris Woods, who is joined by Duotone, the latest musical project of Kate's partner Barney Morse-Brown, along with Jon Fletcher, Helen Garrett, Claud & Will Gibson, Jane Griffiths & Colin Fletcher, Matt Sage, Zoe Bicat, Rachel Hughes, Uneek, Abbie Lathe and Sammy Hurden with Trio Hysteria, Nick Gibson and Lisa Fitzgibbon. All proceeds from tonight will go towards building a recording studio for the Oxford Young Women's Music Project, which was started up by Kate. The event also features singing and songwriting workshops.

**JAZZ CLUB: The Bullingdon** – Free live jazz every Tuesday at the Bully, tonight with special guest, singer Alison Bentley.

**OPEN MIC NIGHT: The Port Mahon**

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

**VILLAGERS + CATE LE BON: O2 Academy** – Darkly ragged and emotive folk-rock leaning towards the Waterboys style of things from Dublin's Mercury Prize-nominated Villagers, fronted by Conor O'Brien, formerly Cathy Davey's guitarist, now signed to Domino and set for bigger and better things after the acclaim

*Saturday 2<sup>nd</sup>*

## OCEANSIZE / THIS TOWN NEEDS GUNS: O2 Academy

Manchester's longstanding cult rockers might well come with the subtitle, What Grunge Did Next. Initially inspired by Nirvana and Jane's Addiction (they're even named after a JA song), they've applied the principals of the genre to a more prog-orientated outlook, generally finding their end products amid lengthy jam sessions. The band's three albums so far, including the relatively successful 'Everyone In Position' – their last for Beggars Banquet – have featured elongated pieces with loose arrangements that veer into wandering prog- and post-rock amid the heavyweight riffage, but with new album 'Self-Preservation While The Bodies Float Up, they seem to have reigned themselves in to more traditional four-minute epics with a heavier slant. Commercial success has thus far eluded the band, although they stand up to comparison with Muse, Tool and Biffy Clyro, with whom they've played recently. Support for the whole of this new tour comes from local alt-rockers This Town Needs Guns, whose math-tinged post-hardcore, inspired by the likes of Chicago's Owls, has already seen them touring the States and Japan in recent months as well as playing a riotous set at Truck this summer. Their follow-up to last year's 'Animals' debut album should be due soon.

heaped on debut album 'Becoming A Jackal' and tour supports to Tracy Chapman and Tindersticks. Great support from Welsh chanteuse Cate le Bon whose austere singing style and often harrowing lyrical matter has already seen her compared to Nico.

**FREE RANGE: The Cellar** – Drum&bass and dubstep.

### THURSDAY 7<sup>th</sup>

**IMELDA MAY: Oxford Town Hall** – Gutsy rock'n'roll and rockabilly from the Cornbury favourite – *see main preview*

**CHARLY COOMBES & THE NEW BREED: The Cellar** – Rough-hewn rock'n'soul from the erstwhile Supergrass chap at tonight's Bits & Pieces indie night.

**JAZZELATION: The Wheatsheaf** – Contemporary jazz meets gospel and soul with Jazzelation at tonight's Spin club night.

**MR FOGG + ITAL TEK: Phoenix**

**Picturehouse** – The second of his monthly shows at the Phoenix finds local electro-pop artist Mr Fogg playing a solo live show, following on from his spectacular showing at Reading and Leeds festivals this summer. Tonight he's joined by Brighton's rising star of forward-thinking electronica, Ital Tek, currently signed to Planet Mu.

**VERSES + LOST BOYS: Fat Lil's, Witney**

**CATWEAZLE CLUB: East Oxford Community Centre** – The oldest and still the best open mic night in Oxford, showcasing singers, musicians, pets and storytellers ever week.

**ELECTRIC BLUES JAM: Bricklayers Arms, Marston**

**OPEN MIC SESSION: The Half Moon**

**ASTEROX + VISION FALL + FROM RUIN +**

**FAULTLINE: The Hobgoblin, Bicester** – Battle of the bands semi-final.

### FRIDAY 8<sup>th</sup>

**MAGIC NUMBERS + DANNY & THE CHAMPIONS OF THE WORLD: O2**

**Academy** – Summery psychedelic 60s pop from the perennially popular Magic Numbers, back in town after their sold-out show at the Jericho Tavern earlier in the year. Support from Truck faves Danny & The Champs, similarly in love with the sunnier side of the 60s street and featuring Truck stalwarts Robin and Joe Bennett.

**ALAN POWNALL: The Jericho Tavern** –

Wistful sunny-day roots-pop in the vein of Jack Peñate and Mumford & Sons from the London

songsmith, out on tour in support of his new 'True Love Stories' album.

**BOSSAPHONIK: The Cellar** – The live world dance club night celebrates its eighth birthday in the company of Dele Sosimi – *see main preview*

**WELCOME TO PEEPWORLD +**

**MARIA ILETT: The Bullingdon** –

Dreamy acoustic pop from International Jetsetters side project Welcome To Peepworld, plus sunshiny pop, electro and folk from Maria Ilett.

**IRON-ON MAIDEN: Fat Lil's, Witney** – Maiden tribute.

**FUNKY FRIDAY: The Bullingdon**

**FOUNDATION REGGAE: East**

**Oxford Community Centre**

**DISCO-VERY: James Street**

**Tavern**



*Thursday 7<sup>th</sup>*

## IMELDA MAY: Oxford Town Hall

Anyone who has gone to Cornbury Festival in the last few years will surely have come away impressed by Imelda May. Managed by Cornbury organiser Hugh Phillimore, May has been a fixture at the festival, gradually rising up the bill as her reputation grows. The Dublin-born singer looks like doing for rockabilly what Amy Winehouse has done for jazz and Duffy for 60s blue-eyed soul. Steeped in the classic sounds of Gene Vincent and Elvis, May's turbo-rockabilly and raw boogie-woogie is all slapped double bass, Duane Eddy guitar and battered tambourine, over which her distinctive Irish voice wails with sassy gospel passion and fiery conviction. Having sung in Burlesque clubs and able to shift easily into jazz mode – with a voice that leans towards the Billie Holiday scheme of things and manages to hold its own – May's album 'Love Tattoo' mixed classic covers with her own songs and helped her win Best Female Artist at last year's Irish Meteor Music Awards. Having supported Joe Bonamassa and Jamie Cullum on tour, May played with Jeff Beck at this year's Grammys in tribute to Les Paul and now prepares to release her new album, 'Mayhem', and after years spent creeping slowly but surely up those festival bills, a few headline slots now look like a distinct, and well-deserved, possibility.





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

## BOSSAPHONIK with THE DELE SOSIMI AFROBEAT ORCHESTRA: The Cellar

Bossaphonik celebrates its 6<sup>th</sup> anniversary this month, having established an enviable reputation on the local club scene for its eclectic jazz-dance playlist and always interesting live guests. The Bossaphonik playlist mixes up Balkan and latin-jazz, samba and afrobeat, highlife, rumba and soukous, flamenco and jazz hip hop, with the tunes tailored to complement the night's guest live band. For tonight's anniversary party the club hosts The Dele Sosimi Afrobeat Orchestra. Dele Sosimi was Fela Kuti's keyboardist, and thus a significant figure in the creation of Afrobeat, fusing US funk with big band jazz, West African highlife and Yoruba rhythms. Dele played and toured with Fela extensively for seven years before leaving to become a bandleader and arranger for Fela's son Femi Kuti and his band The Positive Force. He later moved to London and formed his own afrobeat orchestra which he leads tonight, so expect a heady fusion of heavy afrobeat grooves, funky guitars, pulsating drums, fiery percussion, call and response vocals and blaring horns. Sosimi will also be hosting a free afrobeat workshop and talk at East Oxford Community Centre at 6pm before the gig.

## SATURDAY 9<sup>th</sup>

**OX4: Various Venues, Cowley Road** – Everything Everything and Willy Mason head up a full day of live music and workshops along the Cowley Road at Truck's second OX4 mini-festival – *see main preview*

**BORDERVILLE + HUCK & THE HANDSOME FAMILY: The Wheatsheaf** – Literary glam-rock with a theatrical flourish from vaudevillian gothsters Borderville, tonight joined by Huck and the Handsome Fee who are returning from a six-week self-organised tour of the States.

**EVERY HIPPIE'S DREAM: Fat Lil's, Witney** – Covers of Hendrix, The Doors, Cream and more 60s classics.

**LEVEL 42: The New Theatre** – Worst. Band. Ever.

**BASSMENTALITY: The Cellar** – Hip hop, ska, dub and soul.

**PROPAGANDA / TRASHY / ROOM 101: O2 Academy**

**TYGERSTRYKE + ACEDIA: The Centurion**

## SUNDAY 10<sup>th</sup>

**NME RADAR TOUR with THE JOY**

**FORMIDABLE + CHAPEL CLUB: O2 Academy** – Another very welcome chance to catch the musical force of nature that is The Joy Formidable, making a ferocious racket while penning more than their fair share of cracking pop songs and sounding like a motorway pile-up involving Sonic Youth, Kate Bush, The Breeders and The Ting Tings, all chiming guitars, furious distortion and the sort of thunderous drumming that wouldn't seem out of place in a death metal band. Support for tonight's NME-sponsored tour comes from London's Chapel Club who got lots of folks excited at the turn of the year with their 'O Maybe I' single, a big wash of dark, epic guitars, impassioned baritone and and wry lyrics that sounded like Morrissey fronting Editors.

**ZUBY + MR SHAADOW + SCARZ + DJ SEMO: The Bullingdon** – Oxford's two most successful rappers team up for a joint tour, Zuby's full-blooded, sample-heavy Americanised style recalling Coolio and Jay-Z, while Mr Shadow's more stripped-down, observational style is in the great British tradition of Blade and Dizzee Rascal. Underground hip hop hitmaker Scarz joins the pair who will hopefully be airing their recent collaboration, 'Actin Up'.

**DAYS AFTER THE STORM + DARK CLOUDS + JAGGY EDGES: The Folly Bridge Inn** – Atmospheric rocking from Dutch outfit Days After The Storm with local support from Dark Clouds and acoustic duo Jaggy Edges.

## MONDAY 11<sup>th</sup>

**TWENTY TWENTY + FUTUREBOY + OCTANE OK + CITY STEREO: O2 Academy** – Depressingly cheesy punk-pop from the walking haircuts that are Twenty Twenty, back to haunt us once more, this time in the company of Futureboy, the latest project of former-Busted and Son Of Dork bloke James Bourne. May God save us all.  
**ROB TOGNONI: The Bullingdon** – Driving rock and blues from the Tasmanian guitarist, back again at the Famous Monday Blues.  
**BIRTH CTRL Z: The Cellar**

## TUESDAY 12<sup>th</sup>

**THE JIM JONES REVUE: O2 Academy** – Rock'n'roll raw and loud – *see main preview*  
**EMILY BURRIDGE & UNNI LYVLID: Warneford Chapel** – Oxford Contemporary

Music presents a collaboration between contemporary classical cellist Burrige, who has played alongside Jools Holland, Stereophonics and Zero 7, and ethereal Norwegian singer Lylvlid.

**JAZZ CLUB: The Bullingdon** – Funky keyboard-led jazz from The Howard Peacock Quintet at tonight's free jazz club.

**IF ALL ELSE FAILS: The Wheatsheaf** – Acoustic covers of Nirvana, Prince, Queens of the Stone-Age and more.

**INTRUSION: The Cellar** – Goth, industrial, darkwave and body music.

**OPEN MIC NIGHT: The Port Mahon**

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

**MUSIC FOR PLEASURE + SPACE HEROES OF THE PEOPLE + THIN GREEN CANDLES + CHARLIE BAXTER: The Wheatsheaf** – E

*Saturday 9<sup>th</sup>*

## OX4: Cowley Road

After last year's successful inauguration, Truck's OX4 mini-festival returns, once again set to celebrate Oxford's more creative quarter (or at least the bit where most of the clubs and venues are). Running through the day at established venues like the O2 Academy, the Bullingdon and Baby Simple, but also less obvious places such as the Old Bookbinders, Trees Lounge and G&D's Yard, OX4 presents a varied selection of live music, plus films (including a private screening of Oxford music doc **Anyone Can Play Guitar**), art and discussion panels. Chief amongst these is OX4 Tuneiversity, where various music industry types will talk about their work. As for the star attractions, New York State troubadour **Willy Mason** top the bill, the wandering folkster regularly drawing comparisons to the young Bob Dylan for his laid-back demeanour and earthy social commentary, drawing inspiration from Delta blues and Hank Williams along the way. Manchester's **Everything Everything** (pictured) come on like a post-punk electro-pop Beach Boys at times, while Missouri's woozy, summer pop outfit **Someone Still Loves You, Boris Yeltsin** are an act very much on the way up. Highlight of the day, though might be painfully cool Los Angeles newcomers **Abe Vigoda**, signed to Bella Union and recalling the oddball arty pop that emerged in the early-80s. The local scene is well represented by the likes of **Winchell Riots**, **Mr Shadow**, **Dead Jerichos**, **Hreda** and **The Half Rabbits** amongst others, while there's also a late-night event at the Regal featuring **Scratch Perverts** and **Toddla-T**. There's loads more on top of this and the whole thing comes with Truck's DIY stamp of quality.



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legantly-proportioned indie from Music For Pleasure, featuring assorted former-Unbelievable Truth, Harry Angel and Interseed chaps, plus support from electro-pop duo SHOTP (*see Introducing feature*) and psychedelic electro weirdness from TGC.

**TELLING THE BEES + MARIANA MAGNAVITA + SIMON TUKE:** **Restore, Manzil Way** – Benefit gig for Restore with psychedelic trad folkies Telling The Bees; wistful acoustic pop with a Brazilian twist from Mariana Magnavita in support.

**PHAT SESSIONS:** **The Cellar** – Open jam session with in-house band Four Phat Fingers, playing hip hop, latin, ska, reggae and funk.

**ACOUSTIC LOUNGE:** **Fat Lil's, Witney**

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

**SPARROW & THE WORKSHOP: O2**

**Academy** – Psychiatric ward folk from the Scottish-Welsh-Irish trio last seen round these parts supporting Broken Records, now out on a headline tour to promote debut album 'Crystals Fall', conjuring a mildly unhinged blend of early Fairport Convention and PJ Harvey.

**BLACK HATS + BAEDEKER + DEER**

**CHICAGO:** **The Cellar** – Antagonistic mod-rock and new-wave-inspired indie from last month's Nightshift cover stars, taking inspiration from The Who, The Jam, Young Knives and U2 along the way.

**SCHOLARS + PLAYER 2: The Jericho Tavern** – Elegantly epic and dark-minded indie in the vein of Interpol and Editors from Scholars at tonight's Daisy Rogers gig night.

**MARK RAMSDEN: The Wheatsheaf** – Spin jazz club with guest performer Mark Ramsden, a freewheeling saxophonist in the style of Art Pepper.

**CATWEAZLE CLUB: East Oxford Community Centre**

**ELECTRIC BLUES JAM: Bricklayers Arms, Marston**

**ROCK NIGHT: Fat Lil's, Witney**

**OPEN MIC SESSION: The Half Moon**

**PETE FRYER BAND: Prince of Wales, Iffley**

**IZZISTONE + KALEY MAXWELL + CRYSIS**

**+ 13 GAUGE: The Hobgoblin, Bicester** – Battle of the bands semi-final.

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

**I BLAME COCO: O2 Academy** – Actress, model and daughter of Sting, Coco Sumner releases her debut album, 'The Constant' under her musical alias, I Blame Coco. Really, we blame Sting.

**THE LONG INSIDERS + THE INVENTIONS OF JERRY DARGE: The Wheatsheaf** – Raw, rootsy rock'n'roll, rockabilly and surf-rock of the old school from the local faves.

**BLACK POWDER: The Bullingdon** – Thrash-punk mayhem.

**ROXY MAGIC: Fat Lil's, Witney** – Tribute to Roxy Music and Bryan Ferry.

**ZUBY + MR SHAADOW + SCARZ: The Sweatbox, Wantage** – All ages show from the touring hip hop package.

**FUNKY FRIDAY: The Bullingdon**

**FLOATING POINTS: The Cellar** – We Are Elements kick off a new residency at the Cellar with jazz, soul and funk sounds from producer Floating Points, plus DJs spinning a mix of house, dubstep and garage.

**ALPHABET BACKWARDS + SECRET**

**RIVALS: The Port Mahon** – Bubbly electro-pop from local faves Alphabet Backwards, plus indie fuzz from Secret Rivals.

**PETE FRYER BAND: The Bay Tree, Grove**  
**LUNA MARIA + THE ROCK OF TRAVOLTA + MINE OUR ARC + MAN GET OUT: The Wheatsheaf** – Symphonic electro-rocking from the mighty TROT.

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

**ORANGE GOBLIN + IVY'S ITCH + DESERT STORM: The Regal** – First ever Oxford show for the cult stoner-rock heroes – *see main preview*

**THE EPSTEIN + TREETOP FLYERS + BAND OF HOPE: The Jericho Tavern** – EP launch gig for local alt.country faves The Epstein, ahead of the release of their second album next year. The band have been recording with 'In Rainbows' engineer Hugo Nicolson in LA. Their closing set at Truck this summer showed just how special a band they are now, mixing a widescreen vision of roots-pop with a delicate sense of melancholy, equal parts Calexico, Decemberists and Broken Family Band. Support comes from London's soul-pop quintet Treetop Flyers, inspired by Bob Dylan, Crosby, Stills, Nash & Young and Fleet Foxes. Big-hearted gospel-pop newcomers Band Of Hope open the show.

**PROFESSOR GREEN: O2 Academy** – East London rapper Stephen Manderson brings his slightly cheesy popsampl-heavy hip hop to town, riding high on the success of INXS-sampling single 'I Need You Tonight' and Beats International reworking 'Just Be Good To Green', following on from working with Lily Allen and supporting The Game on his London dates.

**INVENTIONS OF JERRY DARGE: The Wheatsheaf** – Introspective blues-rock.

**TRIO VD: Modern Art Oxford** – Mayhem virtuosity where thrash-core meets jazz in TrioVD's world at tonight's OCM session.

**W.A.M: Fat Lil's, Witney** – Ska and punk covers band.

**FRESH OUT THE BOX: The Cellar** – Breaks, beats, wonky disco and more from the resident DJs.

**SPRING OFFENSIVE + OUR LOST**

**INFANTRY + OLYMPIANS + GUNNING FOR TAMAR: The Port Mahon** – Inventive folk-tinged math-pop and post-rock from local rising stars Spring Offensive, plus Aldershot's alt.rockers Our Lost Infantry and riff-heavy post-rockers Gunning For Tamar.

**PROPAGANDA / TRASHY / ROOM 101: O2 Academy**

**SELECTA: The Bullingdon** – Drum&bass club night.

**KING B: The Marsh Harrier, Temple Cowley** – Electric blues-rock.

**PETE FRYER BAND: The Dolphin, Wallingford**

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

**CAT EMPIRE: O2 Academy** – Australia's ever-expanding Latin, funk, ska and jazz collective return to Blighty for another, doubtless sold-out, tour, the five-strong core of the band regularly augmented by a host of guest musicians and dancers.

**THE WILLY NILE BAND: The Bullingdon** – Rare local show for the cult New York singer-songwriter who made his name on the American folk-rock scene and touring with The Who before being forced out of playing by legal problems. Since his return in the late-80s he's played with Bruce Springsteen as well as collaborating with the likes of Richard Thompson, Ringo Starr and Elvis Costello.



*Tuesday 12<sup>th</sup>*

## THE JIM JONES REVUE: O2 Academy

Brothers and sisters, are you ready to TESTIFY? Fuck yeah. Face it, rock'n'roll never really needed to progress after the mid-1950s, all it needed to do was get louder, faster and drink more and that's pretty much the maxim that The Jim Jones Revue live by. Formed by former-Thee Hypnotics singer Jim Jones, appropriately enough at London's Not The Same Old Blues Shit club night, the band recorded their debut album in under 48 hours at their rehearsal room in Camden, channelling the spirits of Jerry Lee Lewis and Little Richard through the dirty garage punk noise of The MC5 and Stooges, all incendiary guitar noise, rabid piano and rock preacher vocals. The result is one of the best live bands on the planet at the moment, and one that might just be getting its just rewards if the critical reception afforded new album 'Burning Your House Down' is anything to go by. Produced by Bad Seeds and Grinderman drummer Jim Scavunos, it's already attracted the likes of Liam Gallagher and Nick Cave along to their shows. While the contemporary blues scene tends to be made up of tired old hacks trying to emulate the soullessly sedate sounds of Stevie Ray Vaughan, The Jim Jones Review sound fired-up and ready to fight. Salvation is, indeed, at hand.

**SUNDAY ROAST: The Cellar** – Vintage samples synth squelches, drum loops and dancefloor swing from The Correspondents, plus burlesque waltzes and folk from Boxcar Aldous Huxley at the weekly chill-out club night.  
**NIKKI LOY: The Fishes, Hinksey (5.30pm)**

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

**CHARLATANS: O2 Academy** – 20 years and eleven albums in and The Charlatans keep on going, their latest album, 'Who We Touch' produced by Flood and taking the band down a more soulful rock path, although they've also collaborated with Crass's Penny Rimbaud and Gee Vaucher, so perhaps revolution is in the air  
**CANTERBURY + NOT ADVISED: O2 Academy** – Return of Basingstoke's indie-punks.





*Saturday 16<sup>th</sup>*

## ORANGE GOBLIN / WINNEBAGO DEAL / IVY'S ITCH / DESERT STORM / BEARD OF ZEUSS: The Regal

A hell of a night of metal tonight. With the emphasis on hell. Orange Goblin have been cult heroes of the UK metal scene for 15 years now, continually ploughing a very singular path around the globe in that time while every couple of years finding time to unleash a new album of characteristically thunderous doom-laden metal. Inspired by Sabbath, Led Zep and even Motorhead to an extent, they've taken forays into psychedelia, punk and thrash while always remaining at their core a sludgy doom-blues act, one that fits in bullishly alongside Monster Magnet, Kyuss and Clutch. After their critically-acclaimed 2007 outing, 'Healing Through Fire', Ver Goblin have signed to Candlelight Records and a new album is due to soon to coincide with this, their first ever Oxford show. Joining them on an unmissable Buried In Smoke Promotions night are riotous garage-metal duo Winnebago Deal, hopefully due to release their new album soon, plus gothic math-core terrors Ivy's Itch, psychedelic stoner-metal warriors Desert Storm and current new darlings of the local stoner/sludge scene Beard Of Zeuss. A simply superb night, and one very definitely not for the faint-hearted.

**THE OLI BROWN BAND: The Bullingdon** – Norfolk's rising blues singer and guitarist, signed to Ruf Records and paying due respect at the altars of Eric Clapton and Stevie Ray Vaughan.  
**BIRTH CTRL Z: The Cellar**  
**BEETROOT JAM: The Port Mahon** – Live bands plus open jam session.

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

**MAGIC KIDS: The Jericho Tavern** – Unabashed homage to classic pre-'Pet Sounds' Beach Boys from the rising Memphis starlets, out on a headline tour after supporting Ariel Pink.  
**JAZZ CLUB: The Bullingdon** – With the Howard Peacock Quintet.  
**OPEN MIC NIGHT: The Port Mahon**

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

**CHASE & STATUS + EXAMPLE: O2 Academy** – Drum&bass, dubstep, hip hop and breakbeats from Chase & Status.

**FREE RANGE: The Cellar** – Drum&bass and dubstep.

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

**AS GODS + APPARITIONS OF THE END + MOTHER CORONA + 13 GAUGE: The Bullingdon** – Skeletor Promotions' monthly metal feast tonight features Hampshire's anthemic prog-metallers As Gods alongside Daventry's full-pelt thrash merchants Apparitions, plus local metallers Mother Corona and grindcore crew 13 Gauge.  
**TRAVIS McCOY: O2 Academy** – Solo show for the Gym Class heroes frontman and on-off boyfriend of Katy Perry, out on tour to promote his new album, 'Lazarus'.  
**OUT LIKE A LION: Fat Lil's, Witney** – Up'n'coming indie rockers, recent tour support to Bombay Bicycle Club.  
**BITS & PIECES with BROTHERS WELSH: The Cellar** – Indie disco with live bands.  
**WE BEAUTIFUL MONSTERS: Modern Art Oxford** – Berlin scratch night with Simon Wright and Neil Luck.  
**CATWEAZLE CLUB: East Oxford Community Centre**  
**ELECTRIC BLUES JAM: Bricklayers Arms, Marston**  
**OPEN MIC SESSION: The Half Moon**  
**NIKKI LOY: Joe's Bar, Summertown**  
**RELOAD THE RADIO + THE LIGHT DIVIDED: The Hobgoblin, Bicester**

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

**MAGAZINE GAP + GLASGOW KISS: O2 Academy** – Billing themselves as a boldly adventurous and electric fusion of folk, jazz, blues and rock, Magazine Gap actually sound like a James Blunt tribute band. Mmmm... smell that sense of adventure.  
**BEELZEBOZO + RISEN IN BLACK + AGE OF MISRULE + MODERN CLICHÉS: The Wheatsheaf** – Triple bill of local metal at tonight's Moshka club night, with big-riffed traditionalists Beelzebozo coming in somewhere between Saxon and Blue Cheer, while Risen In Black bring their monstrous thrash and metalcore along in support. Bluesy glam-metallers Age Of Misrule open the show.  
**VIXENS + GUNNING FOR TAMAR + MUNDANE SANDS: The Bullingdon** – Benefit gig for Friends Of The Earth with gothic indie heavyweights Vixens giving it some black-clad welly. Support from riff-heavy post-rockers Gunning For Tamar and sweetly pastoral folk-rockers Mundane Sands.  
**TOY MUSIC: The North Wall** – Oddball minimalism courtesy of the reliably esoteric Oxford Contemporary Music, tonight bringing together French composer Pierre Bastier, who has previously worked with Robert Wyatt, and utilises everything from pocket trumpets to Meccano in his composition, and Polish five-piece toy orchestra Male Instrumenty.  
**METALICA UK: Fat Lil's, Witney** – Metallica Tribute band.  
**LES CLOCHARDS: The Chester Arms** – Where Roy Orbison gets a Parisian café folk make-over.  
**FUNKY FRIDAY: The Bullingdon**  
**FOUNDATION REGGAE: East Oxford Community Centre**  
**DISCO-VERY: James Street Tavern**  
**PROGRESSIVELY LESS ELEPHANT: Baby Love** – Indie, electronica and Motown club night.  
**NEEDLE IN A HAYSTACK: The Port Mahon**

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

**THE BIRTHDAY MASSACRE: O2 Academy** – Toronto's goth-horror synth-rockers return, their mix of Nine Inch Nails, Marilyn Manson and Depeche Mode electro-noise topped off by singer Chibi's alternately sweet and guttural vocals.  
**DARWIN DEEZ + LITTLE COMETS: The Jericho Tavern** – The magnificently moustachioed, freaky dancing former-Creaky Boards people follow their Truck Festival show with tonight's headline tour date, mixing up Strokes-like grunge pop with a hefty dose of They Might Be Giants-style quirkiness.  
**HARRY ANGEL: The Wheatsheaf** – Fuzzed-up pop-friendly goth-core.  
**THE FURY: Fat Lil's, Witney** – Indie covers, from Kasabian to Killers.  
**PROPAGANDA / TRASHY / ROOM 101: O2 Academy**

*Sunday 24<sup>th</sup>*

## MARINA & THE DIAMONDS: The Regal

Proof positive, if it's needed, that something properly quirky can still sneak into the chart mainstream if it's dressed up right; in this case, a cartoon cheerleader. After a couple of self-released, sold-through-Myspace EPs, Welsh-Greek singer Marina Diamandis found herself at the start of 2010 voted second in the influential BBC Sound Of poll, only beaten by Ellie Goulding, while her debut album, 'The Family Jewels' went Top 5 in February. On the face of it she could be pigeonholed alongside La Roux for her take on 80s electro-pop, or Florence & The Machine for her melodramatic, verging on operatic, vocal delivery, but Marina is more likely a natural heir to Kate Bush's pop throne: inspired equally by the unlikely pairing of Britney Spears and Daniel Johnston, her often simple, sometimes decidedly odd, synth-pop songs hark back to barely-remembered weirdoes like Lene Lovich and Flying Lizards. She mixes free-ranging new wave and upbeat disco onto her 80s-inspired sound and the result is virtually nothing like the contemporaries to which she is frequently compared purely due to her gender. Marina's tour earlier this year was a complete sell-out, and tonight's show, in the suitably classy surroundings of the Regal will doubtless go the same way. A real gem of a pop star.



**DUB POLITICS: The Bullingdon** – Dubstep club night.

**THE MIGHTY REDOX: The Bricklayers**

**ZOIKS: The Port Mahon** – Irish folk night.

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

**MARINA & THE DIAMONDS: The Regal** – Eccentric pop glamour from the hotly-tipped singer – *see main preview*

**PET MOON + BRAINDEAD COLLECTIVE + BLESSED FORCE DJs: The Bullingdon** – Former-Youthmovies frontman Andrew Mears unveils his new experimental electronica project at tonight's Pindrop Performance show, ahead of supporting Foals on tour. Experimental psychedelic improv collective Braindead Collective support.

**BRICKWORK LIZARDS + SIMON DAVIES + FRED BONES: The Port Mahon** – Eclectic mix of north African folk, 40s jazz, hip hop and blues from Brickwork Lizards.

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

**THE ERJA LYYTINEN BAND: The Bullingdon** – A first showing at the famous Monday Blues from young Finnish guitarist Erja who has earned an enviable reputation as a rising blues star in her homeland and has previously worked with UK blues faves Ian Parker and Aynsley Lister.  
**BIRTH CTRL Z: The Cellar**

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

**ATTACK ATTACK: O2 Academy** – Anthemic power-pop and post-hardcore from the Caerphilly rockers, plugging new album, 'The Latest Fashion', having previously toured with fellow Welsh acts Funeral For A Friend and Lostprophets.

**JAZZ CLUB: The Bullingdon** – With guests The Hugh Turner Band.

**OPEN MIC NIGHT: The Port Mahon**

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

**PHAT SESSIONS: The Cellar** – Live jam session

**ACOUSTIC LOUNGE: Fat Lil's, Witney**  
**DESMOND CHANCER & THE LONG**  
**MEMORIES: Baby Simple** – Gutter jazz from the coffin-voiced crooner.

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

**SKY PARADE + KOOLAIID ELECTRIC COMPANY: O2 Academy** – Psych-rock noise in the vein of Spiritualized and Primal Scream from San Francisco's Sky Parade, the new band formed by Brian Jonestown massacre bassist Tommy Dietrick.

**COGWHEEL DOGS: O3 Gallery, Castle Complex (6pm)** – Rebecca Mosley's off-kilter 'blue-grunge' outfit return to live action, Her bewitching voice – switching from sweet-natured croon to banshee scream at will – battling Tom Parnell's harsh, distorted cello play.

**BLACK HATS: Fat Lil's, Witney** – Moddish new wave rocking from last month's Nightshift cover stars.

**TOM ALLEN: The Wheatsheaf** – Spin jazz club.

**CATWEAZLE CLUB: East Oxford Community Centre**

**ECLECTRICITY: The Cellar** – 2-step, garage, deep house and disco.

**ELECTRIC BLUES JAM: Bricklayers Arms, Marston**

**OPEN MIC SESSION: The Half Moon**

**BACK POCKET PROPHET + BEELZEBOZO + ARCANÉ LEGION: The Hobgoblin, Bicester** – Metal night.

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

**EVAROSE: O2 Academy** – Grungy pop from the local all-girl newcomers.

**HOT CLUB DE COWTOWN: The Cellar** – Western swing, bluegrass and country rocking from the festival faves, tonight launching their new album, 'What Makes Bob Holler'.

**SAMUEL ZASADA + TOLIESEL: The Wheatsheaf** – Atmospheric, melancholic acoustic pop from the excellent Samuel Zasada, with support from chirpy indie-rockers Toliesel.

**COUNTRY FOR OLD MEN + BEARD OF DESTINY: Chester Arms**

**MELTING POT: The Bullingdon** – Early show with unsigned bands tbc.

**FUNKY FRIDAY: The Bullingdon**  
**FOUNDATION REGGAE: East Oxford Community Centre**

**DISCO-VERY: James Street Tavern**

**BACK POCKET PROPHET + ARCANÉ**  
**LEGION + TANZLERS PLAN: The Wheatsheaf, Banbury** – Metal night.

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

**COLOURED'S + AGNESS PIKE + KOMRAD: The Cellar** – The Cellar celebrates Halloween a night early in the suitably demonic company of cyber-core duo Coloureds, monster metal titans Agness Pike and prog-core warriors Komrad.

**FEEDER: O2 Academy** – Long-since sold-out show for the post-grunge survivors.

**FENIX TX: O2 Academy** – Austin's reunited pop-punk outfit continue to hit the comeback trail now kicking out a more metal-influenced sound after their early Blink 182-styled noise.

**GAPPY TOOTH INDUSTRIES with CHAMBERS OF THE HEART + COUNTRYSIDE + MATT WINKWORTH: The Wheatsheaf** – Heavyweight psychedelia and krautrock improv from Chambers Of The Heart at tonight's Gappy Tooth night, plus excellent support from June's Nightshift Demo World Cup winners Countryside, mixing Casio-tone with fuzzed-up guitar to create a widescreen mix of West Coast sunshine pop and shoe-gazing noise, somewhere between Granddaddy and Mew. Matt Winkworth opens the show with his Noel Coward-inspired piano pop.

**QUEEN OF CLUBS CABARET HALLOWEEN**  
**EXTRAVAGANZA: Baby Simple** – Music, cabaret and circus fun with QOC at their Halloween bash tonight, with live sets from Chancery Blame and the Gadjo Club, Inflatable Buddha and The Goggenheim, while there'll also be skeleton belly-dancers.

**FIXERS: Modern Art Oxford** – Lysergic psychedelia inspired by Brian Wilson and Van Dyke Parks from Fixers.

**EVOLUTION: Fat Lil's, Witney** – Rock covers.

**HALLOWEEN ALL-DAYER: The Port Mahon**  
**PROPAGANDA / TRASHY / ROOM 101: O2 Academy**

**DJ SEX MACHINE & SUPER BEST FRIENDS: The Bullingdon** – Party anthems.

**NIKKI LOY: Jacobs & Field, Headington**  
**WHO DO YOU LOVE?: The Duke, St**



*Sunday 31<sup>st</sup>*

## **TINIE TEMPAH / CHIDDY BANG: O2 Academy**

Quality double bill of chart-bothering hip hop tonight at the Academy as sarf London rap sensation Tinie Tempah heads out on tour to plug his major label debut album, 'Disc-Overy', having made the rapid rise from underground grime star with 'Wifey' to proper grown-up chart number hitmaker with 'Pass Out'. Tinie's past twelve months have been a bit of a blur of increasing success, from collaborating with Snoop and supporting Rihanna, to going down a storm at Glastonbury with his cover of Lady Ga-Ga's 'Bad Romance' and touring with Mr Hudson and Chipmunk. And now he's up for four MOBO's, including Best Newcomer, so expect a celebratory party of a gig. Philadelphia's hip hop duo Chiddy Bang make for a great support, having earned their reputation with a succession of songs based around unexpected samples, from MGMT and Tom Waits to Radiohead and Suffjan Stevens, the 'Kids'-sampling 'Opposite Of Adults' becoming a bona fide anthem in the process.

**Clement's** – Alt.rock, 60s garage, punk, pop and electro DJ session.

**TREVOR WILLIAMS: The Magic Café, Magdalen Road (1pm)**

## **SUNDAY 31<sup>st</sup>**

**TINIE TEMPAH + CHIDDY BANG + BLUEY ROBINSON: O2 Academy** – The chart-topping grime-pop sensation brings the party – *see main preview*

**POLAR BEAR: O2 Academy** – Furiously, playfully esoteric new jazz from Polar Bear at tonight's OCM event, currently plugging their fourth album, 'Peepers', and keeping the spirit of British jazz innovation alive in the tradition of Henry Cow, Spontaneous Music Ensemble and Matching Mole, while referencing everyone from Radiohead to Steve Reich to Debussy along the way.

**HALLOWEEN PARTY: The Wheatsheaf** – Hurray! A local venue celebrates Halloween on the right night. Playing over the evening will be Stoner-metal titans Desert Storm, Twat Daddies, Annero, Johnny's Sexual Kitchen, 13 Gauge, The Cellar Family and Fragment.

**BLUES JAM: Fat Lil's, Witney (3pm)** – All-day open jam session.

**NIKKI LOY: The Mill, Banbury**

*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. All listings are copyright of Nightshift and may not be reproduced without permission*



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## **BLACK MOUNTAIN / WOLF PEOPLE**

### **O2 Academy**

We're drawn here by one of the excellent Jagjaguwar label's leading lights, but first up are one of their latest hopes – and given their roster currently boasts everyone from Dinosaur Jr and Bon Iver to The Besnard Lakes, Oneida and Women, we're inclined to trust their judgement on such matters.

Wolf People sound just as the name suggests they should: as if they've been raised in the woods by wolves on a diet of deep-fried

stoner boogie, classic rock and psych-folk. And let's face it – wouldn't you want to sound like that too, if you'd actually been raised in Bedford? Opening for their more illustrious labelmates might be something of a double-edged sword, but there should always be room for a band who, with the likes of 'Silbury Sands', come across like Pentangle being buggered out of their boredom by Dead Meadow.

It seems Black Mountain are also out to underline their untamed animalism, judging by the title of new album 'Wilderness Heart'. Its predecessor was christened with the curious moniker 'In The Future'; curious in that these Canadians don't immediately strike you as the types prone to forward-thinking, except maybe to entertain, in between hits on the bong, whimsical imaginings of what the world might be like when ruled

by giant ants.

Misadventures on the internet have taught me that dudeism is now an officially recognised religion, albeit the slowest-growing in the world, and here among us tonight appears to be its high priest, Jeff Lebowsky. It hardly takes a leap of imagination to picture Black Mountain ringleader Stephen McBean sniffing milk in a supermarket aisle or dropping a lit joint between his thighs and subsequently crashing his car into a tree.

But, unlike fellow Sabbath fiends Sleepy Sun, McBean and his companions aren't really spaced-out peaceniks ('Stay Free' the exception that proves the rule, perhaps), regularly preferring galloping riffs that Iron Maiden would be proud to call their own. The opening to 'Tyrants' and the entirety of newie 'Let Spirits Ride' make us feel like we're being trampled by the Four Horsemen of the Apocalypse.

They remain something of an enigma, though. You wouldn't catch Maiden all drinking wine and being tended to by a 'goblet-filler'. Amber Webber – in many ways their secret weapon, possessed of a quite extraordinary voice that is both strong and tremulous – continues to be frustratingly underused, too often a spare part left to bash her tambourine or stare out into space while the Mountain men do their thing. The fact that her mic is rarely loud enough doesn't help, and has me wanting to urge even more enthusiastically investment in 2009's 'Infinite Light' by Lightning Dust, her side-project with Joshua Wells. For his part, Wells' keyboard lines, though often effective in context, occasionally have a tendency to clothe the songs in a dubious star-spangled cape that punk principles would deem snigger-worthy.

Still, you won't find a much unlikelier Coldplay support band anywhere (yes, they really did, back in 2005) – and if that's not reason to recommend them, then I don't know what is.

**Ben Woolhead**

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## CATS IN PARIS / UTE / COLOURED

### The Cellar

The surprising thing about electro duo Coloureds – aside from the hand-crafted face masks that make them look like Ray Harryhausen Michael Myers maquettes – is how much contemporary club music seeps through their distorted, jittery IDM. Just as Funkstörung a decade ago took hip hop rhythms and twisted them into *Wire*-pleasing glitchfests, so Coloureds seem to have taken garage and funk as their base metals, to be experimented upon ruthlessly. The music is all about texture, and there isn't much in the way of theme or melody (although the odd arpeggio recalls Orbital, and a scuzzy three note organ breakdown sounds as though Philip Glass tried to create one of his scores on an Etch-a-sketch), but the rhythmic intensities, the subtle twists and the theatrical performance make this set musically captivating as well as pummellingly excoriating.

We've vacillated in our opinion of local trio Ute, and tonight we find ourselves doing so again mid-set. The first half is all keening vocal lines and twitchy semi-acoustic rock, and it's fine, but apart from the excellently regimental drumming, doesn't truly excite us: at its best it's Radiohead enveloping Robert Wyatt, but at its worst it sounds like a generic copy of any lightly groovy artrockers (and does the refrain "Psycho killer" suggest anyone,

hmmm?). But then, suddenly they win us over again, with loud and well thought out rock songs, one boasting a bass that impersonates a truck burping, and one which is a manic grunge thrash, like a skiffle Mudhoney. Most importantly, the vocals switch from annoying self-conscious wheedle, to an effective growl that drops into unexpected valleys of delicate harmonising. If this gig were a football match, you'd assume the half time talk had been galvanising.

Manchester's Cats In Paris also rise in our estimations, but this is probably because it took us two songs to calibrate ourselves. What does one make of their maximalist maelstroms, where jazz funk bass meets keyboards from a budget ELP and vocals from a literary EMF? But, once the fluent violin comes in, the power of the rhythm section becomes apparent, and the joyful refrain "This is modern British cooking" has invaded our mind, we decide their Zappa child grab bag of pop oddity is something to be cherished, and in retrospect the fact that opener "Chopchopchopchopchop" sounds like a mixture of 'O Superman', the theme from *Let's Pretend* and Flaming Lips makes perfect sense. They don't fulfil the promoter's description of their sound as "electro spazz swing". They surpass it.

**David Murphy**

## CIRCA SURVIVE / MIDDLE CLASS RUT

### O2 Academy

Despite having a seriously appalling name, one that conjures up unwelcome images of Jerry and Margo from *The Good Life* going at it like the clappers, Sacramento's Middle Class Rut are superb band. There's just the two of them – singer-guitarist Zack Lopez and singer-drummer Sean Stockham – but they make the noise of ten, a moody intro drone fiercely punctured by what seems to be U2 reincarnated as a gothic hardcore band, all reverb and screaming.

From here the pair career through a gorgeously molten storm of Jane's Addiction-style vocal yelps and John Bonham-heavy drum cascades, the tempo kept to ramming speed for the most part, once in a while dipping into something deeper and darker, like 'Dead End', where The God Machine's monolithic rock gets eviscerated by shards of Fugazi-like noise. They're intense, irresistible and cathartic without ever being heavy-handed or even particularly brutal, like a musical forest fire. Lopez announces their second album is out in November and they'll be back in the UK for more dates then. Seriously, don't miss them.

After which, Circa Survive have got their

work cut out to compete. In their favour the crowd, if not large, is devoted, greeting each number with a cheer of recognition, while remaining oddly static. On record the Philadelphia outfit can sound just a little too stereotypically brattish in that SoCal post-emo way but live they're proggy and bombastic, the set a dense fug of highly-textured rock from out of which occasional shards of melody peak. At their most epic they remind us of Mew, while the more esoteric journeys point towards The Mars Volta's earliest outings. Frontman Anthony Green looks disconcertingly like Ian Curtis if he'd eaten more Eccles cakes, worked out a bit and had a sunnier disposition and he dances like a dying fly, just to complete the effect.

In the end Circa Survive are a pleasingly cacophonous noise but it's difficult to know where it's all going at times. The slogans on their amps proclaim 'Welcometohell.net', but maybe they need to be a bit more evil to really live up to that. They could take a few tips from their support band tonight for starters.

**Ian Chesterton**

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## THE LONG INSIDERS

### The Jericho Tavern

Back in the 1950s and early 60s rock'n'roll provided uptight middle class white America with a collective migraine as it turned their kids into teenagers and introduced them to sex music. It's oddly appropriate then that the classic 50s sound is making a comeback just as moralising rightwing Christian nutjobs like Sarah Palin and her lunatic mini-me Christine O'Donnell start to make serious inroads into modern American politics. Perhaps those old battle-lines are due to be redrawn.

Tonight's gig is a showcase for Oxford's own contribution to the cause. Brothers Nick and Simon Kenny have some serious history behind them in local bands, from rockers 2Die4, through moddish Britpoppers Thurman to alt.country star-gazers The Four Storeys, but with The Long Insiders they have undergone another successful reincarnation and quite possibly ended up with their best band to date. With recent single 'Midnight Man' The Long Insiders lurched fully from

loungey surf-rock into raw, rootsy rockabilly and tonight Nick in particular evokes the spirit of a young Elvis, the band shimmying and clattering through Johnny Cash's early down'n'dirty railroad country blues. Nick is ably abetted on vocal duties by Sarah Dodd, a wonderfully strident cross between Tammy Wynette and June Carter, while Dan Goddard conjures a freight train clatter from his sparse kit.

From the hollowed-out twang of Glen Glenn's 'One Cup Of Coffee', through the easier, smoother lounge vibe of 'Temptation' to the full-on rattlin'n'rollin' 'Did I Do Right?', The Long Insiders take a sound

that's almost ancient but here sounds fresher and alive with more energy than any career-minded indie or cooler-than-thou math-rock, and when they get to 'Midnight Man' you realise this sort of thing was punk rock decades before punk ever existed.

Rock'n'roll was the Devil's music as far as the old guard of middle America was concerned. Maybe they were right, but that only reminds you of the old saying about who's got the best tunes. And on tonight's showing there's little doubt that The Long Insiders are the good guys.

**Dale Kattack**

## THE LIKE / MARIANA MAGNAVITA

### The Jericho Tavern

There is a point tonight, midway through Mariana Magnavita's paean to Cornwall, 'Smugglers Land', when the swell of the party noise coming from the bar at the back drowns out her voice, and as she sings louder so the hubbub too increases, until she could be singing into the teeth of a gale from atop of one of the Atlantic Cliffs she is describing.

It's that kind of night: Friday, pay-day, and wistfulness is not on the agenda for some people, and no amount of music lovers turning to frown is going to dial it down. Most of Mariana's songs, like 'Cancer Moon' and 'I Ask My Father', are of a reflective nature and at times there's a need for a change of pace from the whole violin, acoustic

guitar and harmonium ensemble. This finally arrives in last song 'Part Time Honey' when renowned trumpeter Rio Sidik, "The Miles Davis of Asia", plays, as he wanders through the audience to the stage, beautifully counter-pointing the lyrics with a seductive touch.

All the earlier clamour evaporates when the crowd masses forward to gawp at The Like, and then stands silent like the Terracotta Army. The four Laurel Canyon girls, now styled in the manner of an Austin Powers house band, have to tough it out. The music has more of a rock edge than the swing of Mari Wilson, but it soon becomes evident that once the standout singles 'He's Not A Boy' and 'Wishing He Was Dead'

gallop through, no amount of time spent in the Mary Quant dressing up box or Mark Ronson production is going to save them in the bald glare of a forty minute set.

The problem with all these 60s *Ready Steady Go* revival type bands is that the girls then had stunning songs penned for them, three minutes on a show and were off. Youtube is giving The Like a similar appeal, but rolling out this bubblegum pop across the toilet gigs of the UK is a big ask, and the rest of the set trundles past in the same key, like elephants trunk to tail. When the thing most people will remember of the night is the room singing 'Happy Birthday' to awesome bassist Laena Geronimo, then you know a long bout of hook-laden songwriting is desperately required. That and an audience of screaming, dancing 15 year old girls.

**Paul Carrera**



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## COMANECHI/ DIVORCE

### **The Wheatsheaf**

Comanechi looked to be lost to the world a while back when singer and drummer Akiko Mafsuura's other job, drumming for The Big Pink, took off. But now she and guitarist Simon Petrovich are back in action, a full album out and a headline tour reminding their small cult following why they thrilled us so first time round.

Given Akiko's reputation for on-stage madness it's no surprise to see her clad in nothing more than leather pants and a heavily-beaded leather bra top (A sweat-soaked Divorce t-shirt is cast off early in the set, offered up for sale for twenty quid "to any perverts out there") but she remains sat behind her kit for the duration, wild antics subsumed by a desire to get the job done properly. And it's quite a job. She's easily the most impressive singing drummer we've witnessed in some years, looking like a Jamie Hewlett fantasy sketch made flesh, her clattering style keeping Petrovich's turbulent grunge attack on track as the combined sludgefest threatens to engulf the oddly sweet pop songs at the band's heart. Her strongly accented singing voice means it's hard not to draw comparisons with Deerhoof at times but more than that Comanechi sound like Mudhoney's 'In And Out Of Grace' eating Shonen Knife for breakfast.

On any other night that would have been enough to impress us. Tonight though, Comanechi have just followed Glasgow's Divorce on stage, after which pretty much any band would sound safe and slightly lacking in spirit or venom.

Divorce are simply astonishing. For thirty minutes their raging, rolling sonic brutality utterly consumes everyone and everything in the room. Token bloke, and Will Oldham look-alike drummer Andy Brown batters seven shades of Hell out of his kit as bassist VSO takes Big Black's metal-into-flesh industrial misanthropy into lurching no-wave territory and the crop-haired guitarist stage-right gives Sue Hanel a run for her money in the unadulterated virulence stakes. Gore-soaked groove-heavy edifices of noise soften up any resistance before veering into almost jazz-like diversions and pockets of spasticated funk-core.

All this is a mere backdrop to singer Sinead Youth, face hidden by a curtain of hair, who's



Comanechi photo by Johnny Moto

contorting on the floor howling and hollering like a young Lydia Lunch possessed by the devil herself, a one-woman belligerence machine programmed to kill. If you'll forgive the crass gender stereotype, Divorce are like punk rock with the worst case of PMS in history, and it

makes for the most thrilling, frightening spectacle on a local stage since god knows when. "I don't want to take you apart!" screams Sinead over and over again at one point. Thing is, on this evidence, she could. Easily.

**Dale Kattack**

## SHATTERED DREAMS / DECADE / MIND THE WHITE LINES

### **The Jericho Tavern**

Tonight's gig is an EP launch for Shattered Dreams, but it essentially serves as a showcase for the three young enthusiastic bands that have put the show on themselves.

Mind The White Lines, are unfortunately not a more polite take on the electro of Grandmaster Flash. They start promisingly enough with a riff pinched directly from LA punks X's 'Because I Do', suggesting that they've done their homework. However, their sharp punk falters somewhat after the initial blast. If you were being kind, it'd be possible to suggest that the monotonous vocals are proving a point along the lines of Dead Kennedy's 'At My Job', but the

reality is they're just monotonous. The bass gymnastics of 'Whatever Is Never An Option' suggest that there might be something to the band if they can keep things simple, but for now they lack a little invention.

Decade are next, and some of them barely seem more than a decade old. This is their last gig due to the lure of University, which is a shame, as vocalist Naomi Gribben has a lot of talent and versatility. The band themselves knock out some fairly pleasing punk/new wave tunes complete with some unnecessary soloing, but it's Gribben's vocals that cut through to make them a bit special. Hopefully she'll resurface soon.

Shattered Dreams hit the stage with the enthusiasm of Bill and Ted's Wyld Stallyns, which has to be applauded. Musically, they're similar to Decade with an obvious punk influence and show plenty of promise, but occasionally they deviate into languid MOR territory. Vocalist Steph is striking, with a powerful voice that rises above the cacophony easily. She's at her best when pushing herself hard, so the cheesy balladry of 'Live And Learn' doesn't really suit her or the band – it's a bit too close to a Bonnie Tyler cast off for comfort. The main downside of their set is the glut of the covers they play – Buzzcocks, Ramones, Paramore, and Undertones all get the treatment, and are all passable, but they detract from the band's own material. There's plenty of promise here though, they just need to translate their obvious joy of playing music into their songs.

**Sam Shepherd**



## PULLED APART BY HORSES

### **O2 Academy**

The first time Pulled Apart By Horses played Oxford, it was in front of eight people including the soundman and the promoter, and by the end of the show they'd practically doused the entire room in their own sweat and climbed every scalable surface in the Wheatsheaf. All whilst sounding like The Nation of Ulysses updated for the 21st century – in short, the greatest live band to come to town in years.

To put this into context, since then they've been putting in jaw-dropping performances like that in several times a week, forcing themselves onto the Transgressive roster almost by sheer force of ROCK POWER.

Tonight's packed-out show is a gratefully-received and rare vindication of the noble principle that a great band putting in even better live performances should eventually get the attention due to them. They're an elementally-simple blueprint for a band; a David Yow-esque scream belting out unshakeably-catchy lines paired with crunching, surprisingly metal-sounding guitar breaks. But it's their inexhaustible vigour and ebullience that sets them apart – they're The Jesus Lizard wired up to a perpetual motion machine.

But while it's their live show that (rightfully) garners them the most acclaim, the achievement of their debut album shouldn't be overlooked. From the call-and-response scream-breakdown in 'Back To The Fuck Yeah' to the stoner rock groove of closing track 'Den Horn' via the nonsensical genius of 'I Punched A Lion In The Throat', at their best they have the rare distinction of bringing something fresh to a genre that by all right should have been (and arguably has been) drained of inspiration years ago.

And any band who can cover the theme song from *Gladiators* and make it sound like an contender for song of the year has to be worth hearing, right?

**Stuart Fowkes**

## DRUNKENSTEIN / SMALL MACHINE / ABOVE US THE WAVES

### **The Wheatsheaf**

Above Us The Waves look young. Very young. Perhaps they're not, but I'm getting older. That paradox is for me to worry about; and what's more, it's largely irrelevant. However youthful they might be, this seems like a band whose members have been listening to decent music for the majority of their lives. Through their set, the five-piece throw in elements of Youthmovies (both with and without the Soundtrack Strategies), Godspeed! You Black Emperor, Sonic Youth and Muse. They seem a band that could almost only come from Oxford, such is the angular, instrumentally-focussed blood that seems to run through this their musical veins. The music is sweeping, noisy, melodic and complex. Whilst their set isn't as confident or focussed as one might have liked, they're

certainly not shy about piling on a rich variety of aspects to their music. That could be an issue: at times, I wish they'd simplify things a bit and *not* introduce yet another time change or melodic shift. Perhaps with time they'll bring what they're doing into sharper relief – and I hope they do, as that should result in their finding a sound that's their own.

Small Machine similarly struggle to define themselves as something truly original, but approach things from a totally different angle. One can't deny that they're very talented at what they do – their set is super-tight and note-perfect – but it fails to connect. What they're doing sounds too much like echoes of music I simply don't like (Soundgarden, or perhaps Foo Fighters) to be either engaging or

enlightening. I would reinforce, though, that this is to do with my taste, rather than their performance.

Drunkenstein could never be a *serious* band with that name. This, their supposedly final live show for a while, reinforces the fact. They certainly enjoy themselves; bass player gurning and showing off like a frightening man-child; smart quips from the singer; endless in-jokes keeping the band members amused. This is pretty infectious, too – it's hard not to enjoy this kind of good-time music, especially when it takes the form of furiously noisy heavy rock with twists of Faith No More and Prong. What *is* serious is some of the musicianship on display – as with Small Machine, it's an impressively confident (and competent) performance. I really hope that Drunkenstein aren't thinking themselves a 'proper' band – they're pretty much on the button when they're being improper.

**Simon Minter**



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# THE WHEATSHEAF

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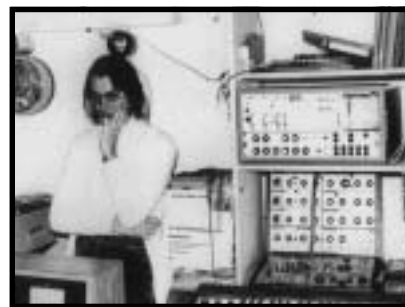
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## DR SHOTOVER: The Ghost in the Machine

Weeble weeble... Yesss... it ... is ...!... your old pal... weeble weeble... Dok-tor Shot-over... Gaze deep into my one unblinking red light... Now buy me a drink, pu-ny hu-man... weeble weeble. No, turnip face, I have not completely lost my marbles... That was EXACTLY the sort of thing which was going on last week – oh, you missed it? Well, let me tell you, it was no joke. Stand me a pint and I will tell you the whole ghastly story. It was like this... there I was, attempting to re-programme the East Indies Club jukebox – I could no longer bear the fact that it had been stuck on *Manhandled by Love: the Best Power Ballads of Heartbreak* for the past ten weeks... yes, ever since Soapy Sopwith broke up with Trixie Bellestaff, his biker mama girlfriend, on Bastille Day. Anyway, due to one of those sets of circumstances which never EVER coincide outside an issue of "Astounding Tales" from 1953, this was all taking place during a violent electrical storm... whilst I was wearing steel heel-protectors on my brogues... little suspecting that secret atomic testing was going on nearby in the "Didcot Desert" Power Station... having just drunk a Heavy Metal cocktail prepared by Bedingfield the Club Steward... oh, and I had just been to an astrologer by mistake, and been warned that a "storm was brewing" in my personal life. (Or was that the BBC long-range weather forecast on the Home Service? No matter...). Well, long story short, I underwent one of those personality transfers with said dodgy Wall-o-Matic when lightning struck the clock-tower of the East Indies Club chapel, channelling UNCANNY amounts of nuclear energy via my Blakeys and the monstrous amounts of pure alcohol in my system... result: BLAST-O! Your favourite Musical Curmudgeon has been turned, quite literally, into a HUMAN JUKEBOX! It was horrible. I'm over the worst now, thank you kindly, but every now and then someone says the wrong thing, a verbal trigger, if you will... What was that, Bedingfield...? No, you bastard, don't DON'T DOOON'T say "Turn around, Bright Eyes" like that... NOOOOOO [goes glassy-eyed, starts singing in a husky Welsh-American bawl]... "Once upon a time I was falling in lurve, but now I'm only falling apartt" ... [as big 1980s power chords ring out over plangent rock piano stylings in the club bar]. Oh bugger, it's a Total Sodding Eclipse of the Heart. Help, HELPPPP...!

Next month: 80s CELEBRITY MUD-WRESTLE – Bonnie Tyler vs Pat Benatar!



Dr S and Professor A. Boffin ponder the Man/Machine Interface (Dr S is on the right)

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# INTRODUCING....

*Nightshift's monthly guide to the best local bands bubbling under*

## Space Heroes Of The People

### Who are they?

Electro-pop duo Space Heroes Of The People are Tim Day (laptops, sampling, percussion, Wii, weird noises, keyboards, Dalek voice changer, toy robots) and Joe Edge (double bass, percussion). The pair originally played together in eebleee in the early-noughties with Dave Griffiths who went on to front Witches. Tim left eebleee to record solo under the name Science Never Sleeps while Jo subsequently joined The Evenings and later Witches before the pair reconvened in 2006. For a while they were a three-piece featuring drummer Lizz who left last year to do her PhD. Tim and Jo continued as a duo, played a string of gigs locally as well as in London, Reading and Cambridge and released their debut EP, 'Dancing About Architecture' in May to universal acclaim.

### What do they sound like?

The newly pared-down Space Heroes are classic electro-pop with a hefty dash of acid house mania. Inspired by the coolest synth sounds of the 70s and 80s innovators, they're all synthetic pulses and swirls and Vocoderised vocals, part 'Trans-Europe Express', part 'Pleasure Principle', part whacked-out-of-their-heads all-night acid trance robot party.

### What inspires them?

"Modernist architecture. History of science and medicine. 80s synth-pop. 90s rave. Science fiction. Green tea. Slow-roast pork belly. Anger. Socialism."

### Career highlight so far:

"Our almost-headline slot at the Punt in 2007; getting free raygun t-shirts from a t-shirt company; Warren Ellis saying how much he loves us.

### And the lowlight:

"Lizz's departure - we weren't sure if we could carry on, but it worked out okay in the end. Also playing with a blues guitarist on a freezing night at the Exeter Hall: we headlined over him but he played for about three hours. We didn't go onstage until about midnight, and most people who'd come to see us had gone home."



### Their favourite other Oxfordshire act is:

"Coloureds: great music, wonderful concept, and damn lovely boys."

### If they could only keep one album in the world, it would be:

"'Dazzle Ships' by OMD. It has everything - huge pop songs, Czech radio samples, and a vocoded lyric about robots. Poppier than Sugababes and more avant garde than 'Kid A'. It almost destroyed their career."

### When is their next gig and what can newcomers expect?

"13<sup>th</sup> October, at the Wheatsheaf, supporting Music for Pleasure. Expect vocoders, 80s synth sounds, bowed double bass, 90s rave, last minute technical hitches and a man waving a Wii remote about."

### Their favourite and least favourite things about Oxford music are:

"Favourite: There seem to be new bands bubbling up all the time, like Dead Jerichos, Spring Offensive and Fixers. It's been that way as long as we've been involved in the Oxford scene. Least favourite: the parochial nature of the whole thing: some bands never play outside town and consider it an achievement to have played Witney - there's a bigger world out there."

### You might love them if you love:

Kraftwerk, Jean Michel Jarre, Ladytron, Baby Ford, Giorgio Moroder.

### Hear them here:

[www.myspace.com/spaceheroesofthepeople](http://www.myspace.com/spaceheroesofthepeople) / [spaceheroes.net](http://spaceheroes.net)

## Whatever happened to... those heroes

# Underbelly

### WHO?

Formed from the ashes of cult local punk-metallers Madamadam, Underbelly were Oxford's early-90s heavyweight champions alongside the mighty Sevenchurch (another with its roots in Madamadam). In 1992 former-Madamadam bandmates Chris Brown (guitar), Mike Brown (drums) and Jam (bass) recruited erstwhile Critical Mass singer James Green and played a solitary gig at the Barrel Organ in Birmingham. Apparently the name Underbelly was already posted on the door, and it stuck. In 93 Jam departed to be replaced on bass by Pete Marler, while Jason Coppock joined on second guitar. Arriving on the scene just in time to coincide with the first rumblings of grunge, Underbelly's ferocious mix of hardcore metal and melodic grunge struck a chord with local rock fans and over the next couple of years they earned themselves a cult following on the back of reviews in *Kerrang!* and *Melody Maker*, some MTV play and support slots with the likes of Kyuss in London.

### WHAT?

Grunge! Metal! Grunge-metal! (or in their own words, 'Munge'). The occasional rock ballad aside, Underbelly were pretty damn heavy, all spiked titanium riffs, thunderous bass and drums and James' growling vocals which, at their storming best marked them out somewhere between Machine Head, Tad and Nirvana, while their more - *ahem* - tender moments provided ballads low on over-egged histrionics.

### WHEN?

The band existed from 1992 through to

their split at the end of 1995. In that time they released a single, 'Off', on their Lunadisc management company's own label and an album, 'Everyone Loves You When You're Dead' on ZTT offshoot 7 Records. Along the way they were reviewed by Therapy's Andy Cairns in *Kerrang!*, interviewed in *Melody Maker*, recorded at Jacobs Studios, where Def Leppard recorded 'Hysteria' - only to spend the entire time so wasted they only just got the album done - had 'Off' played on MTV, played numerous sold-out shows at The Venue (the Zodiac as was) and playing a gig in a girls' bedroom in Wycombe as part of a prize she won on the Noisy Mothers metal show. Disappointment with the album precipitated the band's split.

### WHY?

Underbelly's success beyond Oxford was limited and brief but in Oxford they were big favourites on the local scene, playing alongside Sevenchurch, Death By Crimppers and more. The band themselves declare their only real legacy is the lesson that's it's probably best to be relatively conscious when recording an album, particularly when the studio is costing a bloody fortune.

### WHERE?

Post-split Jason and Pete formed prog-inclined rockers Suriki, while James was briefly frontman for thrash-metallers Mindsurfer. Pete later formed Suitable Case For Treatment. More recently James has been fronting prog-core types Komrad, while Pete, Chris and Mike re-emerged last month as Agness Pike, reunited with former-Madamadam cohort Martin Spear. Both bands play The Cellar on October 30<sup>th</sup>. Jason, meanwhile, has retired from music, lives in Abingdon and is rated as one of the county's pre-eminent bird-watchers.

### HOW?

No Underbelly recordings are available to hear so far as we know, although apparently Pete will burn you off a copy of 'Off' if you ask him nicely. The band are apparently very happy that the album is unavailable.



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# DEMOS

## DEMO OF THE MONTH

### THE CELLAR FAMILY

Eight songs here from The Cellar Family, based in Cowley but all now studying away at Uni. As such we get their less inspired side as well as exposure to what they can do best. And what they can do best is crank it out like a band on the verge of uncontrollable hysteria: frantic fight-pop with sporadic lurches into surf-rock and spindly hardcore, songs like 'Father Michael' angular and militant, like a heavy-handed Young Knives getting uppity with Future Of The Left and ending up with a fantastically intense plateau of chants and strident marching guitar noise. The band seem to have an unhealthy obsession with serial killers and nutjobs, with titles like 'Fritz!' (a flailing instrumental cyclone that eventually coheres around a chest-bursting barrage of shouting) and 'Fred's At It Again' (a Fred West-inspired whirlpool of wordy noise-pop mania). Sometimes they just play it loud and fast and simple, like on 'Mould', all thrashed chords and yobbish punk vocals in the vein of Angelic Upstarts and Sham 69. On the flipside, 'Pit Of Fire Blues' goes precisely nowhere, lacking all the mania and intelligence of the best songs here, a standard goth-inflected indie shimmer, while 'Blood and Beer' does the yob-punk thing again but less effectively. We'll not let that spoil our fun though as we skip right back to 'Father Michael' once more and toast The Cellar Family's Demo Of The Month victory with a bucket-load of Pro-Plus and Red Bull while smashing our fists repeatedly through a plate glass window.

### ANNERO

"This is not a threat / It's a Goddamn promise!" bellows/belches/vomits Annero frontman Craig Chatfield on 'Downfall', before going on to add "Say it to my face muthafucker / You'll be laid to waste and you know it". We always like a band who lay it on the line. But hang on, soon after Craig is screaming about "No more killing, no more pain," like he's suddenly gone and turned into some pansy-assed pacifist pinko commie. What's that all about? Either you're a crazed Ba'al-worshipping hellhound metal psycho-machine or you're a goddamn fucking hippy. We know it to be the former since Annero are an bloody heavy metal band. A big ol' nasty grunt'n'grind, scream'n'squeal metal band, death verging on thrash, all churning guitars and double kick-drum overload with the odd moment that sounds like The Crazy World Of Arthur Brown. And it's fun enough, especially compared to so much that follows

in this month's putrefying pile of demos, but there's an awkwardness to the band when they step outside of that death-metal comfort zone and try getting a bit melodic or anthemic, as on 'I Am Not A Weapon' (yes you bloody are; you are Satan's death-bringing puppet and you know it). Equally much of what they're coming out with is little more than a collection of genre standards. But it's all done with enough energy and vigour to pass muster and makes a pretty decent soundtrack to scrubbing blood out of carpets of a cold autumn afternoon.

### WHITE BONE RATTLE

A quartet formed by two sets of brothers "inspired by the classic rock sounds of the 60s and 70s", we're worried that White Bone Rattle might just be another bunch of *Mojo*-obsessive purists trying to recreate the English blues sound of Cream. Or worse, they might sound like Ocean Colour Scene. Thankfully they're considerably better than we expect, mixing up various bits of Led Zep, Black Sabbath and Deep Purple, while 'Beloved' here rips off Hendrix's 'Purple Haze' wholesale. With their multi-part harmonies and bluesy take on psychedelia they've got plenty of attention to period detail but still sound fresh enough to be relevant forty years on from the main event, particularly on 'Glass Eye' with its big guitar hooks and lashings of wah-wah pedal. The singer's heroic, slightly rasping voice does, though remind us a lot of The Cult's Ian Astbury.

### ROB STRINGER

Brevity is the soul of wit. It's also pretty fucking important in the world of songwriting as Rob here would do well to learn. In his other life Rob Stringer is singer with local indie rockers Forest Fiction but here gives outlet to his more angst-ridden solo musical self, armed variously with acoustic guitar, piano and Pro-Tools string arrangements. He makes the best of the latter on opener 'The Ballad Of The Big Bad Wolf', a big-hearted, heroically-proportioned heap of orchestral pop that's all minor chords and melancholy, pitched somewhere between The Divine Comedy and Barry Manilow but at a whopping six and half minutes has long overstayed its welcome before the over-egged finale arrives. A stripped-down 'No More Secrets' features a real violin alongside plucked acoustic guitar, securely downbeat with some of Eliot Smith's folky drama, while 'Amsterdam' has a spaghetti western soundtrack feel to it and while it isn't a cover of the Jacques Brel classic it might be a distant cousin with its mournful, morning-after feel of regret. If he'd stopped there we'd have been praising his ability to keep the solo singer-songwriter thing fresher than most but Rob carries on for another three

numbers, becoming increasingly over-demonstrative in his vocals as he goes until he's just wailing like a pained spaniel and we're about to give up when he revisits 'Ballad of the Big bad Wolf', this time with just piano for company. And again he demonstrates some real emotional punch until, yet a-fucking-gain he goes and on and bloody on beyond the point of decency and howls with all the dignity and poetry of an open-heart surgery patient awakening mid-operation. Three minutes Rob, that's all you get in future or we're coming round to really give you something to wail about.

## PEDRO de VASCONCELOS & G-BLOCK

Even at its most doleful and reflective (think 'Colours' by Ice-T) the best rap still simmers with a rage that it would take a nation to hold back. This nine-track collaboration between Portuguese acoustic guitarist Pedro and Blackbird Leys rap collective G-Block ultimately sounds like a bunch of sulky teens ruminating on, like, how unfair, y'know, everything... the world'n'stuff, is. Which is a damn shame since the chief principle at work is pretty interesting – do away with studio fripperies, samples and the like and let a bunch of rhymers loose over Pedro's basic, simple classical guitar noodling. It could be the rap equivalent of Woody Guthrie or Michelle Shocked. Instead that one neat idea is stretched way beyond tolerable limits, repeated with variable results for 35 minutes with a series of monologues that generally fail to hammer home the messages they strive to convey; Black Knight's tale of Mugabe's rule in Zimbabwe on '28 Years Of Tyranny' comes close but suffers from a failure to launch. Danger One, perhaps the strongest rapper in the collective, comes into his own best on 'Lost', coming on a bit like a slightly hysterical Dalek, but elsewhere too many voices striving for control of the mic make for a bit of a mess with no-one really finding their voice. That r'n'b siren Jada Pearl is also involved makes it even more of a disappointment; her considerable vocal talents are sparsely used and utterly wasted here. Ultimately it's a bit of a trawl when it could be an innovative lo-fi hip hop fusion. Maybe scrapping the superfluous stuff and all the mumbling and condensing the best ideas here into a couple of tracks would have produced something worthy of the idea.

## EMPIRE SAFARI

After witnessing Empire Safari's recent demo launch gig, which revealed nothing more than an inconsequential mush of utter fucking nothing on a stick, it's a relief to discover the actual demo in question is rather more coherent and spirited, if still lacking in any real personality to call its own. 'Output' is a tenderfooted pirouette between mathsy

emo and punky alt.pop but it's difficult to tell if the band are trying to sustain a level of tension or are too timid to take it to another level as they spend three minutes fluffing about before belatedly cranking it up a bit, trying to get funky in that uptight post-punk way but never really cutting loose. 'Old Days' is better as an actual song, a slightly morose indie shimmer that's simply too piecemeal to grab your attention, but they come a little closer with 'I Think We Drove Too Far', a cheerily staccato stab at pop-punk that sounds a bit like Alphabet Backwards trying to cover Dive Dive's 'Sorry Suitor'. The problem for Empire Safari – and Oxford itself it has to be said – is that there are dozens of local bands trying to do something very similar, gazing longingly at Youthmovies and Foals and thinking all it takes is some unusual time signatures and a load of trebly fretplay and you've got a modern indie classic on your hands. You haven't. What you have got is something that's dangerously close to an under-produced Level 42. So go back to your drawing boards and have a good long think about what you're doing with your lives.

## THE DEMO DUMPER

### RED VALVE

To find yourself in the Demo Dumper once might be considered unlucky. To make it here twice suggests a willingness to be humiliated bordering on masochism. That or a thundering great lack of talent of the sort that makes The Saturdays sound like The Shangri-La's. It's two years since Red Valve got dumped for their resolutely rubbish brand of mournful soft-rock. By some law of physics they must have improved even slightly in the intervening period but here they are with what may well be the exact same fucking CD. We've no way of checking since we used the last one in a sponsored fill-your-local-landfill-site. From the plodding intro to the opening number, through several weeks of wailing and whining and woeful attempts at dynamic structure, which manifest themselves as fading the guitar in and out a bit at random points, to its sorry conclusion at some point long after we left the room to go and find a massive overdose of painkillers in the kitchen cupboard, we struggle (manfully it must be said) to work out what in hell's name any of it is supposed to be. It's not rock music because it doesn't rock. No, it simply crawls, nay, slithers, to a pathetically inconsequential death, having never lived, never looked up at the stars in wonder, or even down in the gutter in horror or disgust. It's a cipher of a rock band, a nondescript fug of mumbling and shrugging and half-arsed histrionics. It's a lifetime of eating nothing but tinned vegetable soup. See you back here for more of the same in 2012, chaps.

Send demos for review to: Nightshift, PO Box 312, Kidlington, Oxford, OX5 1ZU. Or email MySpace link to [nightshift@oxfordmusic.net](mailto:nightshift@oxfordmusic.net), clearly marked Demo for review.

**IMPORTANT:** no review without a contact address and phone number. No more than four tracks on a demo. If you can't handle criticism, please don't send us your demo.



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## Mike Peters (The Alarm)

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Dub Politics vs. Wordplay presents

## Excision

## Akil The MC

(Jurassic 5, performing  
Jurassic 5 tracks)

## Reso, Louis Logic

Sat 2nd Oct • £10 adv  
6.30pm

## Oceansize

+ This Town Needs Guns

+ Mojo Fury

Sun 3rd Oct • £15.50 adv

## Adrian Edmonson & The Bad Shepherds

Mon 4th Oct • £7.50 adv

## We Are The Ocean

Tues 5th Oct • £14 adv

## Kate Nash

Weds 6th Oct • £8 adv

## Villagers + Cate le Bon

Fri 8th Oct • £14 adv  
6.30pm

## The Magic Numbers

+ Danny and the  
Champions of the World

Sat 9th Oct • £15 adv (18+) /

£12 adv (u18s) 4pm - 10pm

## OX4

ft. Everything Everything,  
Abe Vigoda, Someone Still Loves  
You Boris Yeltsin + many more tbc

Sun 10th Oct • £9.50 adv

## NME Radar Tour

ft. Joy Formidable & Chapel Club

Mon 11th Oct • £9.50 adv

6pm - 11pm

## Twenty Twenty

+ Futureboy (James Bourne)

Busted / Son of Dork

+ Octane OK + City Stereo

Tues 12th Oct • £10 adv

## The Jim Jones Revue

Thurs 14th Oct • £7 adv

## Sparrow and The Workshop

Fri 15th Oct • £7 adv

7pm - 10pm

## I Blame Coco

Fri 15th Oct • £15 adv

11pm • over 18s only

## Free Range &

## Metropolis with

Snowbombing present:

Andy C / Friction / Joker /

Shy FX / Breakage / Redlight

Sat 16th Oct • £10 adv  
6.30pm - 10pm

## Professor Green

Sun 17th Oct • £17.50 adv

## The Cat Empire

Mon 18th Oct • £23.50 adv

## The Charlatans

+ Shaun Ryder

Mon 18th Oct • £7 adv

## Canterbury

+ Not Advised + Francesca

Weds 20th Oct • SOLD OUT

6.30pm - 10pm

## Chase and Status

+ Example

Thurs 21st Oct • SOLD OUT

## Travis McCoy + Bruno Mars

Thurs 21st Oct • £16 adv

## For Those

## About to Rock

with LiveWire AC/DC

and Limehouse Lizzy

Fri 22nd Oct • £5 adv

6.30pm - 10pm

## Magazine Gap

+ Glasgow Kiss

Fri 22nd Oct • £14 adv

10.30pm • over 18s only

## Fuse &

## Annie Mac presents

Annie Mac (BBC Radio 1)

ft. Jack Beats & Totally Enormous

Extinct Dinosaurs

Sat 23rd Oct • £11 adv

6.30pm - 10pm

## The Birthday Massacre

Tues 26th Oct • £7 adv

## Attack! Attack!

+ Freeze The Atlantic

Thurs 28th Oct • £10 adv

## Sky Parade

+ The Electric Koolaid Company

Fri 29th Oct • £5 adv

6pm - 10pm

## Evarose

Fri 29th Oct • £8 adv

11pm • over 18s only

## Dub Politics

## True Tiger Party

ft. Sukh Knight, Stenchman, High

Rankin, Scandalous, Blue Bear

Hosted by P. Money, Linguistics

Sat 30th Oct • SOLD OUT

6.30pm - 10pm

## Feeder

Sat 30th Oct • £11 adv

6.30pm - 10pm

## Fenix TX

Sun 31st Oct • £12 adv

6.30pm - 10pm

## Tinie Tempah

+ Chiddy Bang + Bluey Robinson

Sun 31st Oct • £12 adv  
7.30pm - 11pm

## Polar Bear

Mon 1st Nov • £10 adv

## One Night Only

Tues 2nd Nov • £12.50 adv

## Against Me!

+ F\*cked Up + Japanese

Voyeurs + Crazy Arm

Tues 2nd Nov • £15 adv

## Yann Tiersen

Weds 3rd Nov • £12 adv

6.30pm - 10pm

## Bizarre presents

## Wiley - The Elusive Tour

plus JME (Boy Better Know) /

Fugitive & Friends / RD aka Ruff

Diamonds / Gracious K /

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Thurs 4th Nov • £15 adv

## Less Than Jake

+ Zebrahead + We Are The Union

+ This Contrast Kills

Fri 5th Nov • £16.50 adv

6.30pm - 10pm

## Midlake

ft. John Grant & Jason Lytle

Fri 5th Nov • £15 adv

6.30pm - 10pm

## Edwyn Collins

Sat 6th Nov • £17.50 adv

6.30pm - 10pm

## Nouvelle Vague

Sat 6th Nov • £15 adv

## Ska Cubano

Mon 8th Nov • SOLD OUT

## Imogen Heap

Fri 12th Nov • £8 adv

6.30pm - 10pm

## Akala

Sat 13th Nov • £6 adv  
6.30pm - 10pm

## Little Fish

Tues 16th Nov • £17.50 adv

## The Divine Comedy

An Evening With Neil Hannon

Tues 16th Nov • £15adv

## Lostboy! a.k.a Jim Kerr

Weds 17th Nov • £18.50 adv

6.30pm - 10pm

## The Coral

Fri 19th Nov • £15 adv

## Dreadzone + She Is Danger

Sat 20th Nov • £10 adv

6.30pm - 10pm

## The Complete

## Stone Roses

+ Kings Of Leon

Mon 22nd Nov • £10 adv

## 65daysofstatic

+ Kong + Coloureds

Weds 24th Nov • £16.50 adv

## Athlete

Thurs 25th Nov • £8 adv

## Joe Brooks

Sat 27th Nov • £13 adv

## Absolute Bowie

Mon 29th Nov • £20 adv

## Heaven 17

Penthouse & Pavement

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