

NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 220
November
2013**

"Ultimately we're an indie pop band"

TOLIESEL

Oxford's country-shoegaze heroes on "ripping off Band of Horses", and disappearing down psychedelic rabbit holes.

Also in this issue

Introducing **RAWZ**

plus all your local music news, reviews and previews, and six pages of Oxford gigs.

Cooz's
www.coozes.com

Protocols HD Recording & Neve Summing
Rehearse with drum kit, pro PA, amps and mics
'Cooz's Band Support' gives you great deals on recording & rehearsal!
'The NYCooz' for recording courses!
Equipment Hire!

T: 01865 236117
E: help@coozes.com

"The Best Sounding Live room in Oxford!" - Not My Day

OXFORD DUPLICATION CENTRE
cheryl@theduplicationcentre.co.uk
Office: 01865 457000 Mobile: 07917 775477

**Supporting Oxfordshire Bands with
Affordable Professional CD Duplication**

**FANTASTIC BAND RATES
ON ALL SERVICES**

Professional Thermal Printed CDs
Full Colour/Black & White
Silver or White Discs

Design Work Support
Digital Printing
Packaging Options
Fulfilment

Recommended by Matchbox Recordings Ltd, Poplar Jake, Undersmile, Desert Storm, Turan Audio Ltd, Nick Cope, Prospekt, Paul Jeffries, Alvin Roy, Pete The Temp, Evolution, Coozes, Blue Moon and many more...

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

THE RIFLES

+ LIFE IN FILM
+ DEXTERS



O₂ ACADEMY2 OXFORD
TUESDAY 12 NOVEMBER

O₂ ACADEMY OXFORD
THURSDAY 28TH NOVEMBER

ALT-TICKETS.CO.UK — FACEBOOK.COM/ALT-TICKETS.CO.UK

NEWS

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



SPRING OFFENSIVE have launched a Pledgemusic campaign to finance the release of their new album, 'Young Animal Hearts'. The album is already recorded but the band are trying to raise money to pay for its manufacture, distribution and PR. Fans can pledge at www.pledgemusic.com/projects/springoffensive where different donation can earn you anything from a signed CD copy of the album, gig tickets and artwork, up to a day writing with the band, or for a cool £5,000 they will arrange for you to be kidnapped. There's also a pretty neat video on the site where you can watch them get their arses kicked by a girl.

by legendary South African jazz trumpeter Hugh Masekela and pianist Larry Willis at St John the Evangelist on Sunday 10th November, the arts organisation teams up with The Pitt Rivers Museum on Friday 22nd for a torch-lit sound installation, while the following night, Saturday 23rd, they host the Christmas Light Festival stage in St Giles, which will feature sets from Welsh folk band The Gower All Stars; French chanson devotees Ensemble Azut, and Colombian funk, rock and afrobeat band La Chiva Gantiva. There's more details on all the events and bands at www.ocmevents.org.



PHIL McMINN releases a new EP, 'The Space Has A Meaning', on December 9th. The new EP features three songs, 'Wooden Bones', 'Barrowlands' and 'The Space Has A Meaning', all recorded live at St Alban's Church in east Oxford. As well as a download, the EP will be available as a limited run of 100 CDs. Visit pmmcinn.tumblr.com for more details.

SMILEX are set to release their second album this month. 'La Petite Mort' features ten tracks, recorded at Propagation House studios in Cornwall, with part of the album mixed by Ace from Skunk Anansie. The album will be available as a CD and download through Quickfix Records - www.quickfixrecordings.co.uk. Smilex play their last Oxford show for some months on Saturday 30th November at the Jericho Tavern, as part of the Oxford City Music festival. They're joined by The Relationships, OX4 Allstars, The Other Dramas, Art Theefe and Mark Cope.



STORNOWAY SINGER BRIAN BRIGGS has been talking to Nightshift about the band's new self-released mini-album, 'You Don't Know Anything'. The album features six songs written and recorded at the same time as the album 'Tales From Terra Firma', but which, according to the band, didn't fit the style of the main album. Currently living on the Gower in Wales, writing songs for Stornoway's third album, Brian explained the release of the new song collection. "You Don't Know Anything" is songs written in the same period as the second album, with the exception of 'You Don't Know Anything' itself, which is an older tune which we always wanted to put on a release. So in a sense they are album out-takes, but they were real contenders for the album, which to our ears didn't quite fit in for various reasons. So not necessarily any weaker, but overall perhaps a bit less serious! "As you will remember from our early days we have always enjoyed dabbling in other styles and more light-hearted moments, like 'Good Fish Guide' and 'Jonathan's Mullet', and these songs are generally a bit more towards that oddball end of our songwriting spectrum. There is one about mass extinction ('The 6th Wave'), and the usual sprinkling of Oxford references: South Park, Jericho Cafe, Covered Market etc; birdsong - 'Tumbling Bay' features wren and nuthatch recorded from the door of the storno-garage, and a couple of big brass arrangements which we had fun recording, especially 'Clockwatching', which also features a recording of a farmyard soundscape towards the end. "It's a collection of songs from the wider extremes of our songwriting and arranging spectrum. You might spot the influence of artists as wide-ranging as the Flaming Lips, Ray Charles, The Specials, Tom Waits, Gorillaz, Juluka, Beck, Teenage Fanclub... They are songs which we are very proud of, and which we dearly wanted to include on 'Tales From Terra Firma', but which didn't quite fit in with the mood or 'journey' of that collection. They are more collaborative than our previous releases, with most of the songs being co-writes, and for the first time they feature some Steadman song-writing. We have included a song Oli wrote a while back which we played as a band in a previous incarnation, called Yo Sushi!, and which I reworked as 'Waiting On The Clock'. And we had one example of a three-way collaborative process which resulted in 'Tumbling Bay', when Oli reworked one of Jon's demos, which then inspired me to write some lyrics and a chorus for it." You Don't Know Anything' is released on Monday 11th November. Visit www.stornoway.eu for more details.

As Nightshift was going to press this month we heard the sad news that Stuart Meads from the band Trademark had died, along with his partner Gavin, in what is believed to have been an accident. Stuart formed synth-popsters Trademark with his cousin Oli Horton and the band released a number of albums and EPs, as well as being regular favourites at Truck Festival; the band had recently finished recording a new album. We will carry a fuller tribute to Stuart in next month's issue, but for now Nightshift's thoughts go out to Oli and Paul from the band and all of Stuart's friends and family.

Thursday 24th October
LANTERNS ON THE LAKE
THE BULLINGDON

Sunday 27th October
ALUNAGEORGE
O₂ ACADEMY

Wednesday 30th October
BEANS ON TOAST
THE BULLINGDON

Saturday 2nd November
THE GROWLERS
THE BULLINGDON

Sunday 3rd November
MAD DOG MCREA
THE BULLINGDON

Wednesday 6th November
WILLE & THE BANDITS
THE BULLINGDON

Saturday 9th November
RUARRI JOSEPH
THE BULLINGDON

Sunday 10th November
BROTHER & BONES
THE BULLINGDON

Sunday 10th November
VILLAGERS
O₂ ACADEMY

Tuesday 12th November
THE RIFLES
O₂ ACADEMY2

Thursday 21st November
MOULETTES
THE JERICHO

Thursday 21st November
TURIN BRAKES
O₂ ACADEMY2

Thursday 28th November
PALMA VIOLETS
O₂ ACADEMY

Thursday 5th December
NIGHT BEDS
O₂ ACADEMY2

Saturday 22nd February
LAUREN AQUILINA
O₂ ACADEMY2

FOR MORE INFO VISIT:
WWW.GIGSINOXFORD.CO.UK

NEWS



GAPPY TOOTH INDUSTRIES host their annual Winter Warmer weekend next month. The longstanding monthly club night, known for their highly eclectic line-ups, host two nights of live music at the Wheatshaf over the weekend of the 13th and 14th December. Saturday night features Flights of Helios (*pictured*), The Mighty Redox, Vote Statham and Lewis Newcombe, while Sunday sees sets from The Empty Vessels, Peerless Pirates, Grant Sharkey and Bethany Weimers. Admission is £5 on the door for each night, or cheaper in advance from Wegottickets.com. Visit www.gappytooth.com for more details.

CATWEAZLE launches two new live music nights this month. The renowned open mic club, which celebrated its nineteenth birthday last month, brings its new “baby sibling” open night Hatweazle to the Mad Hatter pub on Iffley Road (previously the Cricketer’s Arms) every Monday, featuring local singers, musicians, poets and storytellers. And then on the first Wednesday of each month it launches Wednesday Matters at the same venue, hosted by Catweazle mainstay Matt Sage’s new band Art Theefe and guests. The first outing is on Wednesday 6th November, and features sets from Count Drachma and Magnam. December’s show takes place on the 4th, when Art Theefe are joined by Wild Swim and Megan Henwood. Visit www.mattsage.com for more details.

BLACK HATS are after people’s unwanted radios, so they can

smash them up in the video for their forthcoming single, ‘Write For The Radio’, due to be released next February. Hats singer Nick Brakespear explained the song is “a dig at the music industry trying to get bands to write catchy ‘Mumford’ style songs.” Anyone happy to part with their old trannie can email the band at theblackhats@live.co.uk. Meanwhile, Black Hats play the Witney Winter Festival at Fat Lil’s on Sunday 22nd December. Other acts confirmed so far include Scholars, Deer Chicago and Nudybronque, with more to be added.

THE YOUNG WOMEN’S MUSIC PROJECT hosts an all-day music, discussion and information event on Saturday 9th November. Womanity takes place at East Oxford Community Centre and aims to provide a forum for discussion for young people of all genders. As well as live music from a variety of female musicians, there will be lectures, workshops and panels on everything from women in hip hop, vocal looping and blogging, to sexual violence and self defence. Check out the **Womanity** event page on Facebook for more news on what’s going on.

WITNEY RADIO are looking for local bands and musicians to submit music for broadcast. The station currently has some 7,000 listeners online, but is seeking an FM licence for 2014. Bands can email MP3s to radio@witneyradio.co.uk. The station aims to play at least one local act ever 30 minutes. Listen to them here: www.witneyradio.co.uk.

AS EVER, don’t forget to tune into **BBC Oxford Introducing** every Saturday evening between 8-9pm on 95.2fm. The dedicated local music show plays the best Oxford releases and demos as well as featuring interviews, studio sessions,



photo: Johnny Moto

THE OXFORD CITY FESTIVAL takes place this month, running from **Monday 25th – Saturday 30th** November, taking in fourteen venues and over 80 bands, solo artists and DJs across the week.

The festival has been organised by It’s All About The Music promoter Mark ‘Osprey’ O’Brien and features everything from dedicated punk, metal, jazz and reggae shows, to showcases of local unsigned bands and solo artists. Venues participating across the week are the O2 Academy, the Jericho Tavern, the Wheatshaf, the Cellar, the Holywell Music Room, the Art Bar, Head of the River, the Bear, James Street Tavern, the Marsh Harrier, Clems nightclub, the Corridor, the Duke’s Cut and the White Hart in Headington. Many of the events are free, with the Head of the River hosting daily jazz and world music sessions and the Bear holding acoustic solo sets every day. The Cellar features special reggae, metal and punk nights, while legendary local easy listening club night Disques Vogue makes a comeback at Clems. Local favourites The Goggenheim (*pictured*) headline a show at the Academy on Friday night, joined by Knights of Mentis, The Mighty Redox and The Great Big Bargain.

For a full line-up of the festival, see this month’s gig guide, and check out Oxford City Festival on Facebook.

gig reviews and local music news. The show is available to stream or download as a podcast at bbc.co.uk/oxford.

Regularly updated local music news is available online at www.musicinxford.co.uk. The site also features interactive reviews, a gig guide, photo gallery and more. The latest issue of **Oxfordshire Music Scene** magazine is out now, featuring an interview with Richard Walters, as well as a features on Beta Blocker & The Body Clock; DJ Wrongtom and Brickwork Lizards. The mag is available at outlets

around the county.

NIGHTSHIFT is currently inundated by local releases. Which is great, but it does mean we don’t always have room to review all of them straight away. Sadly our printers don’t take fresh air and buttons as payment. So basically, the earlier you get your stuff in, the sooner we can review it, but you may have to wait a bit. We also reserve the right to consider a couple of tracks stuck up on Soundcloud as a demo rather than a release. Yes we do.

COMING SOON TO THE NEW THEATRE



WITH WILL YOUNG

TUE 5 - SAT 9 NOV



MON 11 NOV



SCOUTING FOR GIRLS

TUE 12 NOV



LUDOVICO EINAUDI

THU 14 NOV

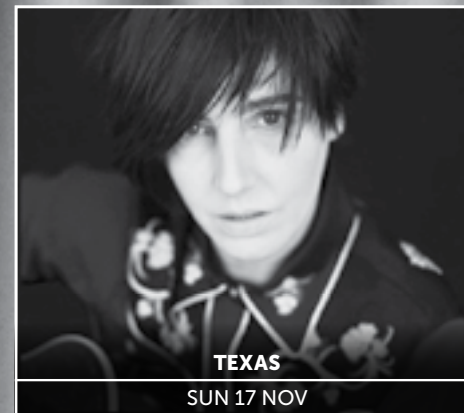


FRI 15 NOV



JOOLS HOLLAND
WITH MELANIE C

SAT 16 NOV



TEXAS

SUN 17 NOV



WED 20 NOV

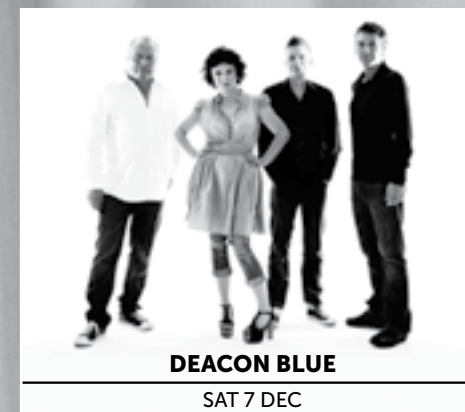


SHOW OF HANDS
FEATURING MIRANDA SYKES

FRI 22 NOV



TUE 26 - THU 28 NOV



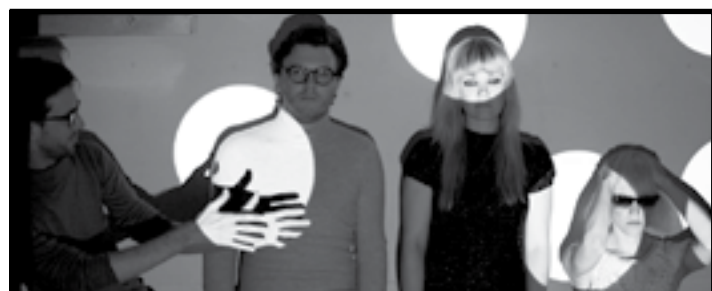
DEACON BLUE

SAT 7 DEC



THE WATERBOYS

SUN 15 DEC



CANDY SAYS follow up their showing at Gathering Festival with a brace of intimate shows at the Albion Beatnik bookstore next month. The band – last month’s Nightshift cover stars – play the bookshop on Walton Street on the 6th and 7th December. Tickets for the shows are available from the band’s website – candysays.it.

NEW
THEATRE
OXFORD

ATG THEATRE CARD MEMBERS: PRIORITY TICKETS, GREAT SAVINGS.
MORE INFORMATION - ATGTICKETS.COM/THEATRECARD
(SELECTED PERFORMANCES, TERMS & CONDITIONS APPLY)

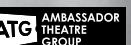
ATG TICKETS 0844 871 3020
atgtickets.com/oxford

facebook.com/oxfordnewtheatre | twitter.com/NewTheatreOx

*SUBJECT TO BOOKING/TRANSACTION FEE



Scan here to
see full listings



A quiet word with

ToLiesel

photo:Johnny Moto



“THE WHOLE REASON *behind Toliesel, at first at least, was to basically rip off Band Of Horses whenever possible. It’s hard to say why country music is such a big part of the Oxfordshire music scene; maybe because it has strong ties to poetic lyrics, and a natural, rustic sound, which just seems to fit the beautiful surroundings of Oxfordshire.”*

OXFORDSHIRE HAS ALWAYS provided a welcome home for music that owes a debt to traditional American country and folk sounds, perhaps because they overlap so well with the traditional English roots sound that seems to be part of the very fabric of local life. Recent years in particular have seen such influences mushroom as local bands like Dreaming Spires and The Epstein have added romantic indie elements to their country influences; The August List have fused a raw garage-rock edge to backwoods porch songs, while the likes of Knights of Mentis and Swindlestock have offered more unreconstructed rustic Americana.

Currently though it’s ToLiesel that are turning heads and winning hearts with their bold, cinematic take on country, coating huge, questing melodies with shoegaze shimmer on songs like ‘The Light’ and ‘Whispered Half Asleep’, the lead track from their new ‘Contours’ EP.

AS THAT OPENING admission from singer Jack Olchawski suggests, Toliesel aren’t a band much inclined to blow their own trumpet, even while discussing the band’s central part in the local rise and rise of Americana. “I used to pore over the lyrics of Nick Lowe and John Hiatt, so for me personally it was in place as soon as the band were together; I guess there’s an element of existing local bands feeding newer bands with inspiration,” continues Jack as we ponder whether it’s something in the landscape, water or access to the open countryside that makes the county so predisposed to country music influences, or whether the early popularity of bands like Goldrush have simply fed down to a younger generation of bands.

“Oxford is a city which really lives in the dusty corners of its own history,” adds guitarist Tom Jowett, warming to the former theory. “You only need to walk around the city centre to see the beautiful old buildings, cobbled pathways and narrow alleys to get a sense of the City’s pride in its heritage. There is a real pastoral folk tradition that still thrives in Oxford, and I think aspects of the music scene feeds off of that. There has also been a Western resurgence in this kind of mentality; it’s no coincidence that bands like Fleet Foxes, who personify this ‘olde worlde’ style, can thrive in a society which seems generally disgruntled with urban living. There seems a strong desire for a return to a more simple way of life; you only need to see the recent up-trend in rustic cooking shows, and crafts-making programmes currently on television. Although it’s idealistic, this desire for a pastoral life is not something that particularly appeals to us. It’s far too insular and isolationist. We’d rather explore all kinds of different territories.”

TOLIESEL’S TUNE-HEAVY blending of country-folk earthiness with a wide-screen pop scope and that almost ephemeral indie spangle marks them out as one of the brightest young bands in Oxford and they’ve had few problems winning themselves an ever-growing army of fans, but without ever being this week’s, or month’s, or even year’s big new thing. Their story is six years in the making, and began when Jack moved to Oxford to study at Brookes, where he met keyboard player Rob Taylor and formed the band. Myriad line-up changes later, ToLiesel consist of guitarist Adam James, also a former Brookes student, who came to the band via chamber-pop combo Message To Bears, and guitarist Tom, originally from Wolverhampton, and again Brookes alumni; Italian bassist Gabs Catalano, who came in to replace Jonny Payne when he decided to concentrate on his other band, Deer Chicago, and drummer Nick Seagrave, the band’s most recent recruit, replacing Steve Wilson, who had previous local history with

Phantom Theory and Robots With Souls. Co-founder Rob moved abroad last year but, according to Jack, is still an integral part of ToLiesel “He is and will always be a big part of this band. He contributes opinions to pretty much anything we do, to mixes of recordings, which new songs he likes etc. I value his opinion hugely. The way we see it, he’s welcome back anytime; he’s the Pat Smear of Toliesel.”

AFTER YEARS OF HONING their sound and undergoing personnel changes, last year’s debut single ‘The Light’ was the song that really got people to sit up and take notice of ToLiesel, earning them both a place in Nightshift’s end of year Top 25 songs and a slot on this year’s Oxford Punt, as well as an appearance at Truck Festival. Were the band aware the song was a tipping point?

Jack: “I remember thinking that it was the first time we felt completely happy with a recording, and that for the first time, we could be judged, completely on our own merits. For us, it felt like after several years as a band, that we’d actually taken our first step forward.”

Adam: “It was an important song for us for a few reasons. It was the first song Jack came up with that not only sounded like it really needed a full band behind it to bring it to life, but also had enough space in the song to allow us to come up with musical hooks and counter melodies to enhance the overall composition. It was also the first time me and Tom worked on a song together and did our two guitar interweaving melody parts that tend to be a mainstay of our sound now. ‘The Light’ was the song that properly started the phase of Toliesel moving from an acoustic singer-songwriter project to being a full band project, which has set in gear any progress we have since made.”

HAVING MADE THEIR presence felt, ToLiesel have built their reputation with a succession of support sets locally, notably with The Twilight Sad, Dawes and Sweet Baboo, vital experiences for any young band hoping to learn and get on.

Jack: “Supporting The Twilight Sad was amazing, because not only are they an incredible band, but we had watched them support Mogwai just a couple of months before. The other highlight was supporting Dawes. They were right in the middle of a long stretch with Mumford & Sons, and it was exciting to flirt with the mainstream in our own little way. The Twilight Sad show was a reminder that you

could tour, make albums and gain fans completely on your own terms. They basically turned up and blasted noise for an hour, and people loved it. I think any musician can respect a band who make a real go of it with zero compromise.”

Tom: “I particularly liked the Dawes support because the crowd was perfect for us. Mike Trotman, who runs Empty Rooms Promotions, always does a great job of getting authentic Americana artists into the Bully, and that’s why he gets such loyal and passionate audiences. The crowd really tapped into the country-rock, Crazy Horse aspects of our sound and we couldn’t have dreamed for a better reaction.”

Gabs: “The crowd’s reaction was incredible that night. I learnt that middle-age people like our music a lot! Which in turn made us realise the importance of having a good radio presence, since that type of

“There is a real pastoral folk tradition that still thrives in Oxford, and I think aspects of our music scene feeds off of that.”

audience is less likely to use social networks to discover new bands.”

WITH ‘CONTOURS’ TOLIESEL have proved that ‘The Light’ was no one-off. The song is included on the new EP, but it’s surrounded by new songs of equal, if not great quality, like the warmly epic ‘Whispered Half Asleep’, and the more atmospheric ‘Brothers’. Do they feel it’s a step up?

Jack “It certainly feels like a document of our time together so far, a postcard from the last four years. We’re all certainly very proud of the EP, but it’s exciting to know that we have so much more to share with everyone. It’s an insight into our band, if not the whole picture.”

Adam: “We are definitely proud of it. The first three songs reflect that we are capable of some well written and crafted songs with one foot in Americana and the other in classic indie with strong pop sensibilities. ‘Brothers’, the last song, shows we also have a noisier, heavier, epic and more instrumental side to our sound which is definitely something we will be showing more of in the future. ‘Contours’ is still our first proper release and companion piece to our first single, so although it shows we have moved up a level, I feel this is just the beginning of what we are going to do and what we have potential to be capable of as opposed to showing the full picture just yet.”

With songs like ‘Whispered Half Asleep’ there seems to be a balancing act between creating something elegant and cinematic, and retaining a rootsiness to the sound.

Jack: “That absolutely sounds fair. It works in direct correlation to our desire to create something far reaching, adventurous and beautiful, while forever being encased in pop. That balancing act is what we’re all about really. We usually make the effort to begin any new track with a song that stands alone on an acoustic guitar; that way we know the melody needs to be great, and the structure cohesive and focused. After that, we pick it apart, expand on certain things, or tighten other things up and see what we can throw into it. It’s worked great for us because it means the song is never lost, even as we start to take it to new places.”

Adam: “One of our main aims

is to combine both the influence of modern and classic artists and also the influence of pop and experimental artists. Another intention is to make strongly written modern indie rock with pop sensibilities but always keeping a grounding in more rootsy artists, especially those in the country, Americana and folk genres. This kind of balance also comes quite naturally to us when simply putting us all in the same room together and combining our varied personal musical styles. We all have wide and quite varied musical passions but are all very open minded and enjoy creating whatever is for the greater good of the song.”

Gabs: “We usually have a fairly definite process when writing songs. Before working on sounds, the song has to have a good structure. Basically it has to sound good even when it’s just one guy playing it with a cheap guitar in the park. From there, we start layering like crazy stonemasons on acid. Relying on sounds too much is a dangerous game, but we found it to be safe enough when the foundations of the song are solid. As a producer, I also appreciate the fact that we are getting more and more accustomed to the studio environment, and that gives us the power to carefully mix all of the features of our sound.”

It’s quite simply the quality of ToLiesel’s songwriting that’s won

over fans – and reviewers. Who, we wonder, are the band’s idols and inspirations when it comes to songwriting?

Jack: “Firstly, that’s very kind. I feel classic, straight-up songwriting is something that’s often overlooked by younger musicians, or even seen as a weak art form, but to me, it’s always been fascinating and hugely entertaining to hear a song that exists completely in itself, where all the parts work towards a bigger picture and resolve. It’s something that is always top priority to us when we’re writing. My personal heroes are Benjamin Gibbard of Death Cab For Cutie, Nick Lowe, Neil Young, and John K Samson, of the Weakerthans.”

Tom: “Neil Young is pretty much a God to me. I just love the way he always treads that line between commercial success and experimentalism like no other artist can. It doesn’t surprise me to hear people still walk out of his shows, failing to understand just how leftfield he can be and that he isn’t just going to show up and play the hits. That said, the hits are pretty damn impressive. Seeing him headline at Glastonbury 2009 was a real honour.”

Gabs: “Deerhunter deserve a special mention for being the band that, in my personal opinion, has the best balance between great songwriting and mind-blowing, experimental sounds. We were lucky to see them live for three nights in a row at the ATP festival curated by them and they were just unbelievable.”

FOR ALL THEIR POP-friendly charm, can ToLiesel, given their collective tastes, see themselves doing a Deerhunter and going right off at a new tangent? Jack: “I guess the answer would be yes, and no. As Tom says, we’re passionate about left-field music, and it’s always fun to make a huge noise, but we’re ultimately an indie-pop band. I think our newer material treads that line even more carefully, some of it gets pretty far out, but there’s still tons of melodies, and choruses that you can sing along to.”

Gabs: “We really only just started defining our sound, so I don’t think there are the premises for a radical change yet!”

Tom: “As much as I would love to disappear down the rabbit-hole of psychedelic art-rock, I also love the fact that Toliesel are basically a pop band.”

‘Contours’ is out now, available at toliesel.bandcamp.com. ToLiesel play The Jericho Tavern on Friday 8th November.

RELEASED

YOUNG KNIVES

‘Sick Octave’

(Gadzook)

“You can’t win anything with kids,” claimed Alan Hansen, so are Young Knives making life harder for themselves as they venture forth with their new, Kickstarter-funded album? For starters the band peer forlornly out from the sleeve, muddled and bloodied and accompanied by their own children (Henry’s added to his own brood since the photo was taken). And then it’s left to those kids to introduce the album with the 30-second chant, ‘12345’. Further in, the reflective ‘Preset Columns/Default Comets’ comes with the sound of a baby crying. Kids are a major feature of ‘Sick Octave’, then.

And you could almost view the new album as Young Knives’ middle-age crisis record. After the fantastically poppy ‘Ornaments From The Silver Arcade’, they’re both label-less and disillusioned with playing to other people’s tunes to gain commercial appeal. ‘Sick Octave’, we’ve been promised, is the album Young Knives really wanted to make, a return to the often avant garde influences they first brought to bear on their twisted but buoyant post-punk sound. So... ‘Sick Octave’: infernal self-indulgence, or really, more of the same. The truth is neither, but a little bit of both.

There’s little doubt that this is their best album since ‘Stories of Animals & Men’. It’s less a “fuck you,” as an invitation: “this is *our* party.” The kiddie intro aside, it comes bookended by its twin highlights: the aggressively pulsing ‘Owls Of Athens’, named after a *Bagpuss* story but sounding more like Alien Sex Fiend’s machine-goth classic ‘Ignore the Machine’ punctured by giddy horn stabs and a waywardness that borders on the macabre. At the album’s close is ‘Maureen’, a deviously twisted love letter-cum-lullaby infected by synth-pop mischief and a simply irresistible hook.

In between, invention, intrigue and simple fun are in plentiful supply, from the euphoric serenity of ‘We Could Be Blood’, with Henry’s almost angelic



deadpan delivery, and the repeated “Blood!” backing harmonies adding a slightly unnerving edge, like Throbbing Gristle playing easy listening doo-wop, to the frantic, almost tribal ‘White Sands’, with its trademark lyrical whimsy (“The western world is a walk-in wardrobe”) and jarring mix of softness and serrated noise, as it rises to a peak via a steal on ‘Holiday In Cambodia’. PiL’s ‘Metal Box’ seems to inform the strung-out ‘Something Awful’, and ‘Marble Maze’ finds Henry uptight, bordering on hysteria in decidedly Lydon-esque style, while flip the coin and ‘Score’ could be Robert Wyatt at his most obtuse. But Young Knives’ innate pop sensibility simply can’t be buried and left to rot. ‘All Tied Up’ sums up the band’s frequent, uneasy battle between warm-hearted poppiness and something more esoteric, while the line “On the count of three, we’re going to fuck you up,” seems to be a warning to their own songs.

So, severed from even the tenuous safety net of a record deal, and with kids to feed, in an age where too few people feel it’s appropriate to actually pay for the music they consume, Young Knives face an ocean of uncertainty. ‘Sick Octave’, though, is the sound of a band more certain of themselves than they have done for years. Kids or not, it’s a winner, straight knock-out.

Dale Kattack

from Vienna Ditto’s latest EP, ‘Ugly’, evokes a glorious red velvet-draped, dusky cavern of deception and intrigue, with space-age synths redolent of Jean Michel Jarre in his 70s prime and crunchy drums framing seductive slide guitar twangs. By contrast the slower and measured ‘By Way Of Apology’ is reminiscent of the claustrophobic electro-blues of some of Depeche Mode’s ballads and their main songwriter Martin Gore’s albums of covers, not least by way of Hatty Taylor’s voice, whose vibrato-soaked insouciance here creates an unconvincing testimony. In ‘Stop’, a seemingly defiant tale of a parting, sinister spaghetti western jangly chords, spooky half tones and unusual percussive experiments convey a *Twin Peaks* level of festering distrust.

With this collection, the “voodoo sci-fi blues” duo conjure up a more effective image of *Westworld*-esque double-crossing robot duels than that term could in itself; there’s some malicious intent going on, and all the better for it.

Kirsten Etheridge

Sponsored by



STORNOWAY

‘You Don’t Know

Anything’

(Own label download)

Rather than waiting two years or so to follow up ‘Tales From Terra Firma’, Stornoway return to the fray mere months after the album with this six-song EP of material that didn’t fit into the narrative of that collection. This, we’re told, is Stornoway stretching their muscles and showing off more eclectic influences, from Gorillaz to Flaming Lips and Ray Charles, as well as giving room for the Steadman brothers to air some of their songs.

The EP opens with ‘When You Touch Down From Outer Space’, which local fans might remember being debuted at the band’s show at the Regal a couple of years back. At first glance it’s a characteristically warm-hearted invitation to show a (metaphorical) alien around the splendour of Oxfordshire, from the Covered Market and South Park, to the “cyborg pylons” and “alien lifeforms of the open country”, as ever awash with Brian Briggs’ rich imagery, and bolstered by big, bold harmonies, although it actually reflects Brian’s fear and excitement about becoming a dad for the first time.

While the accompanying press release boasts of the band exploring new musical lands, there’s little here that will shock fans. Even the frantic, near hysterical ‘Clockwatching’ fits pretty neatly into the more outgoing end of their catalogue, rising on the back of buzzing organ and flamboyant, almost jazzy horns, it feels like a spirited flight for freedom; maybe those aliens weren’t so friendly after all.

In between these we get the slender, twinkling ‘Waiting on The Clock’, which is throwaway by their high standards, but they quickly recover with the more dramatic ‘The Sixth Wave’, all heroic brass and epic electric guitar, which, strip away Brian’s instantly recognisable voice, genuinely doesn’t sound anything like the band we know. ‘Tumbling Bay’ and ‘You Don’t Know Anything’ are more typical Stornoway fare, all autumn sunshine and rustic romanticism.

Overall this feels like an odds and sods collection aimed at keeping the faithful happy while we await the next album proper, rather than any grand adventure, but it’s well worth getting for ‘When We Touch Down’ and ‘Clockwatching’ alone. And anyway, Stornoway’s odds and sods are better than most bands’ supposed finest hours.

Dale Kattack



GLASS ANIMALS

‘Psylla’

(Wolf Tone)

Having signed to Paul Epworth’s Wolf Tone label, Glass Animals release this, their second single, showing signs of a more soulful sound, Dave Bayley’s smooth, seductive chants seeming to turn



DESPICABLE ZEE

‘Despicable Zee’

(BG)

In her twin roles of helming the Ark T project and the Oxford Young Women’s Music Project, and running BG Records and its associated gig nights, Zahra Tehrani is the pivotal figure in Oxford hip hop, mentoring young local rappers and singers as well as facilitating all manner of collaborations. Prior to all this she was drummer in the band Baby Gravy, whose collective love for hip hop only lightly infected their fight-friendly electro-pop.

MONDAY MORNING SUN

‘Boundaries’

(Blindsight)

While it may not have ever been designed to be a super-happy-fun-times collection of jaunty pop songs, Monday Morning Sun’s ‘Boundaries’ can feel rather more of a hard slog for the listener than may be comfortable (or may have been planned). Over its eight tracks – the shortest of which clocks in at over six minutes – the mood never shifts from a dour, moody and serious type of introspection. In itself, that’s not necessarily a bad thing, and indeed many bands that this album’s sound reflects – Scorn, Godflesh, even Nine Inch Nails – transmit their own brand of bad vibes with a peculiar kind

to fog the moment they’ve left his lips, like The Ink Spots might have sounded had they grown up informed by modern electro-pop and r’n’b. It’s the sort of rarefied mantra you can imagine was made by romantic robot ghosts in a future world where everything is shiny and everyone drives sleek hover cars, but there’s something dark and wrong lurking beneath the idyllic surface, like in *Minority Report* or something. Sci-fi soul. Yup, that’s what it is. B-side ‘Woozy’, meanwhile, features Chicago rapper Jean Deaux, whose laidback delivery perfectly complements Glass Animals’ sound; the track title is entirely appropriate as minimalist music and lazily fluid words trickle through a haze of bongsmoke, like something Tricky might have conjured if he allowed himself to see sunlight once in a while.

It’s pure coincidence that Glass Animals emerged on the local scene at pretty much the same time as Wild Swim, but the pair seem to share similar pop DNA and you feel they could enter an arms race to see who can produce the most spectral piece of music. With both bands due to release their debut albums early next year, 2014 is already shaping up to be something special.

Dale Kattack

We’ve not heard much from Zahra musically since that band split, but Despicable Zee finds her taking a central production role, aided, by a selection of vocalists. Chief among these is London singer Stray Dog, who joins her for two tracks here: the rumbling, atmospheric dubstep clarion call of ‘You’re Mean, Ya Can’t’, and the sultry, trippy, noir-ish ‘Give Up’, displaying a darkly soulful voice that could freeze a room full of male bravado at fifty paces as she marries Ms Dynamite’s sass with Zola Jesus’ gothic cool, her steely, strident style wholly at ease with Zahra’s atmospheric, almost gothic arrangements. Darker still, if maybe less imposing is singer Casus, whose ‘Glass’ is edgy and emotionally taut, full-on gothic soul.

By contrast ‘Take It Easy’ brings in a whole raft of local MCs, including scene veteran Asher Dust, alongside Chuckie, Lisa Fitzgibbon and N-Zyme, each taking a turn on the mic for a staccato clatter of minimalist machine-hop that stands at odds mood-wise to the rest of the EP without losing direction too much.

At the end of last year we declared Death of Hi-Fi’s ‘Anthropocene’, also on DB, as possibly the best hip hop album to come out of Oxford. At its best Despicable Zee is equal to that peak, an accomplished and inventive debut from an artist who is increasingly making her mark as one of the most important characters in local music.

Victoria Waterfield



THE AUGUST LIST

‘High Town Crow EP

(Own label)

Of all the very great country-influenced bands around Oxfordshire, none sound so authentically backwoods American as husband and wife duo The August List. Like The Handsome Family – unsurprisingly, another married couple – Kerraleigh and Martin Child create deep, rich, almost otherworldly atmospheres with their songs that get you to thinking about giant redwoods shedding their leaves, or long-dead memories haunting deserted shacks.

Together their voices dovetail neatly – Martin’s doleful lead on ‘Song For Any State’ here perfectly complemented by Kerraleigh’s honeyed harmonies. But it’s when Kerraleigh takes the lead that they burn with a warm campfire magic. ‘All To Break’ finds her voice cracked ever so slightly, touching on suppressed hysteria even, which instantly gets you to thinking of Dolly Parton at her bluesy best. It’s those tiny cracks that make a voice special rather than drearily perfect in that *X-Factor* kind of way. So anyway, the song sounds like Dolly Parton singing Sabbath’s ‘Paranoid’ backed up by a misfit gang of backwoods country-folk musos, which sounds fantastic, don’t it? And indeed it is.

‘Bloody Harmony’ is a darker lament, centred on an accordion dirge that’s punctured by wailing harmonica, Kerraleigh sounding equally bitter and genuinely vulnerable, while the EP’s title track is another duet, this time over an almost wraith-like acoustic strum that’s pure southern gothic, at least until its bubble bursts amid a well-pitch acoustic guitar thrash.

A hillside cottage in west Oxfordshire might be several thousand miles from a Louisiana shack, but listen to The August List and you’d swear it’s the same magic at work.

Dale Kattack

of charm.

The issue seems to sit with this album’s unrelenting monotony of tone, texture and style; based around often highly repetitive electronic drum patterns and super-reverbed guitar swathes, most tracks walk a tightrope that straddles an awkward middle-ground between the hypnotically patterned and, well, the slightly boring. It’s not all bad, though; far from it, if the mood of the listener fits with that of the musician. There are periodic glimmers of a neo-Seefeel-like take on dub, and a misanthropic wowl of anguish at the human condition, that can create interest, and the *sound* of the album can be rich, warm and enveloping. For this listener, however, at over an hour in length, there’s just too much of the same in ‘Boundaries’ for it to be sustainable listen.

Simon Minter



VIENNA DITTO

‘Ugly EP’

(Own label)

The atmospheric slinky drama of the lead song

RELEASED

PROSPEKT

‘The Colourless Sunrise’ (Own label)

It’s all too common to see modern progressive metal becoming clinically devoid of energy and drive in a single-minded quest for technicality. However, it’s clear this pitfall has been avoided from the very first notes of the opening track from Prospekt’s debut album; complicated, syncopated and dissonant they may be, but Prospekt still know how to worship at the altar of the riff, as they demonstrate time and time again with songs that should be accessible to any common headbanger, from ‘Shroud’ to ‘Shutter Asylum’.

However, this album really isn’t all about big riffs; Prospekt’s sound is far more intricate than that. The band consistently errs to the melodic side of prog metal, with a strong Dream Theatre influence. It’s refreshing to see that despite nods to more modern prog bands like Meshuggah and Periphery, the ‘djent’ cliché that brings down many new so-called progressive bands has been completely avoided here.

Prospekt have incorporated synthesized strings and voices into their sound with the addition of keyboard player and new vocalist Richard Marshall, emulating bands like Symphony X. Although it does add an exciting, original texture to some heavy riffs, in general this approach feels just a little too cheesy for our tastes; likewise, the soaring, reverb-drenched vocals, while virtuosic and impressive, are just a little too perfect and lacking in guts, but neither of these are by any means deal breakers. In fact, the band more than make up for them with their coherent, well-crafted song writing, carefully guiding the



ABANDON

‘Abandon’ (Blindsight)

It is autumn. Nights are drawing in. Things are dying. Here is Abandon’s debut album. It belongs to this time of year.

Centred around Umair Chaudhry, formerly of eviscerating electro-metallers Xmas Lights as well as perpetrator of assorted wonderfully



listener through key changes and including much-needed dynamic variation to ensure that even 12- or 13-minute prog epics like the album’s title track don’t drag.

Good progressive music necessitates exceptional musicianship, and Prospekt are no exception, particularly in the case of guitarist Lee Luland, whose frequent and intelligent solos are absolutely superlative, balancing technical ability with a real knowledge and understanding of the instrument.

Prospekt have pulled in some big guns in the prog world for ‘The Colourless Sunrise’, recruiting the legendary Jens Bogren on production, and Periphery’s Adam ‘Nolly’ Getgood to mix and master the album. The result is a polished album that definitely doesn’t sound like a ‘local’ release, and, coupled with a set of heavy, exciting, technical and even surprisingly catchy progressive metal songs, it could really take the band a long way.

Tal Fineman

bleak demos over the years, Abandon should maybe come with the suffix All Hope Who Enter Here. This is a desolate journey into Umair’s heart and soul. Reflective of the season, it’s an autumnal walk – trench coat wrapped tightly around hunch shoulders – through red and gold-leafed forests, rather than the crushing white-out of Xmas Light’s most brutal, bitter assaults. Somnolent beats and acoustic guitars shroud Umair’s introverted vocals, like Nick Drake trapped in Joy Division’s unending melancholy, approaching Brendan Perry’s sombre baritone at times. At times the starlit spangle and shimmer recalls Cocteau Twins. At no point does the mood lighten one iota.

And this is possibly Abandon’s one minor failing. They never set out to write joyous singalongs, but so relentless is the darkness here, even in its gently funereal stride, that it’s sometimes in danger of becoming mere misery musak. Album opener ‘Wonder’, for example, threatens to blossom just at the moment its life force is stolen away. Umair would doubtless wear such dedication to desolation as a badge of honour, and the day he pens a life-affirming pop ditty is the day the sun rises in the west. For now though, the sun remains determinedly below the horizon.

Dale Kattack

Sponsored by



THE KNIGHTS OF MENTIS

‘The Knights Of Mentis’ (Own label)

With a name like the Knights Of Mentis, you’d be forgiven for thinking that the band are some kind of beardy, sword-wielding black metal band given to fits of theatricality. After all, their name is only a hop, skip and jump away from the Goat Of Mendes.

As soon as the album starts, however, it’s clear that this nine-strong collective are unlikely to be burning churches or indulging in recreational murder anytime soon. This is a solid set of rustic folk that grabs its influences from a fairly wide range of sources, although there’s a strong sense of Irish and American influence and nary a sniff of the fjords.

They open strongly with ‘New Pound Coin’, a song that bears a significant similarity to The Pogues’ ‘Dirty Old Town’. No bad thing, but as an opening shot, it perhaps doesn’t establish the band’s identity straight away. Instead it’s ‘Red Boards’ that kicks things up a notch and is a proper spit and sawdust hoe-down, the kind of thing that might be used to soundtrack animations of chickens, barroom brawls and Scotch tapes that allow you to re-record not fade away. It’s like a cotton-picking version of ‘Black Betty’, a surefire floor filler.

Elsewhere there are some heart-twanging moments, not least on the gorgeous ache of ‘Your Man’, which somehow retains a danceable swing despite clearly being dead set on inducing a fug of misery. Sat alongside the equally sad ‘Maria’ in the middle of the album, there’s a danger that suicide might prevent anyone reaching the second half. Fortunately it is worth hanging around for the immaculate vocal harmonies, sweeping cello, and perfectly judged violins. ‘Red Diesel’ picks the pace up again and is more than capable of drying the eyes and inspiring a knees-up. ‘It Ain’t About You’ wraps the album up with a confident swing despite doubts about the future tied up in its lyrics.

A solid country album then; it’s immaculately performed and is certainly another significant addition to Oxford’s enduringly rich roots scene.

Sam Shepherd





TRUCK
★ STORE ★
a rapiture company

&

THE KEEN BEAN
COFFEE CLUB

OXFORD'S INDEPENDENT MUSIC HUB

CD VINYL DVD

**NEW RELEASES, RECOMMENDATIONS,
PRE-OWNED VINYL, CD AND DVD,
LOCAL BAND SECTION, LOCAL GIG TICKETS**

Our Mix Tape Exchange is live!

Leave one, take one, discover new music!

101 COWLEY ROAD OXFORD OX4 1HU

01865 793866

INFO@TRUCKMUSICSTORE.CO.UK

WWW.TRUCKMUSICSTORE.CO.UK

OPEN 7 DAYS A WEEK

@TruckMusicStore

O₂ ACADEMY OXFORD

UPSTAIRS

IN ASSOCIATION WITH

EDM

introducing

November 23rd

The Epstein

Huck & The Xander Band

Vienna Ditto

Empty Vessels

& Truly Ford

READY
DOORS TEN CLOCKS SLASH
CHEAP STEER PRICES!

TICKETS INCLUDE
FREE ENTRY TO

WWW.O2ACADEMYOXFORD.CO.UK

UP COMING IN-STORES

Nov 11th, 7:30pm

ED TULLETT

(Please note this is a ticketed show in association with Bear On A Bicycle)

Nov 17th, 5pm

LES CLOCHARDS

Nov 24th, 5pm

KNIGHTS OF MENTIS

Dec 1st, 5pm

REICHENBACH FALLS

Dec 5th, 6pm

NIGHT BEDS

GABRIELLE APLIN
PLUS GUESTS

Sunday
17th November 2013

O₂ ACADEMY
OXFORD

Box office:
0844 477 2000

Buy online:
www.ticketweb.co.uk

DEBUT ALBUM
'ENGLISH RAIN' OUT NOW

NEW SINGLE
'HOTIE' RELEASED 14 JULY

FB.COM/GABRIELLAAPLIN

AN ACADEMY EVENTS PRESENTATION
BY ARRANGEMENT WITH CAA

G I G G U I D E

FRIDAY 1st

SUSAN CADOGAN + DJ DEREK
+ SIDEWALK DOCTOR + COUNT SKYLARKIN: O2 Academy – Classic Jamaican reggae from 70s hitmaker Cadogan – *see main preview*
HOT CLUB OF COWTOWN: The Art Bar – Western swing, bluegrass, hot jazz and country rocking from the festival faves, back in town for

Friday 1st

SUSAN CADOGAN / DJ DEREK / SIDEWALK DOCTORS / COUNT SKYLARKIN:

O2 Academy

Plenty of opportunity for some reggae-fuelled nostalgia tonight as Jamaican singing star Susan Cadogan comes to town as part of her latest return to music. Since the librarian-turn-singer scored a brace of hits singles in the mid-70s, she’s sporadically released music and toured. She opened her account with ‘Love My Life’, the recording session for which introduced her to Lee Scratch Perry. He produced a cover of Millie Jackson’s ‘Hurt So Good’, which went Top 5 in the UK and was followed into the charts by the Pete Waterman-produced ‘Love Me Baby’. Commercial success subsequently eluded her until she scored a succession of hits back in Jamaica, while her reputation and influence has continued to grow. Bristolian legend DJ Derek, now well into his seventies, is also on hand for some classic reggae and ska tuneage, his set made all the more unmissable as it will be his last ever in Oxford, as he plans to retire. A regular visitor to Oxford for Skylarkin’s club nights, the man’s dedication to his music has seen him featuring in videos for Dizzee Rascal as well as receiving the Lord Mayor’s Medal in his native Bristol. Count Skylarkin will be warming the crowd up for tonight’s show, which is completed by The Sidewalk Doctors, formed by Pama International’s Lenny Bignell, paying authentic tribute to classic Jamaican rocksteady, having previously worked with Prince Buster, The Skatalites and Toots & The Maytals.



NOVEMBER

tonight’s Empty Room Promotion show, playing material from their new ‘Rendezvous in Rhythm’ album, an acoustic collection of gypsy songs and standards from the American songbook, paying tribute to the likes of Stephane Grappelli and Django Reinhardt.
KLUB KAKOFANNEY with HEADCOUNT + JANE LIKES BOOKS + MONKFISH: The Wheatsheaf – Klub Kak get back down to earth (as much as they ever do) after their 22nd anniversary celebrations last month with their regular monthly club night, tonight featuring heavyweight punk warriors Headcount, channelling Killing Joke, early Adam & The Ants and Therapy? into concise nuggets of rage. They’re joined by punky rockabilly and classic rock’n’roll crew Jane Likes Books.
THREE MINUTE TEASE: The Jericho Tavern – Psychedelic pop troubadour Anton Barbeau teams up with former Soft Boys Andy Metcalfe and Morris Windsor for a journey into psychedelic whimsy and garage rock, inspired by the classic sounds of Ray Davies, Syd Barrett and Nuggets.
THE SEA, THE SEA + SWEET WILLIAM + FREADA: The Port Mahon – Airy indie-pop trilling in the vein of Foals and Maccabees from local newcomers The Sea, The Sea at tonight’s Tertium Quid gig. They’re joined by gentle-natured acoustic popsters Sweet William, and Jess & Ness’s new Freada folk-pop incarnation.
SANCTUM: The Varsity Club – Metal club night, mixing classic heavy noise with the best new metal sounds. Tonight’s a Halloween special so expect an extra dollop of rock horror with your riffage.
DISCO MUTANTES: The Library – Disco, boogie and old school house club night.
GREENISH DAY: Fat Lil’s, Witney – Tribute band.

SATURDAY 2nd

36 CRAZYFISTS + ARMED FOR APOCALYPSE + VERA GRACE: O2 Academy – Alaska’s uncompromising metalcore veterans head back to Europe, potentially ahead of the release of a new album – a follow-up to 2010’s ‘Collisions & Castaways’.
THE GROWLERS + TOMORROW’S TULIPS + THE GRACEFUL SLICKS: The Art Bar – Self-styled ‘beach goth’ from California’s Growlers, over in the UK to promote new album ‘Hung At Heart’, purveying a reverb-drenched brand of surf-rock and west coast psychedelia that’s seen them playing alongside Julian Casablancas, Devendra Banhart and The Black Keys as well as hosting their own Beach Goth festival. Local psych-garage faves The Graceful Slicks open the show.
ROBBIE BOYD: The Jericho Tavern – Genially feelgood folk-pop from the London-based one-time busker in the style of Paul Simon, Noah & the Whale and Damien Rice.
PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy – Weekly three-clubs-in-one session, with indie classics at Propaganda; kitsch pop, glam

and 80s at Trashy, and dancefloor faves from Jack FM DJs.
EXTRA CURRICULAR: The Cellar – House, techno and bass club night, ever Saturday.
ANOTHER US: The Rotunda, Iffley – Multi-media mix of electronic music and art at the Rotunda. Among the acts doing their things or collaborating are Wiard synthesiser manufacturer and vocalist Cary Grace; Gonzo and Lowdjo, creating collages of spoken words and environmental sounds; local dub and techno artist Glossata; modular synth player Mono Poly; haunting vocal-like dronemeister Umcorps and visual artist Vesica Pisces.
REGGAE NIGHT: The Art Bar
RECKLESS SLEEPERS: The Old Bookbinders, Jericho – Free gig from the local 60s-styled psychedelic jangle-pop act.
BREAKER: Fat Lil’s, Witney – Southern fried rock, from Free to Lynyrd Skynyrd to ZZ Top.

SUNDAY 3rd

BRYAN FERRY: The New Theatre – The former Roxy Music crooner reinterprets his finest moments in a 1920 jazz style – *see main preview*
MAD DOG McREA + PEEERLESS PIRATES: The Art Bar – Folk-rock, bluegrass and gypsy jazz from Plymouth’s Mad Dog McRea, championed by Mike Harding and chums with Seth Lakeman. Rollicking indie rockabilly fun from Smiths-inspired local crew Peerless Pirates.
FOETAL JUICE + BLACK SKIES BURN + EMPIRE DIVIDED + CONFRONT THE CARNAGE: The Wheatsheaf – Slave To The Grind host another night of extreme metal with Bury’s serial killer and necrophilia-obsessed death-metallers Foetal Juice, who’ve previously supported Cannibal Corpse, Exhumed and Anaal Nathrakh. They’re joined by local death-metal stalwarts Black Skies Burn and Empire Divided.
PURPLE MAY + RICHARD BROTHERTON + BEARD OF DESTINY + MOON LEOPARD + CELESTE: Donnington Community Centre (6pm) – Free evening of acoustic folk, blues and more with Jeremy Hughes’ Moon Leopard, bluesman Beard of Destiny and more.

MONDAY 4th

HAWKWIND: O2 Academy – Dave Brock’s space-rock eternal soldier on in the multiverse, this time round performing the album ‘Warriors On The Edge of Time’ in its entirety, the epic 1975 opus was based on Michael Moorcock’s ‘Eternal Champion’ and featured lyrics from the writer. It was also the final album to feature Lemmy on bass.
TONY JEZZARD BIRTHDAY MEMORIAL GIG: The Art Bar – The Haven Club pays tribute to the man who helped found it – the one and only, the very mighty Tony Jezzard, who passed away in June. To mark his birthday Gwyn Ashton, Johnny’s Sexual Kitchen and Loose Blues kick out the blues – hopefully with scant regard to volume levels, while Tony’s old band Reservoir Cats play their first show since he died, Johnny Berry taking over the lead role. Raise a glass and set the controls to heart of deafening.
THE LAURENCE JONES BAND: The Jericho

Tavern – Stratford’s teenage guitarist Laurence Jones returns to the Famous Monday Blues, likened to Peter Green and Joe Bonamassa.
KRISTOPH: The Cellar – Off-kilter, chaotic self-styled “devotional ghost pop and power slop” from the Austin noisemakers, over in the UK.
HATWEAZLE: The Mad Hatter – Catweazle’s baby sibling sets out into the world, offering songs, poems and stories every Monday.

TUESDAY 5th

RUNDFUNK: The Cellar – Berlin-style house club night with DJs Ilghazi, Kamil Maczewi, Knightrider and Varcotic playing German imports.
MIKE COOPER: The Old Fire Station – Experimental acoustic guitar music from the veteran slide and lap steel player whose genre-crossing career has seen him move from folk and blues into jazz and soundtrack writing to electronic experimentation.
JAZZ CLUB: The Art Bar – Live jazz from The Hugh Turner Band, plus acoustic Spanish-flavoured music in the front bar, every week.
OPEN MIC SESSION: The White Rabbit
OPEN MIC SESSION: James Street Tavern

Sunday 3rd

BRYAN FERRY: The New Theatre

Bryan Ferry’s last two shows in Oxford have hardly been classics – an aborted showing in Cutteslowe Park when he was patently unable to sing, and a set of Bob Dylan covers at this same venue back in 2007, but heck, Ferry is a genuine musical legend and one of the most distinctive singers of the past 30 years. From his beginnings at the helm of Roxy Music, who revolutionised rock music alongside David Bowie, through to his suave balladeering days, he’s always exuded a sense of natural glamour and sophistication beyond the reach of mere mortal pop stars. As well as being a great songwriter (come on, we could fill this preview with the titles of every genius Roxy Music track), our Bryan is also a great reinterpreter of old classics, be it John Lennon or Wilson Pickett, so it’s no surprise that his last release, ‘The Age’, was an album of his own greatest hits, from ‘Avalon’ and ‘Do The Strand’, to ‘The Bogus Man’ and ‘Virginia Plain’ reinterpreted in the style of a 1920s jazz band. Whether you should ever tamper with such perfectly imperfect pop is open to debate, but even mention of those titles is enough to get fans of great music salivating. To appropriate the old football chant, he’s Bryan Ferry, he does what he wants.



WEDNESDAY 6th

WILLE & THE BANDITS: The Art Bar – Epic, intricate prog-roots rocking from Plymouth’s Wille & The Bandits, out on tour to coincide with new album ‘Grow’, the band having variously been compared to Led Zeppelin, Pink Floyd and Santana as they mix up rootsy rocking and blues with electronics and convoluted song structures.
TOSELAND: O2 Academy – Former Superbike champion James Toseland, who was forced to retire from motorcycle racing after a wrist injury, brings his band to town ahead of an album release, mixing hard rock and power ballads and having previously collaborated with Little Angels’ Toby Jepson.
FREERANGE: The Cellar – Drum&bass, hip hop and dubstep club night.
WEDNESDAY MATTERS: The Mad Hatter – Catweazle’s second new club night launch, the monthly Wednesday Matters hosted by Matt Sage’s Art Theefe band, playing tonight alongside Zulu folk popsters Count Drachma and Arabic music makers Magmam.
DON’T GO PLASTIC + MOLOTOV SEXBOMB + MEGAN JOSPEHY + JACK LITTLE: The Jericho Tavern
ACOUSTIC LOUNGE: Fat Lil’s, Witney

THURSDAY 7th

ZANDER SHARP + DOT’S FUNK ODYSSEY + THE MANATEES + NOE & THE PASTEL FRONTIER + GARFUNKEL + MARVELLOUS MEDICINE: The Cellar – University magazine *Isis* hosts a night of live music, with London singer-songwriter Zander Sharp drawing comparisons to Villagers and Simon & Garfunkel, plus former-Brookes rockers Noe & The Pastel Frontier; Wadham College funksters Garfunkel; student brass-heavy funk, soul and Latin collective Dot’s Funk Odyssey, and reggae-pop fusion crew Marvellous Medicine.
SUPERHAND: The Jericho Tavern – Blues and soul-tinged experimental electronic pop from the local newcomers.
CATWEAZLE CLUB: East Oxford Community Centre – Weekly showcase of singers, musicians, poets, storytellers and more at Oxford’s longest-running open mic club.
OPEN MIC SESSION: The Half Moon
BLUES JAM: The Jack Russell, Marston
HEADINGTON HILLBILIES: The Wheatsheaf – Free gig in the downstairs bar from the local folk and Americana crew.

FRIDAY 8th

DOORS ALIVE: O2 Academy – Doors tribute.
SWITCH featuring KARMA KID: O2 Academy – The O2’s weekly electro club welcome rising teenage producer Sam Knowles, aka Karma Kid, riding high on the back of recent single ‘Try As You May’ and ‘It’s Always’, adding a soulful, funk punch to his house.
STIFF LITTLE FINGERS: O2 Academy – Jake Burns’ enduring Belfast punk rockers come back for another outing of classic hits ‘Alternative Ulster’, ‘Suspect Device’ and more, these days rejoined by original bass player Ali McMordie.
TOLIESEL: The Jericho Tavern – Alt.country-tinged shoegaze from this month’s Nightshift cover stars – *see main interview feature*
CLARK WISEMAN + THE METHOD + BALLOON ASCENT + GLENDA HUISH: The Wheatsheaf – Local bands night with Moshka.
BOSSAPHONIK: The Cellar – Dancefloor Latin, Afrobeat, Balkan beats, global grooves and nu-jazz club night, featuring a live set from Spain’s Mamanollora, mixing up rumba, swing, ska and



Sunday 10th

HUGH MASEKELA & LARRY WILLIS / ZENA EDWARDS: St John the Evangelist

Along with Fela Kuti, with whom he has collaborated, and Miriam Makeba, to whom he was once married and with whom he also played and recorded, trumpeter Hugh Masekela is one of Africa’s most influential musicians, so a chance to see him perform in such intimate surroundings, courtesy of Oxford Contemporary Music, isn’t one to be missed. Tonight he’s playing alongside his long-term friend and collaborator Larry Willis, the pianist he first met while at college in New York back in the 1960s and with whom he’s recently released the album ‘Friends’, already considered a masterpiece of chamber jazz. Having been mentored by Louis Armstrong and Dizzy Gillespie, Masekela’s talent was in briging African rather than American influences to bear most heavily on his jazz playing, fusing hi-life and afrobeat onto jazz traditions, soul and funk, and in doing so inspiring everyone from Paul Simon (another collaborator) and Vampire Weekend. Now at the still tender age of 74, he’s a veteran of apartheid and the campaign against it, but still a lively entertainer who belies his years, prone to some fantastic dad dancing as well as some seriously surreal anecdote telling. Bit of a legend, you might say. Support comes from poet and musician Zena Edwards, performing songs commissioned by the PRS’s Women Make Music fund.

reggae into a hearty party cocktail, while renowned veteran DJ Lubi brings the Latin dance tunes to the decks.
FLIGHTS OF HELIOS + MOTHER CORONA + THE HALF RABBITS + AFTER THE THOUGHT: The Port Mahon – Audioscope warm-up show in aid of homeless charity Shelter with spaced-out psych-popsters Flights of Helios, super-heavyweight groove metallers Mother Corona, dramatic goth-rockers Half Rabbits and ambient techno chap After The Thought.
MOIETY + PUPPET MECHANIC: Folly Bridge Restaurant – Free gig in aid of the Mike Goodwin Trust from acoustic pop crew Moiety.
GLAMSTER: Fat Lil’s, Witney – Glam covers, from T-Rex to The Sweet.

SATURDAY 9th

BOY GEORGE: O2 Academy – The former Culture Club singer, club DJ, actor and enduring tabloid punch bag continues his musical revival with the release of ‘This Is What I Do’, his first album of original material in 18 years and a return to the fusion of soul, reggae and r’n’b that first made is name. Expect a few classic hits along the way, a reminder that above and beyond a personal



Friday 15th

GARY NUMAN: O2 Academy

How many rock stars have risen so high, fallen so low and been so completely reborn as Gary Numan? Back in the late 70s the self-confessed accidental pioneer of synth-pop was just about the biggest star around, but simultaneously reviled by a music press still stuck on post-punk’s political posturing. When Numan’s musical magic began to fade, he became a laughing stock of unprecedented proportions, artistically and commercially bankrupt, sustained only by the most fanatical fanbase in pop. Fast forward to 2013 and the release of the man’s 21st studio album, ‘Splinter, Songs From A Broken Mind’, and he’s finally, and rightfully ensconced as national treasure, a universally respected pioneer and an enduring onstage star with few equals. Everyone from Trent Reznor, Beck, Damon Albarn and Lady Gaga to Bowie, Prince, Dr Dre and Afrikaa Bambaataa has clamoured to hail his electronic genius. His musical rebirth dates back to the md-90s when he ditched all attempts to be commercial and headed down a particularly dark electronic rock path, the dystopian sci-fi paranoia and robotic pop of ‘Replicas’ and ‘The Pleasure Principle’ replaced by an iconoclastic lyrical theme and a move into industrial gothic rock territory. What’s unchanged and undiminished, though, is the power Numan manages to summon from electronic music, as well as remaining a peerless rock entertainer with a keen sense of theatre, and with ‘Splinter’ receiving the sort of reviews his classic hits never enjoyed, he’s a star very much back on the rise.

life that’s been as colourful as any of his costumes, the man’s a singer and songwriter to match his larger-than-life character. **KODALINE + HUDSON TAYLOR + JAMES BAY: O2 Academy** – Alternatively, swap the rainbow colours and emotional turbulence of Boy George for the eternal grey undulations of Coldpla... sorry, Kodaline, Dublin’s inexplicably popular purveyors of epic melancholy. Actually, there’s nothing inexplicable about their popularity is there? Lots of people quite simply love a bit of musical mediocrity with their Saturday night pizza. **RUARRI JOSEPH: The Art Bar** – Husky, heartfelt acoustic soul and jazz-inflected pop from the Cornish singer-songwriter in the vein of Cat Stevens and David Gray, touring the follow-up to last year’s ‘Brother’ album. **MIXTAPE with TOM WILLIAMS + LYLA FOY + COUNT DRACHMA + SWEET WILLIAM: The Cellar** – Launching the Cellar’s new monthly live music club night where a special guest musician with strong Oxford connections is invited to host and curate an evening of bands they

love. Dark-minded rock’n’roller Tom Williams does the opening night honours, playing a solo set, alongside synth-popstress Lyla Foy; Zulu folk-pop combo Count Drachmas and acoustic folk-popsters Sweet William. **BRIGHTWORKS: The Wheatsheaf** – Afro-pop-flavoured indie from the local rising starlets, launching their new EP. **PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy** **SIMPLE: The Art Bar** – House night with Boddika. **EXTRA CURRICULAR: The Cellar** **ALVIN STARDUST + LIVING THE DREAM: Langdale Hall, Witney** – 70s glam survivor Alvin comes to Witney to play 70s hits like ‘My Coo Ca Choo’ and ‘Jealous Mind’ in aid of breast cancer charities. **THE MIGHTY CADILLACS: Red Lion, Marston** **MATELOAF: Fat Lil’s, Witney** – Meatloaf tribute.

SUNDAY 10th

VILLAGERS: O2 Academy – Songmeister Conor O’Brien celebrates his second Mercury nomination for new album ‘{Awayland}’, the follow-up to acclaimed debut ‘Becoming a Jackal’, the title track of which earned him an Ivor Novello award. The new album finds him partially casting off any lingering sensitive-folky-singer-songwriter tag with a mix of soul, cabaret and electronica-informed pop that owes as much to Radiohead, REM and Del Shannon as it does Nick Drake or Prefab Sprout. He remains as literary as ever, with strongly poetic lines like “Naked on the toilet with a toothbrush in his mouth, when he suddenly acquired an overwhelming sense of doubt” introducing his wistful, witty, worldly tales. **BROTHER & BONES: The Art Bar** – Rustic folk-rock somewhere between Ben Howard, Mumford and Sons and Dry The River from Brother & Bones, back in Oxford after their sold-out show at the Jericho Tavern earlier this year to promote new EP ‘To Be Alive’. **HUGH MASEKELA & LARRY WILLIS: St John the Evangelist** – Rare, intimate concert from the undisputed afro-jazz master – *see main preview* **CRIPPLER LBU + BRICKSANDMORTAR + OUTTA LUCK + CROWS REIGN: The Wheatsheaf** – Sludgy hardcore punk and hip hop from London’s Crippler LBU. **THE AUGUST LIST + DIAMOND FAMILY ARCHIVE + MY CROOKED TEETH + ANDY NICE: Albion Beatnik Bookstore** – First of two low-key bookstore shows from Pindrop Performances with garagy backwoods porch song duo The August List launching their excellent new ‘High Town Crow’ EP. **THE MECHANISMS: The Cellar** – Steampunk soap/space operas from the theatrical local rock crew.

MONDAY 11th

NINE BELOW ZERO + AARON KEYLOCK: The Bullingdon – The near-legendary r’n’b pioneers return to Oxford for the first time in many years, founding singer and guitarist Dennis Greaves still leading the band’s high-energy blues charge alongside fellow 9BZ veterans Mark Feltham and Brian Bethall. Having hit a creative and commercial peak in the early-80s with albums ‘Live At The Marquee’ and ‘Don’t Point Your Finger’, it’s always been live, and in particular in intimate venues like this, that the band have made their reputation, though their Glen Tilbrook-produced 2009 album

‘It’s Never Too Late’ showed the creative spark still burns brightly. Great local support tonight from teenage bluesman Aaron Keylock, recent support to The Strypes, and a guitarist in the mould of Rory Gallagher and Eric Clapton. His drummer is the son of Dennis Greaves too, so rocking blues good vibes all round at tonight’s Haven show. **ED TULLET + SCRIBER + JORDAN O’SHEA: Truck Store** – Bear On A Bicycle host this evening’s instore show for Brighton’s melancholic teenage troubadour Ed Tullet, launching his sparse, desolate new single ‘Oxblood’. BOAB mainstay Jordan O’Shea matches Ed in the downbeat acoustic pop stakes. **AYNSLEY LISTER: The Jericho Tavern** – Heavy-duty blues-rock from the acclaimed British guitarist, equally at home playing it raw and acoustic, or pumping it up Hendrix style on the electric. **HATWEAZLE: The Mad Hatter**

TUESDAY 12th

SCOUTING FOR GIRLS: The New Theatre – If you can’t say anything nice, don’t say anything, our dear old grandma used to say. But she never had to fucking listen to Scouting For Girls and would undoubtedly have considered them asinine musical effluence too. **THE RIFLES + LIFE IN FILM + DEXTERS: O2 Academy** – East London’s laddish rockers return, still sounding a bit like The Jam. **JAZZ CLUB: The Art Bar** – Live jazz from Alvin Roy & Reeds Unlimited, plus acoustic Spanish-flavoured music in the front bar **INTRUSION: The Cellar** – Goth, industrial, cyberpunk, ebm and darkwave club night. **OPEN MIC SESSION: The White Rabbit** **OPEN MIC SESSION: James Street Tavern**

WEDNESDAY 13th

DEEP COVER: The Cellar – Hip hop, r’n’b and reggae club night.

THURSDAY 14th

MY LIFE STORY: O2 Academy – Jake Shillingford reassembles his orchestral 90s Britpop band for a first full tour since they split in 2000. Full one-off reunion shows have taken place in London previously but now Shillingford has paired the band down for a run-through of the band’s 1997 album ‘The Golden Mile’, featuring hits ‘12 Reasons Why I Love Her’, ‘Strumpet’, ‘Sparkle’ and ‘King Of Kissingdom’, hopefully still with that old flamboyance and showman’s flair. **GLASS ANIMALS + HOCKEY SMITH: The Jericho Tavern** – Spectral electro-pop, r’n’b and soundscapism from the local stars on the rise, launching their new single, ‘Psylla’ on Paul Epworth’s Wolf Tones label. **CATWEAZLE CLUB: East Oxford Community Centre** **OPEN MIC SESSION: The Half Moon** **BLUES JAM: The Jack Russell, Marston**

FRIDAY 15th

GARY NUMAN: O2 Academy – The Dark Lord of industrial gothic rock returns with his new album, ‘Splinter’. Nightshift is forming an orderly queue even as you read this – *see main preview* **PROSPEKT: O2 Academy** – The local prog-metallers launch their full debut album, ‘The Colourless Sunrise’, technical guitar virtuoso Lee Luland and co joined by new singer and keyboard player Richard Marshall and inspired by the likes of Opeth, Dream Theatre, Rush and Symphony X.

THE BIG TEN INCH: The Cellar – Count Skylarkin’s monthly celebration of jump blues, rockabilly, ska, surf, calypso, swing and vintage vinyl. Tonight sees the return of sausage fetishists King Salami & The Cumberland Three and their gonzoid r’n’b. Skylarkin and Jason King are on the decks **ORANGE VISION + BLOOD RED STARS + COLUMBA: The Wheatsheaf** – Local indie rock night. **WHOLE LOTTA DC: Fat Lil’s, Witney**

SATURDAY 16th

JOOLS HOLLAND & HIS RHYTHM&BLUES ORCHESTRA: The New Theatre – *Later...* host and irrepressibly cheery ivory tinkler Holland heads back on tour with his expansive r’n’b band, regularly featuring big-name guest singers – including Sam Brown and most recently Marc Almond – for big-band renditions of r’n’b classics, with a little boogie-woogie magic and plenty of cheeky banter. **BOOTLED ZEPPELIN: O2 Academy** – Led Zep tribute, you may be astonished to discover. **LATE NIGHT LIGHTS: The Wheatsheaf** – Trashy punk-pop from the local newcomers. **TANDEM + HENRY WEBSTER: The Old Fire Station** – Electro-tinged trad folk from recent Oxford Folk Weekend stars Tandem, plus fiddler Henry Webster, best known for his work with harmonica player Will Pound. **WOLFBAIT: Fat Lil’s, Witney** **PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy** **EXTRA CURRICULAR: The Cellar** **THESE DAYS: The Art Bar** – House club night.

SUNDAY 17th

TEXAS: The New Theatre – Back in touring action and with a new album, ‘The Conversation’, following the recovery of founding guitarist Ally McErlaine from a brain aneurysm in 2010, Sharleen Spiteri’s pop/rock hitmakers play the big hits from their 80s/90s commercial peak, including ‘I Don’t Want A Lover’, ‘Summer Son’, ‘Say What You Want’ and ‘In Our Lifetime’, as well as songs from the new album. **THE FAMILY RAIN: O2 Academy** – Bath’s beardy blues brothers come to town, promising hip hop-infused heavy rock but sounding like a mix of Kings of Leon, Kasabian and Maroon 5. **MAN WITHOUT COUNTRY: O2 Academy** – Atmospheric, glacial electro-shoegaze from south Wales duo Man Without Country, out on tour to promote their album ‘Foe’, which was mixed by legendary producer Ken Thomas, whose previous credits include M83 and Sigur Ros, undisputed influences on MWC’s chilled pop sound. **DOUBLE TROUBLE: The North Wall, Summertown** – One of Europe’s most respected old jazz bands goes head to head with one of the rising stars of the genre at tonight’s Oxford Contemporary Music show. Pianist and bandleader Alexander von Schlippenbach has been forging his own jazz path since the 1970s, abetted by world-renowned saxophonist Evan Parker and drummer Paul Lovens, who played in an early incarnation of Kraftwerk. Together they bring a classical sensibility to jazz music. They’re up against Noszferatu’s world music-inspired tango-heavy take on jazz. The bands will be playing separate sets before coming together to perform pieces by Polish composer Hanna Kulenty, Oxfordshire’s Joe Cutler, and Hans Koller. **LES CLOCHARDS: Truck Store (5pm)** – Instore album launch for the local French café pop-cum-

classic rock’n’roll stalwarts. **DAN HAYWOOD + WE AERONAUTS + RAINBOW RESERVOIR + JODY PREWETT: Albion Beatnik Bookstore** – Highly rustic folk-pop from Lancastrian songsmith and ornithologist Dan Haywood, penning love letters to rural England via the Scottish Highlands and Byrds-inspired West Coast psychedelia. He’s joined by local orchestral folk-pop people We Aeronauts; whimsical anti-folk singer Rainbow Reservoir and erstwhile Trophy Wife chap Jody Prewett.

MONDAY 18th

MATT SCHOFIELD: The Bullingdon– The Haven blues club hosts the acclaimed guitarist who started his career playing with Lee Sankey and Dana Gillespie, as well as The Lester Butler Tribute Band, before going out on the road with his own band, mixing traditional electric blues with New Orleans funk and soul. Amid a slew of awards, he’s been hailed as one of the ten greatest UK blues guitarists of all time, alongside Eric Clapton and Peter Green, and his eclectic style incorporates influences from The Meters and Box Tops alongside more traditional blues innovators like Freddie and Albert King. **DEBBIE BOND: The Jericho Tavern** – Soulful country-blues from Alabama’s veteran guitarist Bond, who’s previously backed Eddie Kirkland, Jerry McCain and Willie King before fronting her own band. 30 years playing the blues have led to her founding the Alabama Blues Project, to help preserve the traditional music of the state that’s inspired her own music. **HATWEAZLE: The Mad Hatter**

TUESDAY 19th

JAZZ CLUB: The Art Bar – Live jazz from The New Jazz Collective, plus acoustic Spanish-flavoured music in the front bar **RUNDFUNK: The Cellar** **OPEN MIC SESSION: The White Rabbit** **OPEN MIC SESSION: James Street Tavern**

WEDNESDAY 20th

HONKY + DESERT STORM + PROSPERINA + BARRY & THE BEACHCOMBERS: The Wheatsheaf – Hard-rocking blues and boogie from Austin, Texas’ Honky, featuring Butthole Surfers’ DJ Pinkus, back over in the UK after playing Stateside with the likes of Down, Fu Manchu, Karma To Burn and Nashville Pussy. Support at tonight’s Buried In Smoke show comes from local stoner/blues heavyweights Desert Storm, plus a rare outing for oddball hardcore crew Barry & The Beachcombers. **SOWETO GOSPEL CHOIR: The New Theatre** – Grammy-winning gospel and traditional spiritual song from South Africa’s 30-strong choir. **FREERANGE: The Cellar** **SPARKY’S JAM SESSION: James Street Tavern** – Open jam night.

THURSDAY 21st

TURIN BRAKES: O2 Academy – Olly Knights and Gale Paridjanian return with more earnest folk-rock emoting in aid of new album ‘We Were Here’. **MOULETTES: The Jericho Tavern** – Traditional English folk given an inventively orchestral, almost prog makeover from Glastonbury’s Moulettes, previously part of Mystery Jets’ Eel Pie Island set and whose members have gone on to join Mumford & Sons, Laura Marling and The Holloways, while the band themselves have played alongside The Mumfords, John Paul Jones and Seasick Steve,

among others. Led by singer, guitarist and cellist Hannah Miller and singer, bassoonist and autoharp player Ruth Skipper, their playful, unpredictable vocal harmonies and instrumentation has drawn comparisons to everyone from Pentangle and Jethro Tull to Kate Bush, and they’re indisputably one of the brightest young bands on the British folk scene right now.

THE DAVE MORGAN BAND: The Art Bar – We’re not completely sure, but we think this might be the former ELO bassist. Sorry, it’s late and that’s the first thing we found on the internet about any musicians called Dave Morgan. Might be him, might not be. If it is, he used to be in Magnum too. We like Magnums. Especially the dark chocolate ones. Not really ice cream weather now though, is it? **SONIC: The Art Bar** – House club night. **CATWEAZLE CLUB: East Oxford Community Centre** **OPEN MIC SESSION: The Half Moon** **BLUES JAM: The Jack Russell, Marston**

Saturday 23rd

AUDIOSCOPE: The Jericho Tavern

As it reaches its thirteenth year, Audioscope remains one of Oxford’s most understated but musically ambitious annual events. Previous years have seen underground stars like Wire, Four-Tet, Deerhoof, Rother & Moebius and Luke Vibert grace the bill, while 2007’s set by Shit & Shine remains one of the greatest gigs Nightshift has ever witnessed. And all the while Audioscope has raised thousands of pounds for homeless charity Shelter. This year’s bill is characteristically devoid of household names, but it remains a full day of music that’s often challenging, occasionally confrontational but always rewarding and for anyone wanting their ears opened to new and exciting sounds, while benefitting a very worthwhile cause, it’s an event not to be missed. This year’s headliners are Chicago’s cult heroes **Califone**, whose prolific output over the past 15 years includes several inventive concept albums, including the superb ‘All My Friends Are Funeral Singers’. A happy bunch of souls, they are not. They’re joined by Brighton’s tribal-gothic folk-pop crew **Esben & The Witch**, who are far more intense and scary than that description suggests; drums’n’electronics Krautrockers **Eat Lights** **Become Lights**; Thrill Jockey’s psychedelic electro types **The Grumbling Fur**; riotous punk band **Sauna Youth**; improvised noise from Shit & Shit / Oscillation side project **Tomaga** and ambient experimentalists **Pye Corner Audio**. A strong local contingent is led by electro-r’n’b popstrels **Pet Moon**, formed by Blessing Force founder Andrew Mears, and they’re joined by sparse, acoustic blues act **Salvation Bill** and alternately intricate and brutal post-rock instrumentalists **Listing Ships**. Get there early, stay all day and discover something strange, terrifying and wonderful.





Monday 25th

AMERICAN HEAD CHARGE: The Art Bar

Plenty of bands end their careers in rehab, but that’s where American Head Charge began theirs, guitarist Chad Hanks and singer Martin Heacock earning their release from a Minneapolis drug project dependent on the band going off and doing some proper work. Which they bloody well did for a good few years. Worshipping at the uber-rock altars of Ministry, Slayer and Faith No More, AHC’s sound married hardcore, nu-metal and industrial noise and found them supporting Fear Factory, System of a Down and Slipknot in the late-90s / early-noughties, as well as recording their album ‘The Art Of War’ with Rick Rubin. Dirty, apocalyptic aural carnage was very much order of the day, with their Stateside gigs often involving pigs heads, blood and shotguns, until alcohol and chemical dependency fully took hold, culminating in the death of guitarist Bryan Ottoson, and not long after what was essentially the husk of a band split, citing Heacock’s inability to write or perform. Still, come 2011 and Heacock was back with Hanks and a new band and ready to tour. A new EP has already been released, with an album to follow, and if it doesn’t all go horribly wrong for them again, tonight’s Buried In Smoke show should hopefully prove there’s life in the old war dogs yet.

FRIDAY 22nd

IRREGULAR FOLK presents LITTLE ARROW + RACHAEL DADD + EMMA GATRILL: The Cellar – Back at the Cellar after a summer season in a Bedouin tent in Binsey and a trip to the UPP for a *Wickerman* singalong, Irregular Folk continues to put a neat twist on what constitutes folk music, again presenting three acts who sort of fit into the genre without ever getting too comfortable. Pembrokeshire’s Little Arrow make an edgy, grungy kind of beachcomber acoustic folk-pop. They’re joined by globetrotting singer Rachael Dadd, who draws inspiration from the likes of Sufjan Stevens and Regina Spektor, and singer and harpist Emma Gatrill, back after playing one of IF’s summer sessions, nodding towards Bjork and Joni Mitchell with her delicate, gently experimental sound.

SHOW OF HANDS: The New Theatre – Steve Knightley and Phil Beer continue to sing about the realities of rural – particularly west country – life over twenty years since they formed. They may have outgrown the intimate village halls and folk clubs where they first made their name, but musically their roots remain firmly planted in the traditional English folk soil. To think, this is a duo who, fed up not being able to get a London gig booking, booked out the Royal Albert Hall and promptly filled the place. And two decades in, they sit, deservedly, among the leading lights of the folk

scene.

SWITCH with RAM RECORDS & ANDY C: O2 Academy - Andy C’s RAM Records, home to Chase & Status, DC Breaks and Sub Focus, take time out from their Fabric residency for a night of dubstep and drum&bass at the O2’s weekly electronic dance night.

THE SEA, THE SEA + THE BLACK TAMOURINES + HAPPYNESS: The Jericho Tavern – Daisy Rodgers Music night with Foals and Maccabees-inspired local indie rockers The Sea The Sea, alongside Cornwall’s shimmering surf-rockers / 60s-inspired indie crew The Black Tambourines, and newcomers Happyness.

INSIDE SOUND: Pitt Rivers Museum – Oxford Contemporary Music teams up with the Pitt Rivers for a torch lit interactive sound installation.

SURREAL PANTHER: Fat Lil’s, Witney – Tribute to LA comedy rockers Steel Panther.

MISSING PERSIANS: Talbot Inn, Eynsham

SATURDAY 23rd

AUDIOSCOPE: The Jericho Tavern – Califone, Esben & The Witch and Pet Moon head up the annual celebration of leftfield music in aid of Shelter – *see main preview*

THE EPSTEIN + HUCK & THE XANDER BAND + VIENNA DITTO + EMPTY VESSELS + TRULY FORD: O2 Academy – Another great line-up of local talent at the O2’s Upstairs showcase in conjunction with BBC Oxford Introducing. Alt.country heroes The Epstein should need little introduction to local music fans, their widescreen roots-rock both epic and romantic but equally campfire intimate. They’re joined by Huck’s Xander Band, plotting rock operas about runaway gay teenagers by way of Violent Femmes. The ever-morphing Vienna Ditto fuse subterranean blues with electro-pop brilliantly, coming in somewhere between Portishead, Nina Simone, Jean Michel Jarre and an imagined spaghetti western soundtrack, while Empty Vessel bring tonight’s rock quota, kicking it out big and ballsy in the tradition of Blue Cheer, Led Zep and Hendrix.

BABY GODZILLA + WOUNDS: The Wheatsheaf – Maniacal, angular hardcore in the vein of Dillinger Escape Plan from Nottingham’s Baby Godzilla.

THE GOWER ALLSTARS + ENSEMBLE AZUT + LA CHIVA GANTIVA: St Giles Christmas Light Festival – OCM host a live music stage at the Christmas light festival, with Welsh folk ensemble The Gower All Stars; French chanson devotees Ensemble Azut, and Colombian funk, rock and afrobeat band La Chiva Gantiva.

PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy

EXTRA CURRICULAR: The Cellar

FUSED: Fat Lil’s, Witney – Alt.rock covers, from Chili Peppers and RATM to Foo Fighters.

MISSING PERSIANS: Rock of Gibraltar, Enslow

SUNDAY 24th

THE KNIGHTS OF MENTIS: Truck Store (5pm) – Local nine-piece country/folk roots crew launch their debut album instore.

BLUES JAM: Fat Lil’s, Witney (3pm) – Open blues jam with The Mighty Cadillacs and more.

MONDAY 25th

MS MR: O2 Academy – Bold, colourful electro-pop from New York duo Ms Mr, formed by Neon Gold Records co-founder Lizzy Plapinger. Their epic sense of gloom has drawn comparisons with Lana Del Ray, Florence and the Machine and Zola Jesus, while they’ve toured with Marina & The

Diamonds back in the States. The pair are in the UK to promote debut album ‘Secondhand Rapture’.

AMERICAN HEAD CHARGE + RSJ + MAPLE RUN: The Art Bar – Industrial-metal veterans return from drug-fuelled wilderness for their first Oxford show in over a decade – *see main preview*

ROB TOGNONI: The Jericho Tavern – The Tasmanian blues devil returns to the Famous Monday Blues club, displaying the powerful and versatile electric style that’s served him well in his 30 plus years on the road, his style owing much to Hendrix and Stevie Ray Vaughan.

MARACUTAYA: Head of the River – Live jazz as part of the Oxford City Festival.

KATE JEAN BRUNWIN: The Bear – Kicking off a week of acoustic music performances in the Bear as part of Oxford City Festival.

HATWEAZLE: The Mad Hatter

TUESDAY 26th

THE VIEW + THE VELVETEEN SAINTS: O2 Academy – Dundee’s indie rockers The View return to the O2 after their recent Propaganda show, the band plugging their ‘Cheeky For A Reason’ album, five years after hitting the Number 1 spot with debut album ‘Hats Off To The Buskers’, which spawned hit singles ‘Wasted Little DJs’ (*NME*’s track of the year in 2007) and ‘Same Jeans’.

MACKATING + THE DUBLINGS + DANNY MAC + DESTINATION SOUNDSYSTEM: The Cellar – Dub and roots reggae special as part of Oxford City Festival, with local veterans Mackating alongside newcomers The Dublings.

MARVELLOUS MEDICINE: The Wheatsheaf – Reggae fusion pop from the university band.

JAZZ CLUB: The Art Bar – Live jazz from The Hugh Turner Band, plus acoustic Spanish-flavoured music in the front bar

SWINDLESTOCK + AGS CONNOLLY: The Jericho Tavern – Country blues and Americana from Swindlestock as part of Oxford City Festival.

BRICKWORK LIZARDS: Holywell Music Room – Turkobilly fusion of classic rock’n’roll and eastern folk music from the local faves as part of Oxford City Festival.

ALL THAT JAZZ: Head of the River – Live jazz.

OSPREY + ADY DAVEY + MARIA ILETT + MARCUS BUTLER: The Bear

WEDNESDAY 27th

VUVUVULTURES: O2 Academy – Melodramatic blues rock, gothic art-rock, indie-metal and doomtronica from London’s genre-crossing starlets on the rise, the band’s debut album, ‘Push/Pull’ drawing admiring comparisons to Depeche Mode, Crystal Castles, Zola Jesus and The Yeah Yeah Yeahs, among others.

SUBVERSE presents ETHYL: The Cellar – House, garage, techno and bass club night with DJ Tim Hopgood, aka Ethyl, tonight’s special guest on the decks, exploring the deeper ends of techno and house. Residents Skins, Harry Scholes, James Shirley and Midnight Mary keep the party going.

TRIBUTE TO LED ZEP: The Wheatsheaf

ARTCLASSSINK + LEST WE FORGET + LATE NIGHT LIGHTS: The Jericho Tavern – Moody, post-punk and indie rocking from Artclasssink at the Oxford City Festival.

FLAMENCO GYPSY JAZZ: Head of the River

MOOGIE MAN: The Bear

THURSDAY 28th

PALMA VIOLETS: O2 Academy – Pleasingly chaotic post-punk guitar noise from the still-rising indie starlets – *see main preview*

DANNY & THE CHAMPIONS OF THE WORLD: The Art Bar – Rocking roadhouse jams and anthems from Danny George Wilson’s Champs, coming on like a Home Counties E Street Band.

KATHRYN TICKELL: The North Wall, Summertown – Lively, intimate folk from the acclaimed virtuoso Northumbrian hornpipe player, fiddler and storyteller, recently awarded Musician of the Year at the BBC Radio 2 Folk Awards, and who has just released her nineteenth album, ‘Northumbrian Voices’, almost 30 years after her debut outing, ‘On Kielder Side’ at the age of 16.

HIDDEN ORCHESTRA: The Cellar – Cinematic, percussive fusion of jazz, classical, drum&bass, rock and hip hop from Edinburgh’s Hidden Orchestra.

HEADINGTON HILLBILIES: The Wheatsheaf

DENNY ILETT Jr: Head of the River

LEWIS NEWCOMBE JONES: The Bear

TOM HINGLEY: The Marsh Harrier – Solo show from the Inspirial Carpets frontman.

BEARD OF DESTINY + SCOTT COOPER + CLAIRE LEMASTER: James Street Tavern

TIM FRIERS & THE MERCINARIES + RED CROW + RIGHT HOOKS + GLENDA HUISH: The Jericho Tavern

CATWEAZLE: East Oxford Community Centre

OPEN MIC SESSION: The Half Moon

BLUES JAM: The Jack Russell, Marston

FRIDAY 29th

THE GOGGENHEIM + THE KNIGHTS OF MENTIS + THE MIGHTY REDOX + THE

Thursday 28th

PALMA VIOLETS:

O2 Academy

Things have moved on more than a tad since we first caught Palma Violets supporting Savages at the Jericho Tavern in the summer of 2012. They’ve eclipsed even that band’s fast-rising fortunes, topping *NME*’s song of the year poll with their rabble-rousing thrash-pop anthem ‘Best Of Friends’, and seemingly being an object of desire for every surviving A&R scout in the country until they signed on the line for Rough Trade. They also managed to sell out this same venue back in March and there’s nothing to suggest they won’t again. Why was there such a frenzy of excitement about a guitar band at a time when such things were again being predicted to be going the way of woolly mammoths and dodos? Maybe record companies spied the new Pete Doherty/Carl Barrett in Palma Violet’s Chilli Jesson and Sam Fryer, or maybe it was the band’s decidedly old-school post-punk/indie rock sound, which recalls everyone from Jonathan Richmond and The Strokes to Bauhaus, Teardrop Explodes and Adam & The Ants at various points in proceedings. Debut album ‘180’ might have exposed a few cracks in the band’s songwriting armour, but live it’s a different story, a ramshackle rampage for sure, but a rampage nonetheless, and who can resist one of those?



GREAT BIG BARGAIN: O2 Academy – Centrepiece gig of the Oxford City Festival with psychedelic disco pop Krautrock jazz crew The Goggenheim continuing to defy classification and invent new genres as they head spaceward. Rootsy country-folk ensemble Knights of Mentis keep things earthy, alongside swamp-blues faves The Mighty Redox.

FRACTURE + PEERLESS PIRATES + THE OMNIVIBES + MR TOM: The Wheatsheaf – Local bands showcase.

SHURMAN: The Art Bar – Sweaty, soul-drenched country rocking in the vein of Black Crowes from Texan outfit Shurman at tonight’s Empty Room Promotions show.

CHURCH OF THE HEAVY: The Cellar – Metal, hardcore and prog from Komrad, Annero, Masiro and Crows Reign.

HEAVY DEXTERS: Head of the River – Live jazz as part of the Oxford City Festival.

THE GEES + SINKING WITCHES + EMPTY VESSELS + BLACK FEATHERS: Jericho Tavern

POPLAR JAKE: The Bear

BLACKTHORN: James Street Tavern

BLACK DOGZ: Fat Lil’s, Witney – Led Zep tribute.

IONEYE + MATTHEW TANSINI: Duke’s Cut

SATURDAY 30th

THE NAKED & FAMOUS: O2 Academy – Synth-pop euphoria by the lorry load from the Kiwi hitmakers – *see main preview*

BREED 77 + SALVAGE + BRICKSANDMORTAR + BLACK SUNRISE + EVAVOID: O2 Academy – Skeletor’s monthly metal shindig attracts Gibraltar/Brit metal scene veterans Breed 77 to town, fusing flamenco flourishes with furious riffage and dark rock atmospherics. They’re out on tour to promote new album ‘The Evil Inside’. The local supporting cast includes Trivium and Lamb of God-inspired metallers Salvage, metalcore thrashers Bricks&mortar, and groove-metallers Black Sunrise.

GAPPY TOOTH INDUSTRIES with STRENGTH OF THE BEAR + YA OK YEAH + JEFF WODE: The Wheatsheaf – An unusually cohesive triple bill of bands from the typically diverse GTI this month. Heading up the bill are post-punk crew Strength of the Bear, drawing inspiration from Biffy Clyro, Refused and Rivals Schools. They’re joined by bluesy Anglo-French garage rockers Ya OK Yeah, and abrasive local lo-fi noise-rockers Jeff Wode.

SMILEX + OX4 ALLSTARS + THE RELATIONSHIPS + THE OTHER DRAMAS + ART THEEFE + MARK COPE: The Jericho Tavern – All-action rocking from Smilex as the play their final gig for the foreseeable future ahead of the release of their second album, ‘La Petit Mort’. They’re joined for tonight’s leg of the Oxford City Festival by Osprey’s OX4 Allstars; tweeie psych-pop janglers The Relationships; acoustic pop duo The Other Dramas; Matt Sage’s Art Theefe and melancholic singer-songwriter Mark Cope.

HEADCOUNT + BLACK POWDER + JANE LIKES BOOKS + BARMY ARMY TWAT DADDIES + DON’T GO PLASTIC: THE CELLAR – Punkolympic leg of Oxford Music Festival.

SWINDLESTOCK + THE OH SO MANY + HUCK: The Port Mahon – Rootsy blues and Americana from Swindlestock, alongside bluesy pop storyteller Huck.

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



Saturday 30th

THE NAKED & FAMOUS:

O2 Academy

It seems a long while ago that New Zealand quintet The Naked & Famous were the hottest new electro-pop starlets on the block, nimbly stepping into the void left by MGMT’s indulgent second album, but it was only back in 2011, when they were nominated for the BBC Sound Of... award and claimed the airwaves as their own. Having become the first native band to enter the NZ charts at Number 1 in 16 years with single ‘Young Blood’, the Auckland quintet easily made the jump from native success to something far bigger with their euphoric psychedelic electro-pop perfectly suited to big festival singalong status; big, meaty synth hooks, fun boy-girl vocal duelling, massive dancefloor potential and a simple approach to giant pop tunes was the order of the day and they didn’t disappoint. Formed by music college chums Thom Powers and Alisa YayaIith, and named after an old Tricky lyric, The Naked & Famous weren’t averse to cutting into their own pure pop with serrated metallic electro noise but mostly epic power-pop choruses are the order of the day, something they continue on new album ‘In Rolling Waves’, recorded last year in LA after the band settled down following 200-odd gigs across two dozen countries in under two years. Yes they can be cheesy, but that’s the nature of the pop beast, and this particular beast has bloody big teeth. Nice shiny white ones; so eat up before it eats you.

THE PETE FRYER BAND: Jolly Postboys

PROPAGANDA + TRASHY: O2 Academy

EXTRA CURRICULAR: The Cellar

ALL THAT JAZZ: Head of the River

RACHEL RUSCOMBE JONES: The Bear

SUPERLOOSE + MEAN MONTAGE + THE HOWLIN TAILDRAGGERS + PAUL MORRIS & THE REVALATORS: James Street Tavern

THE HEADINGTON HILLBILLIES: The White Hart, Headington

SOUTHERN BLUES FIASCO: Marsh Harrier

14TEN + DROPOUT + MONKFISH: The Duke’s Cut

BE READY: The Art Bar – House club night.

THE MIGHTY CADILLACS: King & Queen, Wheatley

EVOLUTION: Fat Lil’s, Witney

LIVE

GATHERING

Various venues

The bill for this year’s Gathering reads like a gauntlet thrown down by the organisers: can you successfully pick a path to musical enlightenment twixt the twin traps of singer-songwriters suffering from the delusion that Ben Howard and Ed Sheeran are deities to be worshipped, and shallow popstrels who believe singing with an accent and wearing Doc Martens makes them somehow different and alternative?

It’s a challenge *Nightshift* accepts, if nervously, and with **JJ ROSA** we worry we’ll fall at the very first hurdle. She talks so much you wish she’d play a song. And then when she plays a song, you wish she’d stop and start talking again. ‘Last Night A DJ Saved My Life’ and Hendrix’s ‘Little Wing’ are both covered (badly) as if to demonstrate the influences that have fed into her cringeworthy soul-funk, and a set-closer that sounds transparently like Amy Winehouse performing Donna Summer’s ‘I Feel Love’ is infinitely worse than that description might suggest.

But amends are made instantly. **PAWWS** – not to be confused with Paws, the Scottish grungers who played last year’s event – are (is?) Lucy Taylor, a chum of MGMT and Bloc Party’s Kele Okereke, though don’t hold that against her. She has a voice to die for but also, rather unusually, the good sense not to over-emote. While there are some similarities with Chvrches, the vocals, the synth sound and particularly the live drums call to mind the pop perfection of prime mid-80s Madonna, albeit shrinkwrapped in a cool detachment that is thoroughly contemporary.

Also suffering from a surplus of consonants are **PYYRAMIDS**, who feature OK Go’s Tim Nordwind, so their videos are likely to be more memorable than their music. That’s not saying much, though, given Drea Smith’s flat vocals and the band’s uninspiring sub-Pixes dirge.

St John the Evangelist Church

has been hosting gigs for a while now and is a superb addition to Gathering’s roster of venues. And, in **MT WOLF**, it has a band capable of the impressive feat of filling its cavernous interior with intricately crafted songs that, while not quite the celestial music to which it’s accustomed, nevertheless possess grace and power in abundance. The foursome have labelled their style “dream folk” but that hardly does justice to the drama of these suitably vespertine hymns.

Back at The Bully **JAKE HART**’s delicate and personal songs, with elements of Four Tet and jazz apparent in the drumming, are struggling to rise above a chatty crowd. His remix of Lana Del Ray’s ‘Born To Die’ earned him considerable interest but he’s left his electronics at home and brought a stripped back four-piece band that deserves more attention than anyone seems willing to grant him.

SPRING OFFENSIVE might be expected to look a bit dazed and confused, finding themselves finally back in the live environment after time spent holed up recording debut album ‘Young Animal Hearts’, but it’s like they’ve never been away. Given that Oxford’s biggest recent exports have been Foals and Stornoway, any band that naturally and without cynicism manages to imagine a bridge between the two must surely be primed for similar success. “I will be blamed for this”, they declare in unison in ‘Not Drowning But Waving’; what “this” is is unclear, though the song renders pretty much anything excusable, even the adoption of Mumford chic and despite the makeover they still sound as Oxford as Mayday on Magdalen Bridge, and enjoyably so.

Oxford’s other chief contribution to today’s bill are **CANDY SAYS**. Back in May at the Punt the band seemed like they were struggling to find their identity after the demise of Little Fish. Tonight they blow everyone on the bill clean away with a joyous set of ridiculously catchy but mature songs that will

Local Natives



surely bring them the success that has so far eluded them. Dressed as majorettes and with their trademark mannequin on display, ‘Favourite Flavour’ would melt the hardest heart, Juju’s extraordinary voice adapting perfectly to its new surroundings. A triumph.

PORT ISLA are also obsessed with culpability, leading an end-of-set singalong of “Nobody else’s fault but mine” that seems more triumphant than self-flagellating. By comparison with Mt Wolf, theirs is a homely, heart-on-sleeve folk rock perfect for an autumnal evening, though the vocalist would be well advised to rein in his apparent inclination to mimic Chris Martin.

Canadians **GOLD & YOUTH** have a moody edge with a retro touch of Death In Vegas, maybe it’s those big empty spaces and endless highways. Playing their first UK gig, their danceable side provides a welcome contrast, even if the fickle UK scene has moved

on to new obsessions.

While much of the itinerary thus far has been determined largely by taking wild stabs in the semi-dark, Wichita’s **WAXAHATCHEE** come with enthusiastic recommendations from two separate acquaintances of *Nightshift*. Katie Crutchfield’s second solo album under that moniker, ‘Cerulean Salt’, has struck a chord with the critics, who appear to be in general agreement that its superficial simplicity masks a lyrical richness that reveals itself over time. That would explain why the songs seem like little more than unremarkable, listless strumming - though not why the overall performance is so flat and unengaging.

LONDON GRAMMAR are the other disappointment of the day, if for no real fault of their own. Despite the long queue to get in everyone natters away so loudly, even near the front, that

Temples



Spring Offensive



their delicate xx-style songs and Hannah Reid’s deep and powerful voice are completely impossible to appreciate. It seems people want to be here more than actually engage with the music.

LOCAL NATIVES sound initially like the worst bits of Mumford and Sons, and that’s a lot of bits, with an Americana element reflecting their Californian origins. But a few songs in they come up with a number that’s rousing in a pleasing way, with strong multi-part harmonies working well, and we start to forgive them.

TEMPLES look fantastic with their 60s hair and impossibly skinny frames but that doesn’t make them T Rex. It doesn’t even make them The Glitter Band, who they’re musically closer to. The psychedelic four-piece from Kettering show promise but would be a more attractive prospect without the hint of Kasabian lingering in the air.

DRENGE, are indisputably great, though. The Arctic Monkeys comparisons are valid only insofar as they hail from within a twenty mile radius of Sheffield. Likewise, the description “blues rock” doesn’t come close to capturing the full-on ferocity of the misanthropic duo’s assault on the ears, one which threatens to quite literally bring the roof down by stirring members of a rabid audience to hang from the Bully’s overhead pipework. At the end of the set guitarist Eoin waves his instrument around above his head as though he’s dusting for cobwebs - unnecessary, as they’ve long been blown away.

Swearing is of course cool, as are **SWEARIN’**, purveyors of a punk pop that thankfully has closer affinities with Guided By Voices and what used to be referred to as “emo” long before My Chemical Romance (think Get Up Kids and The Promise Ring) than with the clean-cut, glossy, Californian variety. Almost uniquely of all the

Candy Says



London Grammar



acts on the bill, the Americans are undisputedly fun. Indeed, the only offensive thing about Swearin’ is the sparsity of the late-night crowd here to witness their debut UK gig, which includes Waxahatchee’s Katie Crutchfield, who spends the set exchanging smiles and knowing glances with twin sister Allison, playing guitar onstage.

TROUMACA boast both Brummie provenance at a time when Peace have drawn attention to the long-overlooked Second City and the support of Gilles Petersen’s label Brownswood, as well as what has apparently become an essential marketing tool: their own logo. Their city of origin is undoubtedly reflected in the catholic fusion of indie, reggae, soul and so-called urban styles, but, commendable though their open-mindedness is, the results are unconvincing.

By contrast, **CHARLIE BOYER & THE VOYEURS** profit by

being far more single-minded in their approach. Some have suggested they’re a ‘Stars in Their Eyes’ Velvet Underground - indeed, when a banana is lobbed onstage Charlie affects mock offence: “What are you trying to say?!” , but their label Heavenly are more accurate in alluding to Television and the Modern Lovers, albeit with a touch of glam thrown in. The clothing is regulation black, though you do wonder whether bassist Danny Stead will face Charlie’s wrath for his choice of a Def Jam T-shirt. Most importantly, they have the substance to go with the impeccable style, and bring the day’s proceedings to a classy conclusion.

So, the gauntlet was successfully run. Next year it might be nice to see more local acts, but as a means of promoting the new and up-and-coming, Gathering 2013 can nevertheless be hailed a triumph.

Words: Ben Woolhead and Art Lagun



EMPTY WHITE CIRCLES / CO-PILGRIM / DUCHESS / CHRIS RYDER

O2 Academy

The bloke-with-acoustic-guitar act remains a hard one to pull off with any real sense of style but Chris Ryder makes a decent stab at it. Crop-haired, tattooed and unafraid to crack a smile, he avoids the self-pity clichés while retaining the necessary sensitivity on songs like ‘Ghosts’, while even his cover of Bob Dylan’s

‘North Country Girl’ sounds pretty sweet. It’s encouraging to see the O2 so packed for tonight’s Upstairs showcase of local acts, and a sizeable contingent seem to be here for Duchess, making their Academy debut. Their reward is a set awash with natural exuberance and a

sense of summer that defies the encroaching autumn outside. Singer Katie-Louise Herring has a warmly soulful sing-song voice that positively dances over the assembled percussionists arranged behind her (we’d normally walk five hundred miles to butcher a bongo player with a rusty meat cleaver, but in this case,

we’re just too damned chipper to wish ill on anyone). From township jive to Calypso party vibe, Duchess exude pure, unfettered joy, all sunshine and smiles, hitting a peak with ‘Oven Time’ and afterwards even this cynical old Nightshift sod finds his face aching from grinning so damn hard throughout the entire set. Put on Duchess on prescription in every GP surgery across the land; how the world would heal. After which Co-Pilgrim are a huge comedown. On record their understated Americana can be pretty and nicely textured, but coming after Duchess, they just sound dreary in the extreme. Throughout their entire set you struggle to find a hook to hang a hat on, just earnest muso rambling; something that’s all the more disappointing given the involvement of Bennett brothers Robin and Joe, whose Goldrush and Dreaming Spires bands offer so much more in a similar musical style. Things spring back to life somewhat with Empty White Circles, whose own take on American country-folk comes wrapped in big, bold colours – closer to the likes of The Waterboys or James at times than any Stateside heroes. Three-guitar build-ups flower into airy anthems before they dissipate into more tender reveries, and if they sometimes lack any great character they can call their own, the richness of their sound carries them through. The bar for such roots rocking is set incredibly high in Oxford, from Stornoway to The Epstein and ToLiesel, and it’ll be interesting how Empty White Circles carve their own identity amid such company, but early signs are at least promising. **Dale Kattack**

OXJAM TAKEOVER

Various venues

It’s raining. Properly raining. The temptation to stay snug and warm in a single venue for the night is highly tempting, but forty acts strung across six venues demands braving the elements. It doesn’t help that the Cellar seems to be running so far behind schedule that we spend most of **Caandides’** truncated set convinced they’re someone else entirely. They only get three songs, which is probably enough to be honest: their Foals-y indie-funk is decent enough but can’t match their impressive visuals, the whole band bathed in shifting patterns like a 1980s sci-fi special effects overload. A fellow Nightshift scribe is cheerfully nodding along to **Stroke Of Luck** down at the Purple Turtle, but initially at least we’re baffled by his enthusiasm as the band appear to be trying to play an old INXS song in the style of Tony Bennett, the end result closer to the sound of dying cattle. They do get better though, like a heavier, rockier take on an old 1950s prom band. Extra bonus points for having a guitarist who is a deadringer for Tobey McGuire’s Peter Parker. Contenders for band of the night are **Cooling Pearls** at St Michael’s church, a suitable setting for their exotic but rootsy brand of folk-pop. Armed with an unusual array of instruments, their first number carries an Orcadian swing about it and frontman Aiden Canaday seems to be singing in Gaelic. Second song ‘The Galloping Major’ is just gorgeous, equally mournful and rousing, and if Aiden forever looks like he’d rather be anywhere other than in front of an audience, he sings with an easy power that sounds like a folk Ian Curtis. A brief visit to Turl Street Kitchen is rewarded by **Eloise Rees’** lovely warm, sleepy-eyed acoustic pop, while back at the Turtle, **Black Hats** are battling the temperamental PA gamely, managing the neat trick of being anthemic without

ever sounding bombastic. They’re effortlessly epic, notably on the superb ‘Just Fall’, sounding like U2 might have if they’d kept that early stadium pop kick and hung out with The Jam instead of becoming insufferably pompous. Poor old **Toliesel** fare less well against the sound system, enduring four false starts to their set, which pretty much demolishes their bold, but delicate countrified pop. Up at the Wheatsheaf **I Cried Wolf’s** velocity metalcore sticks close to the genre’s blueprint but is fun nonetheless, while **Mutagenocide’s** vomit-flecked tech-metal onslaught feels less like a gig, more like a case of musical assault and battery, for better rather than worse, we hasten to add. **Desert Storm**, though, remain the local rock band by which all others should be judged. Familiarity can’t dampen the force of their sludgy blues-core assault. Gravel-gargling venom and simply monstrous riffage meld with a technical precision that comes from incessant gigging. Surely they’re one lucky break away from far, far bigger things. Attempting to give the Purple Turtle one last chance, we find **Deer Chicago** all but inaudible, either through lack of PA power or the constant chatter of the gathered throng, so we seek weather-busting solace with **Dubwiser** at the Cellar, a band whose eternal quest to spread good vibes into any and every situation makes them the perfect way to end a night dedicated to tackling global poverty and when dodging the downpours makes venue-hopping more of a trial than a joy. Reggae *can* work when it’s raining, apparently, and Dubwiser’s one-world sense of optimism shines a little light and warmth into even the darkest, wettest corners of the night. **Ian Chesterton**

DEVON SPROULE / BERNICE

The Cellar

Devon Sproul’s “alternative upbringing” by polyamorous parents in the sprawling Twin Oaks Community in Virginia shines through the moment you enter The Cellar, leaving behind a dark, rain-filled Monday night for what feels like a friendly, intimate house party. A more diminutive and slight figure than she appears on TV, the much travelled Canadian troubadour hangs out by the main door, like a consummate hostess, chatting with fans and friends who’ve travelled far and wide to attend tonight’s show. The cosiness continues as her backing musicians this evening are Toronto band Bernice, who in a nifty move also act as the support, with Devon on backing vocals. In essence there’s not a huge musical difference between the sets; Bernice’s strong rhythm section underpins Thom Gill’s superb guitar work and harmonic vocals, while Robin Dann’s singing is the revelation of the night. They open with an *a capella* piece called “Is Anyone Going To New York?”, a refrain so heartrendingly repeated that by the end I’m biting my tongue in an effort not to break the pindrop moment by yelling out “Yes! I’ll take you”. I don’t think I’ve heard a smoother voice anywhere, not even a glottal stop to mar what seems to be just breath with words on it. After a halftime switch around involving yet more audience *bon homie*, Devon steps up to the plate in her own right, the image of an Andrew Wyeth painting, accentuated by the projections of rural America behind her. This current UK tour is essentially to air the

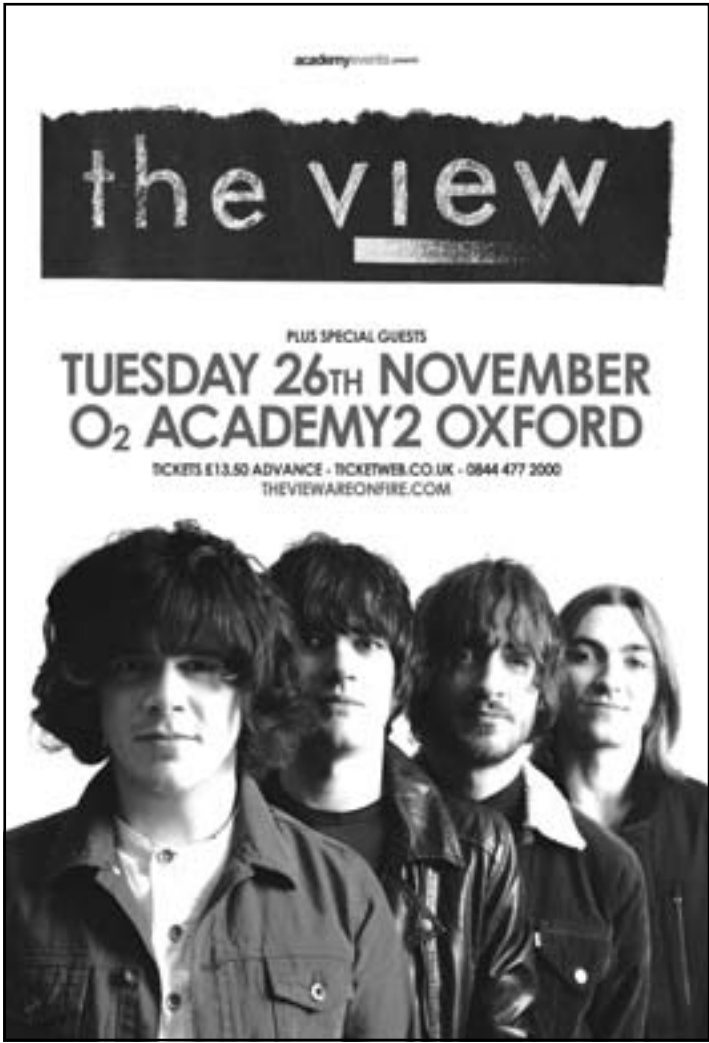
songs on new album ‘Colours’, a songwriting collaboration with fellow Canadian Mike O’Neil, from the Inbreds. With O’Neil’s vocal parts fleshed out tonight by Gill, they mark a side step for Devon, away from her vintage country of yore, into a more mainstream folk-pop, while retaining her trademark, sharp lyricism. It’s almost dangerous to suggest what follows is a comfortable show, but its compelling mix of languid James Taylor-esque vibe crossed with a Janis Ian-style poignancy hugs you tightly from the start. Songs like ‘Heidi-Hi’ (“Heidi, I know I’m no light show”) and stand-out number ‘You Can’t Help It’ (“How does it feel to carry so much light? / You can’t help it, you can’t help that you’re so good”), are all interlinked with comical readings from what appears to be a Ladybird book of British wildlife. The whole thing calms the senses like a pair of slippers, yet still leaves you energised and hungry for more, high quality musicianship as a way of life, where all you have to do was take a deep breath and count to Zen. **Paul Carrera**

SUPERFOOD / ARTCLASSSINK

The Art Bar

Kill Murray are unable to perform because of illness, so vocalist Gus Rogers fills in solo, strumming a fuzzy guitar over what could be A-Ha backing tracks, and singing in a high, delicate slur, like the ghost of a tramp. Gig cancellation is pandemic in this town, so we applaud Gus’ decision to perform under straitened circumstances. It’s impressive that one track even sounds quite spell-binding, even as it’s depressing

that there are trendy types all over the shop offering essentially the same fare and garnering plaudits from every angle. Never trust a restaurant where the main menu is more than two pages. Chefs should be celebrating what they do best, not offering everything in a desperate attempt to please the world. Artclasssink approach music like a beered-up posse at such an establishment, ordering willy-nilly, and suggesting “just put it all in the middle, mate, and we’ll mix and match”. And so Joy Division portentousness scratches against glistening Cocteau’s guitar, whilst Mansun choruses straddle mall-rock thumping. That it makes no sense is its charm, but when the band lose their rhythm or let their composure slip it’s as if that dining party were passing out one by one. Birmingham’s Superfood are an up-and-coming band. You can tell because the tracks on their Soundcloud have so many celebratory comments that listening to them creates a pop-up strobe effect that burns the word “sick” onto your retinas. Sadly, this online fever has not translated to a large turnout, which is a shame, as it feels as though the band would thrive on a vibrant crowd. Their rhythms are insistent, but lithe and bouncy, and the vocals are approachable and warm, and they look as though they’re just waiting for the next good time to catalyse. The songs sound like Ride without the pedals mixed with first album Blur, which is fine, even if they also resemble The Bluetones with alarming regularity. It would be supercilious to claim that a young band can’t find inspiration from the music of the mid-90s, but it would be nice to see these decent musicians stretching themselves. After all, a quick glance at the O2 listings most months shows that Britpop clearly hasn’t yet finished eating itself. **David Murphy**



GRAPHIC SCORES

St John the Evangelist

Graphic Scores is a tour showcasing scores by experimental composers who (sometimes) use ways other than standard musical notation to express ideas. And with the selected scores scrolling across a screen as the musicians perform, it offers the bonus of seeing what they look like.

The most visually beautiful score is Wadada Leo Smith’s series of delicate abstract paintings. Cornelius Cardew’s ‘Treatise’ looks like architectural plans; Fred Frith uses photos of scrubland and a brick wall, while Jennifer Walshe makes heavy use of text fringed with photos of skateboarders, and Tom Phillips’ ‘Ormamentik’ is reminiscent of Egyptian hieroglyphics.

John Cage’s ‘Water’ is a set of precisely-timed written directives that has genre-hopping classical pianist Joanna MacGregor, stopwatch in hand, amusingly scurrying from one action to the next: “6.05 Duck whistle gradually into water”. Her shuffling of a deck of cards is Las Vegas standard but even more impressive is her wonderfully sensitive playing of George Crumb’s ‘Crusifixus’ and ‘Spiral Galaxy’, conventional notation shaped as a cross and a spiral.

It is, however, the un-showy, luminous tone of Tom Arthur’s muted trumpet which steals the show. His meditative phrasing is always moving forward

and never gets caught up in shoe gazing. It’s particularly good on avant garde jazz trumpeter Wadada Smith’s ‘Luminous Axis,’ dovetailing elegantly with the oddly appropriate boop, burp and grumble (a volcano with indigestion, perhaps) of Isambard Khroustaliov’s electronics.

We’re not told if Oliver Coates follows Jennifer Walshe’s directions commencing, “1. Learn to skateboard, however primitively”, but the way his disquieting cello solo drills into the brain perfectly matches her title, ‘This Is Why People OD on Pills’. Other highlights of tonight’s OCM-curated concert are the joy and gusto of Elaine Mitchener’s solo voice performing the thuds, stomps, ratatats and other onomatopoeic cartoon sounds of Cathy Barbarian’s ‘Stripsody’, and the tight ensemble playing of the five performers in their tense free-jazz-influenced response to Frith’s ‘Bricks for Six’, and also in the finale, an extract from Cardew’s ‘Treatise’, which builds to a celebratory crescendo.

With performances this good, thoughts about what the scores look like and the extent they’re actually influencing what performers are playing fade into irrelevance; ultimately it is all about the music they make.

Colin May

JAMES BLAKE

02 Academy

This is the year James Blake tapped into something that’s taken him from a former dubstep DJ and producer to a real-life pop star, with most of this tour sold out weeks in advance.

Accompanied by a drummer and guitarist, plus an elaborate light show, he holds the audience in the kind of rapture that has become increasingly rare to witness.

Maybe it’s because his music is so fragile and portentous, frequently disappearing into cavernous holes of near-silence and abandoning rhythm and conventional song structures. Where his first album sounded at times like an odd mix of Curtis Mayfield and The Aphex Twin the recent ‘Overgrown’ LP sees him moving towards a more accessible sound, with tracks you could even dance to. He’s talked about the joy of his relationship with Warpaint guitarist Theresa Wayman inspiring its creation, evidenced on songs like ‘Life Round Here’, and he’s received advice from Kanye West and Joni Mitchell as his US profile grows.

Yet tonight’s show has an unexpectedly itchy and claustrophobic feel. Previous sets witnessed at open-air festival stages, one only two months ago, saw his music floating free over the English countryside. The physical

expanse seemed to counter the way his music can get right inside your head in a manner that’s not always comfortable, or even welcome. But when it works, like the perfectly realised digital minimalism of ‘The Wilhelm Scream’, the results are simply peerless.

The undercurrent of loneliness is confirmed by the album’s two most successful tracks being collaborations: ‘Take A Fall For Me’ with RZA, and ‘Digital Lion’ with Brian Eno, and it would have been a real treat to see one of them wander out tonight. The reality is that his material requires a clarity of reproduction that a live PA mostly fails to attain, not that the audience seem too troubled. But the encore is a glorious ‘Measurements’ that handsomely trumps the recorded version. He sings its repeated phrases over two recorded versions of his own vocal, almost producing a modern-day Gregorian chant. When you learn that his dad played in 70s prog rockers Colosseum this makes some sense.

Rarely does a musician instil such an unusual sense of hyper-awareness, but as technology makes us re-evaluate our relationship with machines James Blake seems to be well ahead of the game.

Art Lagun

NO AGE / JEFF WODE

The Jericho Tavern

First up, Jeff Wode. A band named after a 317lb shot-putter referenced in *Withnail & I*. A dapper guitarist who jerks around as though he’s being electrocuted. A growling bassist who dons a gold lame jacket to deliver a thrash-punk-cum-dub-reggae-cum-lounge number called ‘David Sushi’. A song they made up last night (‘Dear David Rose’). Another that carries the take-home message ‘Ian Brown Is Not Your Dad’. A five-second-long cover of Backstreet Boys’ ‘Everybody’ to close the set. Against all the odds, The Cellar Family may have a worthy successor as Oxford’s most entertaining oddballs.

No Age are also non-conformists, punks in the purest sense, who refuse to play the record industry’s games, unafraid to bite the hand that feeds out of a fierce determination to maintain their own independence. This is a band who last year interrupted a Converse-sponsored set in Barcelona with a 15-minute-long video criticising the ethics of the company’s manufacturing practices.

The title of their new album, ‘An Object’, is both a critical comment on the debasing corporate commoditisation of art and a celebration of the album as a real physical artefact. When Dean Spunt and Randy Randall decided they wanted to literally make the record, the follow-up to 2010’s ‘Everything In Between’, their label, Sub Pop, was exasperated by the duo’s apparent determination to make things difficult for themselves, but sufficiently understanding to indulge them, and the pair duly packaged and shipped 10,000 records and CDs personally. That wilful attitude is evident in the album’s content too. ‘Everything In Between’ and predecessor ‘Nouns’, both superlative records, had established a style widely branded dream-punk, a label that did some justice to No Age’s filtering of hardcore through a mesh of effects and samples and embellishing it with lush ambient interludes. In that context, ‘An Object’ is a deeply

unnerving record, consisting of songs that feel like pencil sketches rather than washes of watercolour. One reviewer was moved to comment that as a guitar and drums duo, they appeared to be attempting to phase out the guitar and drums - you don’t get much more ambitious or experimental than that. Or more foolhardy and potentially alienating, depending on how you look at it.

So it’s something of a conciliatory gesture to the audience that tonight’s show opens with the album’s two most conventional punk songs, the single ‘C’mon, Stimmung’ and ‘Lock Box’. The latter is reminiscent partly of Fugazi but particularly of Wire, and a sense of the sonic and ideological parallels with Colin Newman’s iconic post-punkers has helped me to make more sense of ‘An Object’ than most.

Mid-set we get ‘No Ground’, ‘Defector/ed’ and ‘Circling With Dizzy’ back to back, for which Spunt steps out from behind his kit, playing bass on two of them. Performing the three tracks sequentially is clearly a tactic to ensure he doesn’t have to be continually standing up and sitting down, but the absence of his propulsive drumming is more keenly felt, momentum is temporarily lost and audience interest starts to wane before the pair pull it back around with an old favourite. And therein lies the rub. The older material – especially the superb ‘Eraser’ and ‘Teen Creeps’ from ‘Nouns’ – lends itself much more naturally to the live environment, where it doesn’t matter if any subtleties are obliterated with sheer volume. The omission of two-note classic ‘Everybody’s Down’ in favour of jaded newie ‘I Won’t Be Your Generator’, for instance, signals that No Age are growing up. Time will tell if ‘An Object’ proves to be a stepping stone to better things (or even a great album in its own right) rather than a baffling misstep, but in a gig context at least I’d prefer they remained punk Peter Pans.

Ben Woolhead

COUNT DRACHMA / JALI FILY CISSOKO with NATURE BOY

Florence Park Community Centre

With songs in Mandenka (*I think*) followed by a set in Zulu, it feels like the global village had arrived at the first of a new season of monthly Sunday afternoon sessions put on by the ever enterprising Matt Sage at Florence Park Community Centre, in partnership with fellow local musician Nature Boy.

The perma-smiling Jali Fily, from southern Senegal, now resident in Witney, can get people dancing but this is a more a chilled, early-Sunday afternoon set. Watching his fingers fly over his 21-string African kora is as mesmerising as ever though, and his playing and singing, even if the song is one of his and not traditional, retains a satisfyingly timeless quality. For today’s set he and Nature Boy resume their occasional partnership, with Nature Boy’s sympathetic jazz-

inflected guitar accompaniment adding that little extra. Their set deservedly ends with warm applause and happy faces all around.

The relaxed Sunday afternoon vibe continues with Count Drachma, the band formed by Stornaway’s South African-born Oli Steadman to play Zulu Maskandi folk music. Though without their violinist, their set is also thoroughly enjoyable. With brother Rob’s cajon and Alex Badamchi-Zadeh’s understated bass blending subtly with Oli’s fine vocals and acoustic guitar, they make the gently undulating repetitive Maskandi rhythm beguiling. Oli’s amusing introductions are a particular bonus, and you have to love a band that sings a folk nursery rhyme about a shape-shifting, milk-stealing lizard.

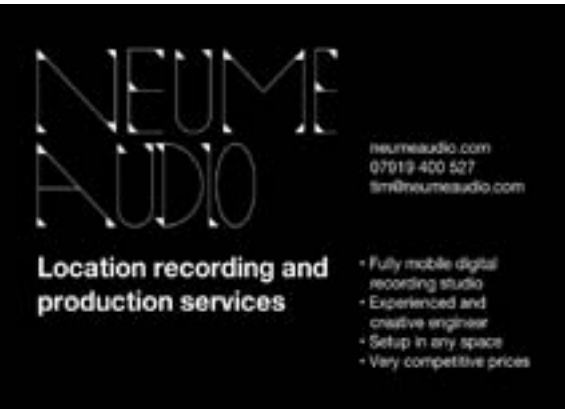
Colin May



THE OXFORD RECORD DVD & CD FAIR

St ALDATES PARISH CENTRE
40 Pembroke St, St Aldates, OX1 1BP
Saturday 23rd November
10am-4pm

Rock/pop/jazz/soul/reggae/indie/all other genres
Accessories/memoriabilia/books.
Brand new and back catalogue/Rare Vinyl
www.usrfairs.co.uk



Flash Harry Sound Systems

Compact & potent PA systems,
ranging from 1.5k to 5.5k
Bose Speakers, Chevin amplifiers,
Midas Gold mixing desk.
All the graphics, gates & compressors necessary
to make your band
or event sound delicious.
Please contact James Serjeant
on 079 1914 7350
or flashharrysoundsystems77@gmail.com

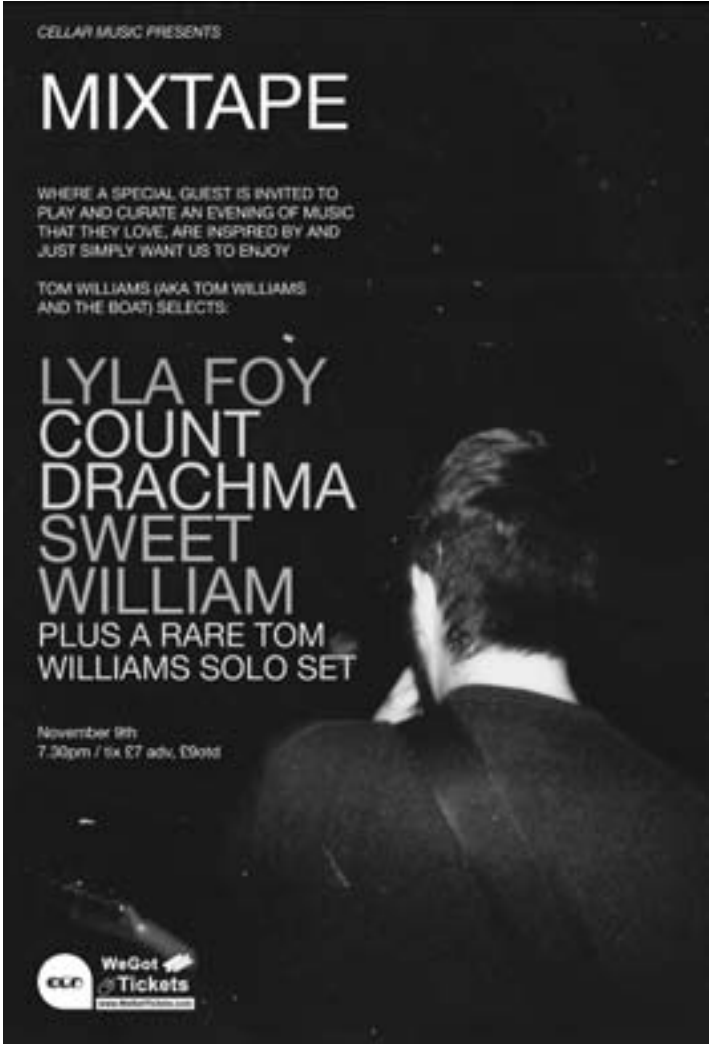
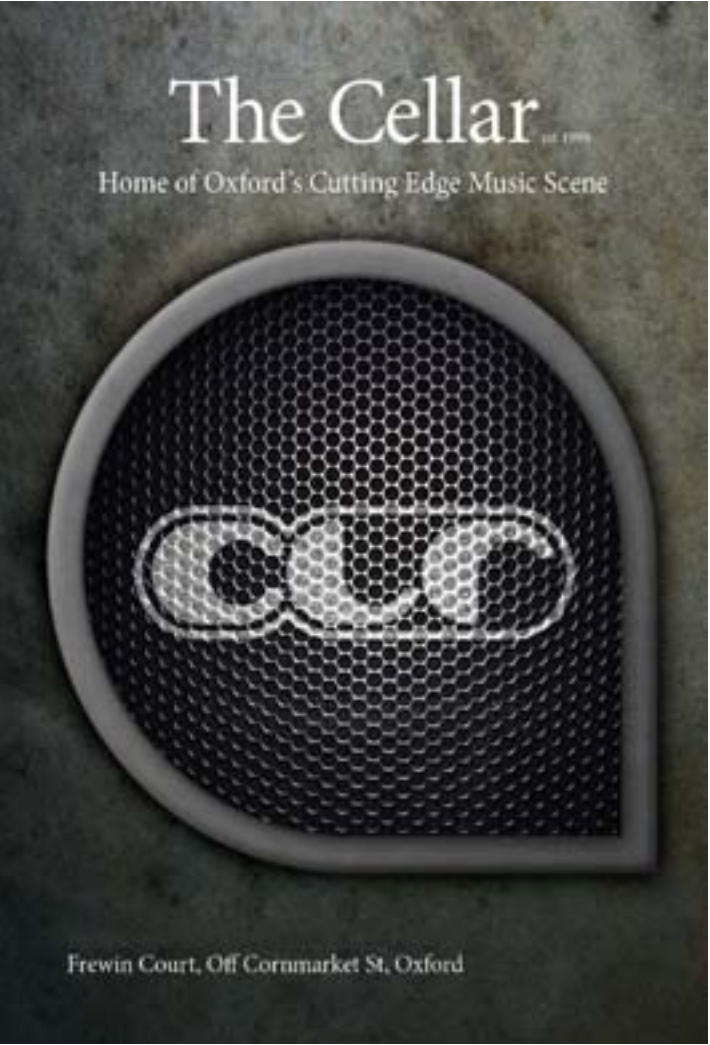
Musicians wanted

Ex-Mindsurfer/Black Candy/NLE members need versatile singer/shouter m/fm to complete rock/metal band. Influences; Sabbath/Mastadon/Tool/Metallica. Call Jonny 07845 878606

Dirty Sweet Lies are looking for a male lead singer, to practice weekly in Bicester, gig regularly & have a good time. Original Rock Music. Contact via fb or www.dirtysweetlies.com

Pianist / guitarist looking for able musicians and lyricists to write songs with. Influences include Radiohead’s ‘Kid A’ and ‘Amnesiac’, Steve Reich, Oceansize, Cinematic Orchestra. Contact: jim@jimaudio.com / 07766 100 435

Musicians wanted ads are free. Email ads to nightshift@oxfoirdmusic.net. 30 words max.





NOVEMBER

Mondays
THE HAVEN CLUB
4th **TONY JEZZARD’S BIRTHDAY MEMORIAL SHOW**
11th **NINE BELOW ZERO / AARON KEYLOCK**
18th **MATT SCHOFIELD**
25th Buried in Smoke presents **AMERICAN HEAD CHARGE / RSJ / MAPLE RUN**

Every Tuesday
THE OXFORD JAZZ CLUB
Live Spanish-flavoured music. 8-10pm
5th / 26th **THE HUGH TURNER BAND** 12th **ALVIN ROY & REEDS UNLIMITED** 19th **THE NEW JAZZ COLLECTIVE**

Wednesdays
6th **WILLE & THE BANDITS**
13th / 27th **BROOKES MUSIC SOCIETY BIG NIGHT OUT** 7.30pm

Thursdays
21st **DAVE MORGAN BAND** 7pm
21st **SONIC HOUSE NIGHT** 10.30-3am

Fridays
CLUB NIGHTS 10.30-3am

Early Friday gigs
1st **HOT CLUB OF COWTOWN** 7pm 29th **SHURMAN** 7pm

Saturday early shows
2nd **THE GROWLERS / TOMORROW’S TULIPS** 7pm
9th **RUARRI JOSEPH** 7pm

Saturdays
2nd **REGGAE NIGHT** 9th **SIMPLE** 16th **THESE DAYS**
23rd **HOUSE NIGHT** 30th **BE READY**

Sundays
3rd **MAD DOG McREA**
10th **BROTHER & BONES**
24th **HUMOUR TUMOUR** – comedy night 8pm

THE WHEATSHEAF

Fri 1st November
HEADCOUNT JANE LIKES BOOKS + MONKFISH 8pm/£5
Sun 3rd November
FOETAL JUICE BLACK SKIES BURN + EMPIRE DIVIDED + CONFRONT THE CARNAGE 7pm
Fri 8th November
CLARK WISEMAN THE METHOD + BALLOON ASCENT + GLENDA HUISH 8pm/£5
Sat 9th November
BRIGHTWORKS 8pm/£5
Sun 10th November
CRIPPLER LBU BRICKS & MORTAR + OUTTA’LUCK + CROWS REIGN 7pm/£4
Fri 15th November
ORANGE VISION BLOOD RED STARS + COLUMBA 8pm/£5
Sat 16th November
LATE NIGHT LIGHTS 8pm/£5
Wed 20th November
HONKY DESERT STORM + PROSPERINA + BARRY & THE BEACHCOMBERS 8pm
Sat 23rd November
BABY GODZILLA WOUNDS 8pm
Tue 26th November
MARVELLOUS MEDICINE 8pm/£5
Wed 27th November – OXFORD CITY FESTIVAL
LED ZEPPELIN TRIBUTE FEATURING DENNY ILETT & ADY DAVEY 8pm
Fri 29th November – OXFORD CITY FESTIVAL
FRACTURE PEERLESS PIRATES + THE OMNIVIBES + MR TOM + DAMIAN FRANKLIN 7pm
Sat 30th November
STRENGTH OF THE BEAR YA OK YEAH + JEFF WODE 8pm/£4.50
The Wheatsheaf 129 High Street, Oxford OX1 4DF / www.facebook.com/wheatsheaf.oxford

DR SHOTOVER: Early Adopter

Ah, there you are, Newbie - pull up a child-sized pew, kick off your school sandals, and enjoy the ‘grown-up’ ambience of the East Indies Club Bar. Or indeed Bra, if you are dyslexic. (Stop sniggering, Timberlake). So, we were just exchanging a few primo-quality jokes, and you may join us, Newbie – on condition that you unclip your Toys-R-Us plastic wallet, take out your pocket money and spring for a round. [*Glasses of foaming ale – plus one alcopop – are paid for and passed across the bar*]. Very good. Ok, *here’s* one for you. I say, I say I say, what do you call a Rastafarian mobile? An i&iPhone, obviously... [*Collapse of various stout parties around the bar*]. All right, Timberlake, it wasn’t *that* funny, you can stop sniggering now. TIMBERLAKE! SHEE-UT IT! You are dribbling like an infant, you have snot coming out of your nose, and you are sporting ONE OF THOSE BEARDS. Go off and f*** up another online social networking site, why don’t you? Now, where were we? Ah yes, dog-rock crossover jokes. Where did we get to? The Labra-Doors, The Up-Setters, The Pointer Sisters, Canine Inch Nails, Mastiff Attack, Danielle Dachsund, Steeleye Spaniel... What’s that, Newbie? What do you mean, you *don’t think this is very funny*? I suppose you’d rather watch some Young Person’s Comedy starring Jack Shitehall on BBC3? Or check a ‘viral’ (whatever the f*** that is) on your iSpaz?? [*Dr S, incandescent with rage, throws his pint glass at Newbie, misses, and shatters the East Indies Club Bar TV screen*]. Magaluf??? Never heard of it.
Next month: MAGMALUF Prog Weekender.



MAGMA have fun on the beach

INTRODUCING....

Nightshift’s monthly guide to the best local music bubbling under

RAWZ

Who is he?
Rawz is a rapper from Greater Leys who has been recording and performing since he was 15, originally inspired by the likes of Tupac, Biggie, Eminem, Jay-Z and Busta Rhymes, before becoming increasingly influenced by The Wu Tang Clan, The Beatles, The Doors and Bob Marley. He was one of the first members of a group of local MCs called The G Block Family but now mostly works as a solo rap and spoken word artist. Since leaving G Block he has released two albums, a solo debut, ‘Spoken’, and last month a collaboration with Nemrot of Flooded Hallways, called ‘Live From The Pantheon’. He also runs his own business called The Urban Music Foundation, running lyric writing and poetry workshops in schools, colleges and youth groups. He also works at The Ark T Centre’s recording studio, The Kate Garrett Studio, as music project leader and as a youth worker with ‘Positive Futures’.
What does he sound like?
As much a spoken word artist and poet as a rapper, the emphasis is on the words and the rhymes more than the production on Rawz’s two releases so far. Cultural references abound, there’s obvious relish in the wordplay, and his delivery is both natural and unaffected, tending towards a narrative style with an often downbeat feel. Or, in his own words, “It’s music that’s an expression of myself. I talk about issues that I care about and ask questions of my audience.”
What inspires him?
“I think about humans all the time: the struggle to survive and the inequalities and contradictions of reality. I also really like words that rhyme, and good beats.”
Career highlight so far:
“Sharing a stage with Skinnyman a few years ago was great. He’s still one of my favourite British MCs, so getting to meet him and have a chat was cool. Also, releasing my first solo album, ‘Spoken’, was uniquely satisfying, and making ‘Live From The Pantheon’ was great fun.”

And the lowlight
“I’ve done some collaborations I’m not proud of. I used to just make tracks with anyone who asked, sometimes without even bothering to listen to their stuff first. I suppose I just wanted to get myself out there.”
His favourite other Oxfordshire act is:
“It’s got to be Flooded Hallways. There’s a track on their album ‘One Variable’, ‘A THREAD AT A TIME’ that I’m a bit obsessed with at the moment, I’ll quite happily listen to it two or three times in a row.”
If he could only keep one album in the world, it would be:
“That’s a killer but I’d have to say The Beatles’ ‘White Album’; cliché but true.”
When is his next local gig and what can newcomers expect?
“Not sure what I’ll be doing in Oxfordshire in November as I’m going to be recording my next solo project but got a few things in the pipeline so we’ll see. I always let people know when I’ve got gigs coming up via my Facebook pages: Facebook.com/RawzMusic, Facebook.com/realRawz and Twitter: @realRawz.”
His favourite and least favourite things about Oxford music are:
“There’s loads of musical talent in Oxford, but I feel that the hip hop scene doesn’t get enough exposure. Partly because a lot of people have a distorted perception of what it’s about. I think more promoters need to put faith into the genre.”
You might love him if you love:
Ghostpoet; RZA; Earl Sweatshirt; Tupac; MF Doom.
Hear him here:
www.rawz.bandcamp.com



ALL OUR YESTERDAYS

20 YEARS AGO

These days you can’t move in Oxford without tripping over a local alt.country band, but back in November 1993, the only one worth talking about were **Lucky & The Losers**. Who in turn were talking to *Curfew* magazine to coincide with the release of their debut album ‘The Rest Of Lucky & The Losers’. The band, formed from the ashes of myriad other local acts, including **The Hulas**, **The Anyways** and **The Iron Clowns**, drawn together by a love for pioneers like Buck Owens (“where do you think George Harrison got that twang hicak twang guitar style of his?” asked singer Hamish Ferguson, before going on to decry the “fake authenticity – the Nashville Syndrome” of most country music. These days the band would be beloved members of a large local sub-scene. Back then, though, they were leaders of an army of one. Similarly unique were **Death By Crimpers**, who’d just signed to German record label Sonic this month and were set to release their debut single, ‘Obsessive’ (on luscious pink vinyl), before that same label’s machinations caused the band’s split just as bigger things beckoned. Coming to Oxford in November 93 were seminal shoegazers **Slowdive** and techno crazies **Eat Static**, both at the **Oxford Venue**; enduring psych-pop cult hero **Robyn Hitchcock** and folk-punks **Tansads**, at the **Jericho Tavern**, while also at the Tavern a band called **Fin** were being supported by some chirpy young newcomers called **Supergrass**. Who are possibly better remembered these days than the likes of **Sonic Sound Reaction**; **Root-de-Toot**; **Stitched**; **The Haze**, or **September Gurls**, who

were among the local acts treading the boards.

10 YEARS AGO

Nightshift marked its 100th issue not only with a series of local gigs (mentioned in last month’s retrospective) but a run-down of the 100 high and low points of the mag’s lifetime. Among the former were the opening of **the Zodiac**; the birth of **Shifty Disco**; **Radiohead**’s incredible South Park show; accidentally stepping on Gillian Anderson’s toes at the South Park aftershow party but getting a smile off her anyway, and getting a kiss off Cerys Matthews when **Catatonía** played at **the Point**. In the latter camp were such joys at the closure of the Point and **the Fuggle & Firkin**; **Fox FM**’s ‘Party In The Park’ (“30,000 quarterwits munching chicken wings, drinking free Dr Pepper and gurning along to a endless succession of soul-selling shitehawks”), and **Kings of Leon**’s UK debut at **the Zodiac** (“pig-ugly hicks playing bad 70s rock from the worst excesses of *The Old Grey Whistle Test*”). Aside from such nostalgic indulgence, there was an interview with the very mighty **Rock Of Travolta**, who had just released their second album, ‘Uluru’. The band, having formed in Oxford, now found themselves scattered geographically, something that would precipitate a major line-up upheaval shortly after. Also released this month were albums by **The Workhouse**, **A Suitable Case For Treatment** and **Youthmovie Soundtrack Strategies**, while aside from *Nightshift*’s celebration gigs, highlights of the month included **Million Dead** at the Zodiac, featuring a very young **Frank Turner** on vocals. They were, from what we remember, bloody great.

THIS MONTH IN OXFORD MUSIC HISTORY

5 YEARS AGO

If twenty years ago we were happily interviewing **Hamish Ferguson** in his role with **Lucky & The Losers**, November 2008 found **Nightshift** paying tribute to the singer who had passed away after battling cancer, aged just 45. Local music legends **Richard Ramage** and **Mac** were among those who remembered Hamish, who played with **The Anyways** and **The Hulas** over the years. “A lovely fella and a top player,” said Mac. In happier news, **A Silent Film** released their new album, ‘The City That Sleeps’ on Xtra Mile, the band talking at length to *Nightshift* about touring the States with multi-million-selling rockers One Republic, the release of their album, and singer Rob Stevenson’s attempt to pick a fight with an entire venue of Glaswegians one night. In other local news, the fast-rising **Foals** had added a second night at the **Oxford Academy** to their UK tour, while long-term chums **Youthmovies** released ‘Polyp’ on Blast First - “a typically atypical outing,” claimed *Nightshift*’s review, “their continued musical mutations are admirable compared to the easy rut that too many bands sink into.” A great month for gigs saw visits to town for **Fucked Up**, **Built To Spill**, **Ladytron**, **Mercury Rev**, **Don Caballero** and **Alphabeat**, while bringing some kind of karmic balance **The Foxes** were in the Demo Dumper, for their “undergraduate essay on misanthropy, delivered over the top of some third-rate pop-punk”. The band described themselves as gritty; the review suggested they were something that rhymed with gritty.



APPLETREE studios
72 TRACK DIGITAL / 24 TRACK ANALOGUE
Est. 1985
CELEBRATING 26 YEARS IN THE BUSINESS
Take a look at the new website and recent refurb at
www.appletreestudios.com
FOR ALL YOUR RECORDING, MASTERING AND DUPLICATION NEEDS
01844 237916
Great rates for local Bands / Soloists

WAREHOUSE STUDIOS
Recording and rehearsal studios
3 Rehearsal rooms
25 years of quality recording
Tel: 07876487923
Email: info@warehousestudios.com
www.warehousestudios.com



EVOLUTION RECORDING STUDIOS
We're a new 1000 sq. ft. recording, tracking and mixing facility in Oxford featuring, at our heart, a beautifully refurbished and awesome-sounding Trident Series 80B console.
Experienced Engineers, Session musicians and Producers in-house.
Call us for rates or to arrange a visit. Special rates for local unsigned bands.
Services include
Recording and Mixing • Voice-overs • Producing and Programming • Film, TV and Advertising Music • Audio Post-production • Songwriting and Session Musicians
01865 203073
info@evolutionstudios.co.uk
www.evolutionstudios.co.uk



Grannyflat Studios
*Great selection of analogue and digital recording equipment
*Fantastic Live room with natural light
*On Site Accommodation
*Idyllic Farm Location
*Evening and Weekend Bookings Available
info@grannyflatstudios.co.uk
01865 884042
www.grannyflatstudios.co.uk

DEMOS

Sponsored by



SILVER STREET STUDIOS
Music Recording & Rehearsal

DEMO OF THE MONTH

BETA BLOCKER & THE BODY CLOCK

High-end production values are overrated. As is happiness. So let's hear it for bands who sound as miserable as sin *AND* sound like they recorded their demo at the bottom of a well full of muddy water, piranhas and a detuned piano. Let's hear it for Beta Blocker & The Body Clock. A band who we last encountered down at Modern Art Oxford sounding like a lorryload of cutlery hurling itself off the top of Mount Everest while getting stoned and listening to My Bloody Valentine. It's murky, morose and maybe even a bit muddled, but the almost atonal keyboard droplets that come sprinkled over the top of demo opener 'Pickle Jar' sound like a heady cocktail of love and rain compared to the carefully crafted shitecakes we sometimes get sent. 'Mystikal', by comparison, positively dances along, a flurry of peppermint joy surrounded by an untidy minor blizzard of guitar fuzz that's lost its map and compass and doesn't really care. By 'Ascaphus Truei Love' the band seem to have abandoned any semblance of adherence to actual tunes, just making a right old fuzzy racket instead, one that gets inside your head and messes with the bits that help you balance and not fall into walls, but they bring it back, albeit by way of some seriously smoldering guitar fizz, on 'Graduation', which sounds like Sebadoh's restless, treble-obsessed kid brother. Did we mention happiness being overrated? Scrap that; Nightshift's feeling happy right now after listening to this, and feeling happy feels strangely pleasant. We could get used to it. Alternatively, we could just listen to the rest of the demos and have any sense of wellbeing royally sucked out of us. Hell, duty calls. At least there's wine at the end of it for us. And some more of this noise. This lovely noise.

SLOW LEARNER

As an integral part of genuine local legends Here Comes Everybody and The Anyways, Pete Lock's place at Oxford music's top table is assured. Since those heady days Pete's made some other great music – notably with Blue Kite – and some other stuff that's perhaps a little less inspired. This solo demo falls fairly firmly into the latter camp, sadly. It's amiable enough, mostly lively acoustic rambles through urgent, busy indie-folk and vaguely psychedelic country-rock with Pete's characteristically high-pitched

Demo of the Month wins a free half day at Silver Street Studios in Reading, courtesy of Umair Chaudhry. Visit umairchaudhry.co.uk/nightshift

voice flushing out lyrical whimsy nineteen to the dozen. Mostly it seems to be wistful nostalgia – memories of riding a skateboard as a kid, or listening to JJ Cale – but there's little emotional or musical depth and it feels hacked out, like something to do on an otherwise quiet Sunday afternoon instead of mowing the lawn. The one exception is the more autumnal 'The Conversation', which might just about have passed muster amid The Anyways' peerless jangle-pop. Maybe in lesser hands we'd let such things go, but once you've had greatness from a musician, you expect more of the same each and every time. "I never took LSD" croons Pete gently on 'Politics of Ecstasy'. Bet he bloody did too, and maybe a sly tab before the next recording session wouldn't go amiss, eh.

NEW MANTRA

A one-track demo from New Mantra, the work of producer Sam Cooper, entitled 'Sad Panda', which is, like, just too cute to even comprehend. Even the thought of a sad panda makes us want to cry. The track itself is a woozy electronic dream-pop waft – not so much a song as an intangible piece of aural mist topped by floaty disembodied female vocals. It does very little and goes precisely nowhere but it is quite pretty and serene. Very much like a panda, then. Sometimes things don't have to have a purpose to make their existence worthwhile, folks.

DIRTY SWEET LIES

Sometimes it's good to see a photo of a band before you review them to get an idea of whether they could kick your skull to shrapnel if you dissed them in any way (oh come on, why do you think we're always so nice about Stormoway? Brian 'Bruiser' Briggs is a bloody maniac). It's fair to say that Dirty Sweet Lies' accompanying snap suggests they'd struggle to overcome an injured butterfly in an arm wrestling contest. Hell, at least two of them look like they might be vegans, and if one of them isn't a librarian we'll run naked through Radcliffe Square singing Scouting For Girls songs. But that aside, should Dirty Sweet Lies be worried about the nasty stuff we've got lined up to say about their music? Probably not. It's way too cuddly to provoke an ounce of ire. It's even got us thinking about pandas again, which is guaranteed to put us in a cheery mood. 'Mama' is grungy, but in a slow-motion, don't-want-to-upset-the-neighbours kind of way, with the singer's slightly flat but unaffectedly pretty voice keeping the whole thing just about buoyant. It sounds like it should be the soundtrack to a lo-fi coming-of-age indie-flick, for the scene where the quirky but intense heroine

finds out the cute boy she fancies at school is snogging the bitchy cheerleader. Talking of which, the other song here is called 'Sleeping With The Enemy' and is a more resilient beast, sort of 'Born To Be Wild' re-imagined through the filter of a daydream by Hannah Montana. Which isn't nearly as bad as that might sound. So, no beatings, critical or physical. Everyone's happy. Did we mention pandas?

DEVOTION

Talking of pandas, or cute things in general, one of Devotion is called Rosie, which is one of those great names you usually only get in old fashioned kids stories about talking dollies and stuff, so we're definitely not expecting rampaging black-metal. People in black-metal bands are called Igor or Tyrant (real name, Tim). Nor do we get it. Instead the one song here, 'Start Something New', is a highly pleasing fuzzy-wuzzy, swirly-whirly journey into post-My Bloody Valentine guitar noisemongery, a dreamy rising fog of shoegaze whimsy that could be The Verve's 'Bittersweet Symphony' filtered in fractured soft focus through Slowdive's effects-heavy soundscaping. Which might not be the last word in originality, but is still pretty blummin' good, right? Hell, just cos there's been pandas before, doesn't make new pandas any less ace to look at, does it?

BILL FRIZZELL

Among the extensive list of things that are far less appealing than pandas is testicular cancer, but it's a serious business. So serious that every November thousands of blokes grow moustaches to draw attention to the subject. One of those is Bill Frizzell, who declares that he's "not a musician and at the age of 56 isn't setting off on a musical career." He is, however, a member of Oxford Ukuleles and he's furnished us with a great photo of him standing next to the elephant topiary he sculptured. He's also written a song about growing a moustache for testicular cancer awareness. It's called Moustache On The Tip Of My Tongue', and it's half jocular folk club nursery rhyme, half public information message. There's plenty of rhyming fun to be had with the words balls, plums and well hung. There's also a rather neat video of Bill cycling around Oxford while singing and playing his ukulele (that certainly takes some balls...). And, quite aside from this song, another video of him burying a time capsule in his house renovation, including a copy of *Nightshift*. He really does have a quite fantastic 'tashe, it has to be said. Silly song, serious message. Good bloke is Bill, damn good bloke.

RICHIE STIX

Richie here sends us three songs, which he says are "part of the beloved 'Dressing Up Box' demo," before clarifying that by telling us "well, Phil and Sue from Klub Kakofanny like it," which maybe ain't saying much

since Phil and Sue are too nice to dislike any music at all, it seems. The very memory of the band Tin Tin Tin is testament to the couple's tolerance levels being way too high. Sadly though, *Nightshift* isn't blessed with such a good natured view of humanity and its musical outpourings and two songs into this demo we're thinking bad thoughts about worthless hippies as Richie pumps through some heroically hamfisted pub-rock, notable mainly for the strain it seems to be exerting on his poor old voice box as he attempts to hit the top notes. A sense of anthemic blues-rocking is aimed for and turgidly missed by a country mile. Then, just as we're contemplating using an entire urban dictionary's-worth of profanities in one single review, or at least wandering off to look at LOLcats, Richie takes a startling change of tack and turns into a mournful electronic drone beast, like a doomladen, almost Gregorian take on Joy Division's 'Ceremony' revisited via some primitive acid house exploration. It's a bit scattershot but a world away, and above, what preceded it. Phil and Sue might well look for the best in everyone's music but even we occasionally see the worth and goodness in the most unexpected places. We just need a little time to come round. We're not cynics; we're just cautious.

THE DEMO DUMPER

SCENICLIFE

When submitting a demo for review to *Nightshift*, you could maybe write some songs, go into a recording studio, or get yourself some home recording equipment, lay down a few tracks, tweek a couple of things, possibly mix it all so it sounds right proper and generally give the air of giving a flying fuck. Alternatively you could just wait til most of the band is on holiday then video the singer playing an acoustic guitar and shouting in a vague approximation of Noel Gallagher practising one of his least inspired b-sides in his living room, then send a link to the Youtube footage in and prepare to be royally indignant at the resultant review. Bish bash, job done. Back down the pub. Fair to say, 'Save A Place' here makes a typical High Flying Birds off-cut sound like The Beatles' 'A Day In The Life'. There's also an acoustic cover of Stereophonics' 'Graffiti on the Train', perhaps in a heroically oblivious attempt to endear said singer to *Nightshift*'s well-documented Stereophonics fan club clique. What more can we tell you, dear reader? Singy-shouty chap is wearing his leather jacket all buttoned up to the very top, even while he's stood inside; he bleats mostly through his nose, and he sings the word "shine" in that same wretched Sheeeeiine" way that Liam Gallagher does. Guy's a fucking genius. Save A Place? Damn right. A very special place in the warmest corner of Hell is duly reserved for you, dear boy.

*Send demos for review to: Nightshift, PO Box 312, Kidlington, OX5 1ZU, or email links to nightshift@oxfordmusic.net, clearly marked Demos. **IMPORTANT:** no review without a contact address and phone number; no more than four tracks on a demo please. If you can't handle criticism, please don't send us your demo.*



Interzone House
74-77 Magdalen Rd
Oxford OX4 1RE
REHEARSAL ROOMS
Available 7 days a week • From £26 for 3 hours
Centre of town location with car parking
Backline hire available on request
for bookings and enquiries please call
01865 240250
24 hour text & phone 07851 400618



shonk studios
Recording Studios
Protocols on Mac
Great Sound
Rates For Local Bands
Phone - 01865 203922
or
07878960286
info@theshonk.com www.theshonk.com

TURAN AUDIO.co.uk
Professional, independent CD mastering

Artists mastered in the studio last month include;
RUTH (THE MUSICAL), OWEN TROMANS, JONATHAN FRANCE, THE SEA THE SEA, TOSHES, BAKA BEYOND, HAWKWIND, MATTHEW LEE AND THE OCTAVES, EIGHTEEN SEVENTY SEVEN, JONNY HALIFAX AND THE HOWLING TRUTH, THE YARNS.
01865 716466 tim@turanaudio.co.uk

THE COURTYARD RECORDING STUDIO
PROTOCOLS HD2, MTA 980 CONSOLE 32/24/24, OTARI MTR90 MK2 24 TRACK TAPE MACHINE, 2 TRACKING ROOMS, SUPERB CONTROL ROOM WITH GOOD SELECTION OF MICS & OUTBOARD GEAR + MIDI FACILITIES (In LOGIC AUDIO, AKAI S1000, OLD SKOOL ROLAND etc.)
Residential facilities included.
www.courtyardrecordingstudio.co.uk
Phone RICHARD WALSH on 01235 845800



TAD STUDIOS
www.tadstudios.co.uk
www.facebook.com/tadstudios
Four hours from £36!
Call **07882569425**, e-mail info@tadstudios.co.uk or find us on facebook to make an enquiry / booking
Two fully equipped rehearsal rooms located just off the A41 near Bicester:
• Mapex kits
• Fender/Marshall/Ashdown amplification
• 1kw PA system and microphones
• Backline included with room
• Fully maintained equipment
• Tea and coffee making facilities
• Doorstep parking
• Convenient hourly booking
• Open 7 days a week, 8am – Midnight
• Introduce a band / block booking / student deals
• Book by phone / e-mail / Facebook for your convenience

EVERY SATURDAY NIGHT
£5 adv / NUS / members, £4 NHS
10.30pm - 3am • over 18s only



Fri 1st Nov • £12 adv
8pm - 3am • over 18s only
Susan Cadogan
DJ Derek's Oxford Farewell,
The Sidewalk Doctors,
Count Skylarkin + Mighty Leap

Fri 1st Nov • £8 adv / £6 NUS
11pm - 3am • over 18s only
**Switch ft. Ray Foxx
& My Nu Leng**

Sat 2nd Nov • £12.50 adv
36 Crazy Fists
+ Armed for Apocalypse

Mon 4th Nov • £20 adv
Hawkwind
playing the classic album
"Warrior on the Edge of Time"

Weds 6th Nov • £8 adv
7pm - 10pm
Toseland

Fri 8th Nov • £18.50 adv
6.30pm - 10pm
Stiff Little Fingers

Fri 8th Nov • £11 adv
7pm - 10pm
The Doors Alive
+ Swindlestock

Fri 8th Nov • £7 adv / £5 NUS
11pm - 3am • over 18s only
Switch ft. Karma Kid

Sat 9th Nov **SOLD OUT**
6pm - 10pm
Boy George (Live)
This Is What I Do Tour

Sat 9th Nov **SOLD OUT**
6.30pm - 10pm
Kodaline

Sat 9th Nov • £6 / £5 NUS
10.30pm - 3am • over 18s only
**Kodaline DJ set
@ Propaganda**

Sun 10th Nov • £12 adv
Villagers
+ We Were Evergreen

Tues 12th Nov • £15 adv
The Rifles
+ Life in Film
+ Dexters

Thurs 14th Nov • £12 adv
My Life Story

Fri 15th Nov • £25 adv
6.30pm
Gary Numan

Fri 15th Nov • £8 adv
7pm - 10pm
Prospekt
The Colourless Sunrise Album Launch

Fri 15th Nov • £7 adv / £5 NUS
11pm - 3am • over 18s only
**Switch
ft. Hannah Wants**

Sat 16th Nov • £12 adv
6.30pm
Boot Led Zeppelin

Sun 17th Nov • £13.50 adv
Gabrielle Aplin
+ Meadowlark

Sun 17th Nov • £6 adv
Man Without Country

Weds 20th Nov • £9 adv
The Family Rain

Thurs 21st Nov • £20 adv
Turin Brakes
+ Kevin Pearce

Fri 22nd Nov • £12 adv / £8 NUS
11pm - 3am • over 18s only
**Switch / Ram
ft. Andy C & more**

Sat 23rd Nov • £6 / £5 NUS
10.30pm - 3am • over 18s only
**Propaganda
Gus alt-j DJ tour**
in association with NME

Sat 23rd Nov • £6 adv
7pm - 11.30pm
**Upstairs
ft. The Epstein**
In association with BBC Introducing
+ Huck & The Xander Band
+ Vienna Ditto
+ Empty Vessels + Truly Ford

Mon 25th Nov • £11 adv
7.30pm
Ms Mr

Tues 26th Nov • £13.50 adv
The View
+ The Velveten Saints
+ The Shimmer Band

Weds 27th Nov • £9 adv
6pm
Vuvuvultures

Thurs 28th Nov • £11 adv
Palma Violets

Fri 29th Nov • £12 adv / £8 NUS
11pm - 3am • over 18s only
**Switch ft.
Rudimental DJ Set**

Fri 29th Nov • £7.50 adv
6pm - 10pm
Oxford City Festival Present
The Goggenheim
+ The Knights Of Mentis
+ The Mighty Redox
+ The Great Big Bargain

Sat 30th Nov • £15 adv
6pm
The Naked and Famous
+ Sons and Lovers

Sat 30th Nov • £10 adv
6.30pm - 11pm
Breed 77
+ Bricks&Mortar
+ Salvage
+ Black Sunrise
+ Evavoid

Sun 1st Dec • £25 adv
Ocean Colour Scene
Marchin' Already Tour

Mon 2nd Dec • £22.50 adv
Black Star Riders
+ The Dead Daisies
+ Western Sand

Mon 2nd Dec • £9 adv
Akala

Tues 3rd Dec • £10 adv
Go Kart Mozart

Thurs 5th Dec • £13.50 adv
Peace

Thurs 5th Dec • £10 adv
Night Beds

Sat 7th Dec • £12 adv
Absolute Bowie

Weds 11th Dec • £17.50 adv
6pm
Airbourne

Thurs 12th Dec • £18.50 adv
**Adrian Edmondson
& The Bad Shepherds**

Thurs 12th Dec • £25 adv
The Darkness
+ Lostonline
+ Christian & Craig McCabe of Scottish
classic rock five-piece River 68s

Fri 13th Dec • £12 adv
Electric Six
+ Stroke Of Luck

Fri 13th Dec • £28 adv
Happy Mondays
'Bummed' 25th Anniversary
+ The Sunshine Underground
+ Sulk

Fri 13th Dec • £5 adv
11pm - 3am • over 18s only
**Happy Mondays
Aftershow Party**
ft. DJ Set from BEZ and Special Guests

Sat 14th Dec • £6 adv
7pm - 11.30pm
**Upstairs ft.
Gunning for Tamar**
In association with BBC Introducing

Thurs 19th Dec • £8 adv
7pm - 12am
**Nyctophobia's
True Sound**
ft. Koven, Subnox and Moize

Fri 20th Dec • £10 adv
6.30pm - 10pm
Dionne Bromfield

Sat 21st Dec • £7 adv
6.30pm - 11pm
**Skeletor
ft. God Speed**
+ Invocation + I Cried Wolf
+ Visionfall + Overlord

Tues 24th Dec • £6 (early) / £8 adv
9pm - 2am • over 18s only
**A Reggae Christmas
ft. Laidblak**
plus Count Skylarkin
+ DJ Bunij + MC Joe Peng

Sat 25th Jan 2014 • £6 adv
7pm - 11.30pm
Upstairs ft. Wild Swim
In association with BBC Introducing

Thurs 30th Jan 2014 • £13.50 adv
**Dan Le Sac vs
Scroobius Pip**

Weds 5th Feb 2014 • £13.50 adv
6.30pm - 11pm
Mayday Parade
+ Man Overboard + Divided By Friday

Tues 11th Feb 2014 • £18.50 adv
**Less Than Jake
& Reel Big Fish**
+ Zebrahead

Thurs 13th Feb 2014 • £10 adv
Cash
Payin' Tribute to the Man In Black

Sat 15th Feb 2014 • £6 adv
7pm - 11.30pm
Upstairs ft. Black Hats
In association with BBC Introducing

Sun 16th Feb 2014 • £12.50 adv
Mike Peters
Declaration Tour 2014

Tues 18th Feb 2014 • £10 adv
Twenty One Pilots

Sat 22nd Feb 2014 • £8 adv
7pm - 10pm
Lauren Aquilina

Sat 1st Mar 2014 • £8 adv
6pm - 10pm
Room 94

Thurs 6th Mar 2014 • £15 adv
We Are Scientists

Sun 9th Mar 2014 • £16.50 adv
The Selecter
"35 Years of The Selecter"

Sat 15th Mar 2014 • £10 adv
7pm - 10pm
The Dualers

Mon 17th Mar 2014 • £23 adv
The Stranglers
40th Anniversary Tour

Fri 2nd May 2014 • £15 adv
Rescheduled show • original tickets valid
Wretch 32

Tickets for Saturday night shows INCLUDE FREE ENTRY to Propaganda (or £6, £5 NUS / members, £4 NHS on the door)

o2academyoxford.co.uk

190 Cowley Road, Oxford, OX4 1UE • Doors 7pm unless stated
Venue box office opening hours: Mon-Sat 12pm-5.30pm
ticketweb.co.uk • wegottickets.com • seetickets.com • gigantic.com



facebook facebook.com/o2academyoxford
twitter twitter.com/o2academyoxford
YouTube youtube.com/o2academytv