

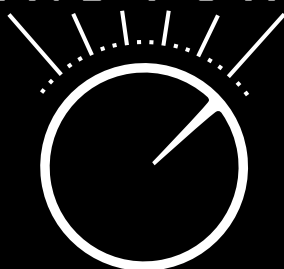
# NIGHTSHIFT

## Oxford's Music Magazine

**Free every  
month  
Issue 219  
October  
2013**



### CANDYSAYS



**A bright new dawn for  
Oxford's chic-pop starlets  
- interviewed inside.**

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# NEWS

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**SEVENCHURCH** celebrate the twentieth anniversary of their seminal ‘Bleak Insight’ album by releasing two new albums-worth of material this month. ‘Stealing From The Dead’ is an eight-track, re-mastered compilation of all of Sevenchurch’s demo recordings. It includes the classic ‘Nefarious’ demo, the rare ‘Old Truths, Ancient Magick’ and the previously unreleased ‘The Rubber Room’ session, recorded shortly before the band split up. All tracks have been re-mastered. ‘Stealing From The Dead’ will be available for £4 at [sevenchurch.bandcamp.com](http://sevenchurch.bandcamp.com). On the same day they also release ‘Festival Of The Spoons’, a re-imagined release of the long-lost three-track EP featuring ‘Inavoid’, which runs for over 18 minutes. This will be available as a free download from the band’s website at [www.sevenchurch.co.uk](http://www.sevenchurch.co.uk).

In a statement, Sevenchurch said, “After two decades of fans asking us when this or that would be available, we decided that it would be really cool to celebrate the 20<sup>th</sup> anniversary of the ‘Bleak Insight’ release by giving our fans as much access to our archive material as possible. As well as these two releases we have also added live video clips to YouTube and various other audio clips to our website and new Facebook page. The other question we are constantly asked, is when are Sevenchurch reforming? Well, never say never; if there’s a demand there we will have to come up with some way of celebrating the next big anniversary!”

**CALIFONE** headline this year’s **Audioscope** festival. The Chicago collective, known for their inventive blend of rock, country, electronica and spaghetti western-style soundtracks, top the bill of the annual all-dayer which raises money for homeless charity Shelter. Audioscope 13 takes place at the Jericho Tavern on Saturday 23<sup>rd</sup> November, from midday through to midnight. Joining Califone across the day are gothic tribal-pop types Esben & The Witch; Blessing Force lynchpins Pet Moon; drums’n’electronics krautrockers Eat Lights Become Lights; Thrill Jockey’s psychedelic electro crew Grumbling Fur; riotous punk band Sauna Youth; Truck faves Fonda 500; Tomaga; Salvation Bill; Pye Corner Audio and Listing Ships. Tickets, priced £14, are on sale now from [Wegottickets.com](http://Wegottickets.com). Visit [www.audioscope.co.uk](http://www.audioscope.co.uk) for more details.

**KLUB KAKOFANNEY** celebrates its 22<sup>nd</sup> birthday this month with a weekend of live music at the Wheatsheaf. The long-running club night, which prides itself on its anything-goes approach to booking bands, hosts two evenings and an afternoon of music over the weekend of the 4<sup>th</sup>-6<sup>th</sup> October. On the Friday the regular Klub Kakofanney night sees Black Hats, Listing Ships and Knights of Mentis performing. Saturday features an extended gig with Fuzzy Logic, Osprey, The Mighty Redox, Mary’s Garden, Charms Against The Evil Eye and Purple May, while Sunday sees the club decamp to the Sheaf’s downstairs bar for a free afternoon of unplugged music, including sets from Siobhan Mcclusky, Jeremy & Des Barkus, Beard Of Destiny, Maevae Bayton, Twizz Twangle and Mark Atherton.

**YOUNG KNIVES** launch their new self-released album ‘Sick Octave’ with a special low-key Oxford gig at **The Cellar** this month. The band, who financed the new album with a fundraising auction on Kickstarter, will return to the venue where they first made their name on the Oxford music scene as Ponyclub over a decade ago, on **Saturday 26<sup>th</sup> October**, prior to heading off on a UK tour.

Young Knives frontman Henry Dartnall explained to Nightshift the idea to play such a low-key local gig: “We opted for The Cellar because we wanted to have fun this time round and do something a bit more special. I always feel that our hometown shows should be a bit of a party and the Cellar seemed like the perfect venue, plus we haven’t done it for yonks. We’ve made a kind of ‘fuck it’ record so the shows are going to reflect that to some extent and everyone can get a bit more involved there.

“The album was just a fun record to make. It was really hard to make because when you get older you’ve got loads of other shit you have to do or you will go to jail. We wrote a pop record last time and it’s not my favourite one we’ve done. There were some real bullshit pressures to be a successful band, which I think every band gets when things start going okay for you. We’ve been kind of fighting that ever since it started because it’s got nothing to do with music. Some c\*\*t gets a load of money to tell you what’s wrong with your song, and even if they do it really nicely it’s your fucking song. Painters don’t get a dude round to analyse their composition; the composition is the thing that makes your work stand out from the others, so to try and make it more like the others is baffling but for some reason this still goes on, and the reason behind it is money. So we made this one in my house, and a bit at a studio in Northleach. We just kept redoing bits and messing with bits and trying new songs out when the mood took us. The result is that it’s a bit all over the shop and some of the recording is a bit dodgy, but I think it’s possibly the most joyful record we have ever made, if I’m allowed to say that.”

‘Sick Octave’ is released on the 4<sup>th</sup> November. The Cellar gig will feature a full run-through of the new album, followed by a set of old Young Knives favourites. Visit [www.young-knives.com](http://www.young-knives.com) for more news.

**PROSPEKT** release their debut album next month. The local progressive tech-metallers launch ‘The Colourless Sunrise’ with a headline show at the **O2 Academy** on **Friday 15<sup>th</sup> November**. The band, who featured as a Nightshift Introducing band back in 2011, have been hailed as one of the most technically gifted young bands in Oxford. Guitarist Lee Luland told Nightshift, “We’ve been up to a lot in the last two years. We spent a lot of time working on the album, writing and recording. Recently we got signed to American label Sensory Records and are now currently preparing a video shoot and rehearsing for our up and coming shows in line for the album’s release. Compared to the first EP this is in a different league. It’s nine tracks, clocking at just over 65 minutes and features all the qualities we look for in good music - melody, technicality and emotion. Sonically the album is far superior as well. We hired Jens Bogren to mix and master it. He’s a genius and has produced the likes of Symphony X, Opeth and Devin Townsend, so thanks to him we’ve never sounded better!”

“The launch show at the O2 will be a special occasion and we have a few treats lined up. A video of the album’s single will be out around the time of release and then we plan to hit the road and tour the album early next year.”

Visit [www.facebook.com/ProspektUK](http://www.facebook.com/ProspektUK) for more news and gig dates.

Tuesday 24th September

THE 1975

O<sub>2</sub> ACADEMY | SOLD OUT

Thursday 26th September

MELANIE PAIN

THE JERICHO

Tuesday 8th October

FOSSIL COLLECTIVE

O<sub>2</sub> ACADEMY2

Thursday 10th October

KIDS IN GLASS HOUSES

O<sub>2</sub> ACADEMY2

Friday 11th October

JOHNNY FLYNN

O<sub>2</sub> ACADEMY2

Monday 14th September

SUPERFOOD

THE BULLINGDON

Saturday 19th October

GATHERING

VARIOUS VENUES

Thursday 24th October

LANTERNS ON THE LAKE

THE BULLINGDON

Sunday 27th October

ALUNAGEORGE

O<sub>2</sub> 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

O<sub>2</sub> ACADEMY

Tuesday 12th November

THE RIFLES

O<sub>2</sub> ACADEMY2

Thursday 21st November

MOULETTES

THE JERICHO

Thursday 21st November

TURIN BRAKES

O<sub>2</sub> ACADEMY2

Thursday 28th November

PALMA VIOLETS

O<sub>2</sub> ACADEMY

Thursday 5th December

NIGHT BEDS

O<sub>2</sub> ACADEMY2

Saturday 22nd February

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# NEWS

**WICKERMAN** director Robin Hardy will attend a Q&A session at the Ultimate Picture Palace on Friday 11<sup>th</sup> October ahead of a singalong screening of the cult horror film, hosted by Irregular Folk. *The Wickerman*, which celebrates its 40<sup>th</sup> anniversary this year and has just been restored to its original length, features a soundtrack that has proved massively influential on the British folk revival of the past decade. Fans are encouraged to dress up in *Wickerman*-themed costumes for the singalong. Tickets, priced £12, are on sale from the UPP box office.

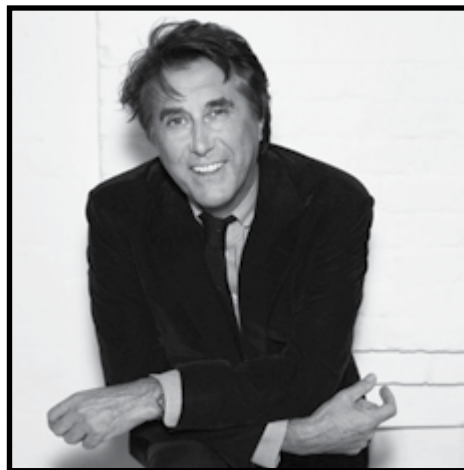
**LAMPOST GULLIVERS** release their debut album this month. The now London-based band, fronted by former-Suitable Case For Treatment and Mephisto Grande frontman Liam Ings-Reeves, and featuring Nought drummer Johnny Mitchell and one-time Silverfish bassist Chris Mowforth, release 'All Your Worldly Schmutter' on Marble Ear Records.

Other new local releases on the way include a new EP from **Vienna Ditto** and an album from ambient doomsters **Abandon** - reviews of both releases in next month's issue.

**THE KNIGHTS OF MENTIS** launch their debut album, 'New Pound Coin', with a gig at the Cellar on Friday 25<sup>th</sup> October. The nine-strong Americana, folk, country and bluegrass ensemble have made a reputation for themselves for their raw, rootsy style, recently appearing at Cornbury Festival. They're joined for the launch gig by Liverpool folk-rockers Burning Wheel and local steel guitar and Chinese erhu duo Sweet & Sour Swing. Hear the album at [knightsofmentis.bandcamp.com](http://knightsofmentis.bandcamp.com)

**THE MIGHTY REDOX, SUPERLOOSE AND BEARD OF DESTINY** are among the acts appearing at The Donnington Community Music Festival on Saturday 12<sup>th</sup> October. The free festival runs from 2-10pm and is an extension of the monthly free music nights at Donnington Community Centre in Townsend Square hosted by local musician Jeremy Hughes. Other acts confirmed include Moon Leopard, STEM, Oxford Ukuleles, Richard Brotherton and Mark Atherton.

**THE CELLAR HOSTS A NEW LIVE MUSIC CLUB NIGHT** from November. Mixtape will feature a national act with a high standing in Oxford curating an evening of music and art



**ALCOPOP!** won Best Small Label at the **AIM Awards** last month. The AIM Awards celebrate truly independent music; as well as the Oxford-based record label, renowned for their inventive releases, including last year's Gunning For Tamar 'Time Trophies' EP, which came out as a download code on a wristwatch, other winners at this year's ceremony included Enter Shikari; The xx; Warp Records; Vampire Weekend; Billy Bragg and DJ Steve Lamacq.

Talking to Nightshift about winning, Jack Pop from the label said, "When we found out we'd won the award, Kev and I genuinely couldn't believe it. They announced the winners, and everything went a bit floaty, and not just because of the cacophony of free booze. We had our award presented by Huw Stephens and Steve Lamacq with Enter Shikari, and then got sent to a buffet where, in between a load of interviews, we got all the crisps we could eat. Who says indie music doesn't pay?"

"In all seriousness though, we were absolutely delighted. It's a weird one, because directly you're not going to sell any more records through it, and we've never been a label who care much about awards, but the nod to us from all of the indie industry was cool. The record labels we beat, like Hyperdub, Gringo and especially Too Pure, are all people we look up to, and I guess it makes you feel like all your hard work and ideas are being noticed."

"Most importantly though, the reaction on the social media stuff was mental. We had hundreds and hundreds of tweets and messages and Facebook comments buzzing through, and people seemed to be really delighted."

handpicked by themselves and featuring a live set by the act alongside those artists they have chosen. The opening night takes place on Saturday 9<sup>th</sup> November when Tom Williams and the Boat will be hosting. Visit [cellaroxford.co.uk](http://cellaroxford.co.uk) for more details.

**OXFORDSHIRE MIND** are looking for singers and musicians to perform at a brace of pre-Christmas shows. The local mental health charity hosts gigs at Langdale Hall in Witney on Saturday 7<sup>th</sup> December and at St. Michael's church in Oxford on the 14<sup>th</sup>. Email [nicky.clargo@oxfordshire-mind.org.uk](mailto:nicky.clargo@oxfordshire-mind.org.uk) for more details.

**THE WHEATSHEAF** are hosting this year's annual Your Song party on New Year's Eve and are looking for acts to play. Your Song started off in the early 1990s as a birthday party for then Jericho Tavern promoter Mac, with local bands playing a short set of cover versions and has

**BRYAN FERRY** kicks off two months of big-name music acts coming to the New Theatre. The former Roxy Music singer plays Oxford's largest concert venue on Sunday 3<sup>rd</sup> November.

Ferry's show is followed later in November by Scouting For Girls (*Tue 12<sup>th</sup>*); Jools Holland's R&B Orchestra (*Sat 16<sup>th</sup>*); Texas (*Sun 17<sup>th</sup>*); The Soweto Gospel Choir (*Wed 20<sup>th</sup>*) and Show of Hands (*Fri 22<sup>nd</sup>*).

Moving into December and the theatre plays host to Go West, Hue & Cry and The Christians (*Sun 1<sup>st</sup>*); Five (*Thur 5<sup>th</sup>*); Deacon Blue (*Sat 7<sup>th</sup>*); Union J (*Sat 14<sup>th</sup>*) and The Waterboys (*Sun 15<sup>th</sup>*).

Ticket details and more concert date are on the New Theatre website at [www.atgtickets.com/venues/new-theatre-oxford](http://www.atgtickets.com/venues/new-theatre-oxford).



"It's been a good year so far, but we're not resting now. We've got new stuff coming up from the likes of Anamanaguchi, Fight Like Apes and Radstewart, not to mention a new single to show off the new Gunning for Tamar sound, and a compilation coming out on a Mountain Bike in November – yes, really – that features Pet Moon." Visit [www.ilovealcopop.co.uk](http://www.ilovealcopop.co.uk) for more label news.

become a local institution. Bands interested in playing should email Joal at [mb1productions@gmail.com](mailto:mb1productions@gmail.com) or via Facebook at [www.facebook.com/wheatsheaf.oxford](http://www.facebook.com/wheatsheaf.oxford).

**TRUCK STORE** are launching a new mixtape exchange from October 12<sup>th</sup>. The record store on Cowley Road wants customers to make their own mix tape or CD, with tracklisting, and drop it into the store in exchange for another mix by someone else, with the emphasis on anonymity.

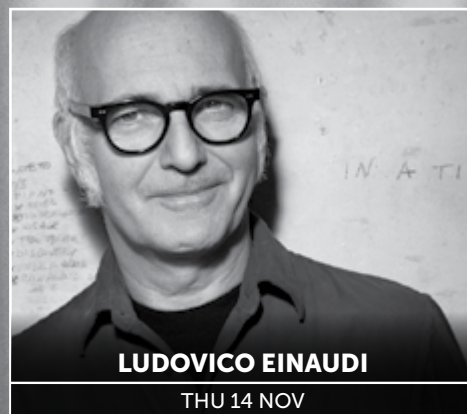
Truck also host a series of instore shows through October, starting with local indie act The Sea, The Sea on Sunday 6<sup>th</sup>. Following that are sets from Johnny Flynn (Fri 11<sup>th</sup>); Candides (Sun 13<sup>th</sup>); Jessica Law (Sun 20<sup>th</sup>) and Lanterns On The Lake (Thur 24<sup>th</sup>). As ever, visit [www.truckmusicstore.co.uk](http://www.truckmusicstore.co.uk) for more news.

**FROM NEXT MONTH NIGHTSHIFT** will be running a musicians wanted section. Bands looking for members, or musicians looking for bands can advertise for free by emailing details to [nightshift@oxfordmusic.net](mailto:nightshift@oxfordmusic.net). Ads are limited to 30 words and will be included on a first come, first served basis where space allows.

**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, gig reviews and local music news. The show is available to stream or download as a podcast at [bbc.co.uk/oxford](http://bbc.co.uk/oxford).

Regularly updated local music news is available online at [www.musicinxford.co.uk](http://www.musicinxford.co.uk). The site also features interactive reviews, a gig guide, photo gallery and more.

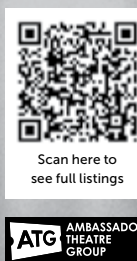
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A quiet word with

# CANDY SAYS



**“ONE DAY I WAS SITTING AT my desk, three months pregnant, and decided to leave behind all my anger and frustration and stop living in the past. I decided to start something new, something that I wanted to do, without caring about whether people liked it or approved of it. Once you stop caring about other people’s expectations, you become free and you can get right to the heart of what makes you a musician. As Beth Orton once wrote, ‘all that expectation to weigh heavy on your heart’. I started collaborating for the first time, writing songs with Ben, and it opened up so many new possibilities.**

**JULIA SOPHIE HESLOP – AKA** Juju Fish, simply Juju to her mates – is telling Nightshift about the moment she left her old band, Little Fish, behind and headed off into a bright new pop dawn with Candy Says. It’s no overstatement to say that starting over for Juju was a brave move given what she’d gone through previously. Little Fish weren’t just huge favourites on the Oxford scene, with Ju one of

the most talented and powerful singers the city has ever produced, the band had hit heights that most other acts can only dream of – being signed to Universal, working with hugely influential producer and A&R lynchpin Linda Perry, and touring Europe and the States with Blondie, Hole, Supergrass and Placebo, until they were royally shafted by their label who delayed releasing the band’s album, ‘Baffled & Beat’ for two years before it was shuffled out with little fanfare. In the interim Little Fish co-founder Nez Greenaway had left music behind and Juju was left in musical limbo.

**AT THE END OF 2012** though, Little Fish played an intimate show at the Rotunda in Iffley where they announced that band was dead and Candy Says – named after the Velvet Underground’s song about the transsexual Candy Darling – were born. Candy Says might be seen as a continuation of Little Fish – as well as Juju, Fish keyboard player Ben Walker, Ju’s partner, remains in the line-up. In truth they’re so radical a

departure they are very much a new band. To start with there are new recruits in the shape of singer and keyboard player Elisa Zoot and drummer Mike Monaghan. And then there’s the music – wholly unlike the garage rock blast and anthemic power-pop of yore. Instead it’s exotic, playful, contemplative, busy, summery, synthetic and pretty by turns, often within single songs. Candy Says have released three singles so far, displaying the variety within their sound, each accompanied by imaginative videos that reflect their musical diversity. If ‘Favourite Flavour’ was a chirruping peach melba-flavoured ice cream of a summer pop anthem, the band’s new single, ‘Kiss Kill’, out this month, is a seasonally-affected retro-electro r’n’b stab, which comes accompanied by a pixillated 80s-style video made on a ZX Spectrum. Already the band have been picked up on by 6Music DJs Steve Lamacq and Lauren Laverne and after a select series of local, London and European shows, they head off on tour next month to make that bright new dawn their own –

this time purely on their own terms.

**FIRST OFF THOUGH, IT MUST** have been tempting for Juju, who also became a mum for the first time around the demise of Little Fish, to simply give up on music. “I never had any taste in music when I started Little Fish. It was a very pure and naïve idea; I didn’t really know what I was doing. Having been through that journey and seen loads of bands and actually discovered my musical taste, I’m much more aware now of how my vision for Candy Says fits into the wider world of music.” The original Little Fish was rock and roll stripped bare and basic, while Candy Says is often elaborate and exotic; is the way you write and compose a natural evolution or has it taken a while to adjust to new ways of making music? “I just ran out of anger! Also, with Little Fish I had no way to use the recording process creatively, it was just me and a guitar, writing songs, and they were inevitably of a certain style. With Candy Says, I can come up with a concept for a song, some melody ideas, some lyrics, a vision of how we will perform it, then I work on the music and structure with Ben and finally we go into the garage and try to realize the vision

“No, it wasn’t a big a wrench. Nez had other things to do, and we’re still good friends. It’s always difficult to break up a band, but it was the right time.”

**AFTER NEZ LEFT, JUJU** carried on doing shows as a duo with Ben for a while. At what point did she start to think about getting a new band together and changing the name? Was it a conscious attempt to leave Little Fish behind? “I hadn’t written anything for about a year, and wasn’t feeling very inspired to play at all. Ben kept dragging me out to play gigs in an attempt to keep me engaged with music. It was really heart-warming to play at small events where everyone is very supportive and genuine, away from the industry. I started discovering loads of great local musicians and poets, and started to feel inspired again. “We had a Little Fish headline gig booked in Istanbul and a show at the Paris Olympia supporting Roger Daltrey but no band to play them with, so we decided to put a new line-up together to play the songs we had started writing. For a while it was still Little Fish, but it quickly became obvious that this was something different, something new. The name change was clearly necessary.”

While Little Fish’s sound morphed and mutated – and maybe mellowed – over time, Candy Says is a completely different musical proposition; how much does that reflect Juju’s changing tastes in music and how much influence have the new members had? “The band had come to its natural end, but I wasn’t ready to give up on music. I had a lot of creative ideas that I wanted to express, and Little Fish wasn’t the right vehicle for most of them. When it finished I was quite lost – I had this innate creative drive to do something new, but didn’t have a clear vision of how to make it work. That took time.” What exactly happened with the label and the album and the way you were treated? “The label treated us well in a ‘you’ve won *X-Factor*’ sort of way; being flown out to LA and getting new guitars and so on was very exciting at the time. But in the end the label was just useless. It took them two years to release the record, by which time any momentum we had built was lost and we were sick of waiting around. All that precipitated Nez leaving; was that a big wrench for you?

as best we can.” **ONE OF THE MOST** noticeable changes Candy Says has brought is with the recruitment of Elisa, who also plays in the rock band Black Casino & The Ghost in London. Where Juju was always very much the centre of attention in Little Fish, with Elisa in the band, the lead role is more shared; is that something Juju more comfortable with? “I’m completely comfortable with it and I think it makes for a great show, both musically and visually.” While Candy says are now playing an almost entirely new set of songs, one or two – radically reworked – older numbers do creep back into their live sets, noticeably ‘Lord’s Mistake’ and the simply magnificent ‘Only A Game’. Always a prolific writer Juju never had a problem dispensing with songs in Little Fish, but will there come a time when even these retained gems are dispensed with for good? “With Candy Says I’ve tried not to use any Little Fish songs, to make

***“I never had any taste in music when I started Little Fish. It was a very pure and naïve idea; I didn’t really know what I was doing.”***

people understand that it really is a new band. A few have crept through, of course, and I don’t think old songs ever really go away. I like to recycle bits of old songs into new ones. Also, I have a terrible memory for anything I write – sometimes I just need reminding.” Increasingly there are strong elements of French pop in Candy Says’ music, a reflection of Juju being half French. What things have played the biggest part in that side of things? “I’ve started writing partly in French, which I never thought I would do. My French isn’t as good as my English, and I wouldn’t want to write rubbish French lyrics – all my French family would cringe. I really like the simple, chic, under-sung style of a lot of the 60 French chanteuses like Françoise Hardy.” ‘Favourite Flavour’ was a perfect summer song. What was the reaction to it, both from long-term fans and from audiences like at Cornbury Festival this summer? “It was great! Everyone seems to be enjoying the new songs, and most of our fans have supported us all the way. The crowd at Cornbury was surprisingly large, considering that we were the first band on at the festival, and we took that as a good

sign. ‘Favourite Flavour’ also got played by Lauren Laverne and Steve Lamacq on 6Music, which is more than Little Fish ever did...” There seemed to be an imagery of breaking free, or moving on to a higher plane about that song, and the video. Would that be accurate? “Absolutely.” ‘Kiss Kill’ is much more electronic and on a different tack completely, almost 80s in many ways. What was the aim for here? “We wanted to see if we could make a Radio 1-style r’n’b pop record using our lo-fi garage gear. ‘Kiss Kill’ is the result of that experiment.” And the video has a retro electro feel about it too... “Completely. Once we had recorded the song, we had the idea of making the video an extension of the obviously auto-tuned chorus, something very pixellated. Luckily we know Matt Westcott, who happens to be a bit of a superstar in the ZX Spectrum demo scene. He made the video entirely on his Spectrum, and it suits the song

venues on our Space tour but we’ve almost finished making our space outfits, and we’re going to put on quite a show.” It was as the Rotunda that the seeds of what was to become Candy Says supported Gaz Coombes a couple of years back. In fact Juju duetted with Gaz on a cover of the song ‘Candy Says’ that night. A long-time champion of the band, he’s produced them and had them on tour with him. “Gaz is a really nice guy, and we enjoy hanging out with him. He asked us to play the song ‘Candy Says’ with him at one of his shows, and that was definitely part of the reason that name was in our minds. Our other idea for a band name was Get A Haircut, so I guess we have Gaz to thank for that!” **WITH ‘KISS KILL’ OUT THIS** month and the Space tour imminent, what comes after for Candy Says? “We’re working towards a full album release at some point next year. In the meantime we’ve released a live album of our St Barnabas show on Bandcamp, and every month we’re putting out a new garage recording of a song with liner notes and other goodies in our mobile app – just search for Candy Says on the app store.” And then where to? Having spent your summer away from it all in France how you feel about the band? Could you envisage a time where you leave fickle old England behind and move abroad full-time to a more open audience? “English audiences are the best. They don’t just like any old thing – they have taste and opinions and they care. It makes the whole thing more interesting. Even though everyone might not like everything you do, the fight makes you stronger. We’re looking forward to playing some gigs abroad too; we love travelling. We’re actually playing a fashion show in Gibraltar the day after our Space tour ends in Glasgow, which should be fun.” And, having experienced the best and very worst of the music industry, any specific advice for your younger self, or any young woman going into a life in music? “Do things. Make good art. Tell people about it. And don’t let the sound guy tell you there’s reverb in the monitors when there obviously isn’t.”

**‘Kiss Kill’ is released on the 30<sup>th</sup> September on Cool For Cats. Candy Says play at Gathering Festival on Saturday 19<sup>th</sup> October. Visit [candysays.it](http://candysays.it) for more news and tour dates and to watch the St Barnabas show video.**

# RELEASED

## THE ORIGINAL RABBIT FOOT SPASM BAND

### ‘Party Seven’ (Jump Steady)

When Charles II returned to the throne in 1660 and restored the monarchy after the death of Oliver Cromwell, he ushered in a new era of partying, undoing a decade of puritan austerity. Appropriate then that Original Rabbit Foot Spasm Band frontman Stuart MacBeth expressed a desire to dress the entire band up as the party monarch for a video of ‘King Of Wine’. Here is the band who brought back partying to the local gig scene.

Translating the party-hearty spirit of the band’s live shows onto record is never going to be easy, but away from such raucous inebriated jollity, you experience the band at once with new ears – tuned into their fine, unfettered sense of melody – and with the same sense of old-fashioned glee as each time they tread the boards.

‘Party Seven’ – even the title speaks of a more old-fashioned approach to cutting loose – just wants to invite you inside and inhabit its simple, carefree world for a while before the serious business of reality drags you back out again. There’s an almost Falstaffian conviviality to songs like ‘King Of Wine’ and album opener ‘Birdman of Barley Mow’, which follows a similar theme, while the warm, rich, playful horns dance throughout the album, inducing an almost hypnotic sense of *bonhomie*.

Of course, this being The ORFSB, drinking recurs as a theme throughout the album, from the brassy swing of ‘Boomtown Carnival’, to ‘King Of Wine’, though even moments of booze-fuelled regret here sound like they were fun at the time. High points of ‘Party Seven’ come clustered together in the middle of the album; there’s the



raw, lively r’n’b of ‘Nancy Mitford Disco’ and the jungle rumble of ‘King of the Swingers’, while ‘Eynsham Witches’ changes tack completely, a slow gypsy polka that allows Stuart’s gravelly vocals centre stage as it explores the sinister fairytale underside of smalltown English life. The doleful, atmospheric ‘Judy Blues’ similarly proves that they can slow it down and colour it a lighter shade of black without letting spirits flag.

With influences stretching back to the likes of Muggsy Spanier, Cab Calloway and Louis Armstrong, The Original Rabbit Foot Spasm band indisputably have one foot planted firmly in a distant musical past, but like the very best revivalists – revivalisers would be a better term – they add both love and just the right amount of spit and polish to the music. Hell, they even manage to reference Iggy Pop on ‘Highwayman’. Doubtless Cromwell would have disapproved in the sternest possible manner of ‘Party Seven’, but that’s even more reason to cast off the cowl of puritanical self-denial and crack open a bottle or two. Hell, make it a nice round seven. Regrets – we’ll leave those for tomorrow.

**Dale Kattack**

## RAWZ & NEMROT

### ‘Live From the Pantheon’ (Own label download)

Bandcamp tells us that Rawz is sponsored by the Oxford Duplication Centre. For a great number of urban artists, this would be fuel for an easy joke about unoriginal identikit tunes and hastily xeroxed hip hop generica. Fortunately this duo, with connections to Flooded Hallways and roots in east Oxford’s G Block, have more than enough ideas to make that jibe redundant; the only downside is that this record is more exciting lyrically than musically. Our favourite hip hop productions pull off the paradox of sounding raw yet lush, whereas most of these cuts are the opposite – thin but busy. Perhaps it makes sense over smartphone speakers on the night bus. ‘Game Of You’ is the only track to give us a proper head-nodding heavy beat, and the dirty trumpet smeared over the rinky-dink Spanish twiddles of ‘Always There’ is an all too rare bit of grit in the sound. The words, though, edge towards excellence. With the exception of one trouble/bubble platitude

and flagrant use of the word “badness” (it sounds clumsy no matter how handily it might rhyme with “madness”, people), there are some excellent bars here, all delivered with evident verbal relish: some lines are chewed over like Tangfastics, and some are rattled out like sticks across corrugated tin, and all in natural, unaffected tones. Not only do the lines flow, but they are intriguing: we spotted references to 70s sitcom *The Good Life* and celluloid classic *Citizen Kane*, and there are doubtless further depths. The cultural riffing has an MF Doom air, but the delivery is more melancholically thoughtful, as encapsulated on the album’s bleak, mortality-themed closer, which is more Godot than ghetto. At the moment, the synthesised loops lag behind the lyrics in invention, and their pen is mightier than their Korg, but get these boys in with a killer producer and something very special could happen.

**David Murphy**

Sponsored by



## RICHARD WALTERS

### ‘Two Birds’ (Beard Museum)

Of course everyone and their mum is a singer-songwriter these days. It’s been a long time since I’ve walked down Cornmarket without passing two or three guitar-wielding ‘musicians’ playing seemingly endless set lists of cut-price Ed Sheeran imitations, with the occasional Green Day cover chucked in for good measure. The resultant musical lethargy means it would be quite forgivable to write them all off with barely a second thought. But in doing so, you’d miss the irrefutable genius that is a genuinely great singer songwriter, something Richard Walters demonstrably is.

Following on from last year’s ‘Regretless’, ‘Two Birds’ sees the honey-voiced Walters return with a four song EP of indisputably beautiful acoustic folk.

Opening song ‘The Letters’, originally intended to soundtrack a William H Macy film, is a hauntingly fragile missive from a father to his dead son, naked guitar, sombre strings and delicately-crafted, gut-wrenching lyrics, detailing “all the things you would have seen, all the men you could have been”.

As a whole the EP is very poetic; these are stories as much as they are songs. Second track, ‘Dead End Lover’, depicting the mindset of a misguided lothario, feels more resigned, subtle piano murmurs behind plaintive vocals, bemoaning the hopelessness of the protagonist’s self-inflicted situation.

‘When You Gonna Come Back’ sees Walters depart from the norm, with ostensibly his poppiest song to date. Animated piano and airy percussion second to positively upbeat vocals and apt harmonies. EP closer ‘The Rules For Lovers’ sees a return to his trademark beautifully climactic despondency, opening with ethereal organ-esque harmonies, and building to a poignant chorus of falsetto vocals and intensifying piano, well placed synths interjecting throughout.

Expertly manoeuvring a change in direction, Walters has managed to retain all his previous charm, whilst reaching new impressive levels. An absolute triumph.

**Caroline Corke**



## TOLIESEL

### ‘Contours’ (Own label)

Tough one, this – writing a review can sometimes create an unbearable tension between what one hears and what one feels. Toliesel’s debut EP ‘Contours’ has an exceptionally high hit rate when it comes to Things That Make For Good Music – carefully-constructed songs, assured vocals, very high production values, an overall sense that they *care* for what they’re doing – and yet I’m left wanting.

## MANNY O

### ‘Reality’ (Own label)

A rapper lives or dies by his rhymes and flow; everything else is superfluous, however inventive or fulsome the musical armoury behind him.

On this debut EP, Manny O is far from moribund, but a course of vitamin supplements might be in order. It’s not what he’s saying that’s at fault, though the platitudes of ‘Express Yourself’ and clichéd protestations of ‘Bye Haters’ don’t help the cause. More it’s the lack of much fluidity in his rhyming. Too often it feels like Manny’s reading his lines from a notebook rather than naturally venting; everything’s too precise. His very slightly clipped accent probably doesn’t help either. ‘I Don’t Follow Trends I Set Trends’ in

‘Whispered Half Asleep’, ‘The Light’ and ‘Boathouse’ all demonstrate a knack for sweet-natured, warm-hearted, country-tinged folk music of a kind that Oxford seems to lap up. Indeed, as often happens in a city overrun with decent musicians and bands, there are signs of local influence being at play – the mid-tone vocal style of The Epstein; neo-Americana crystal clear guitar lines *à la* Empty White Circles; the restrained swagger of Spring Offensive. Toliesel are nothing if not embedded deeply in Oxford’s music scene, and it’s this that perhaps gives them an air of confidence and understanding that the bar has been set pretty high for local music.

Fourth track ‘Brothers’ is the one that suggests Toliesel can pull things in directions of a more interesting nature; its use of minor key, rather dour feel, some decent chunks of overdriven guitar and a song length that allows the piece to breathe all contribute to something that begins to address that sense of wanting more mentioned earlier. But that’s just personal taste coming to bear; it’s clear that Toliesel know what they want. Here’s (selfishly) hoping that it’s what I want, too.

**Simon Minter**

particular is heavy-handed to the point of clunky, something not helped by the squalling guitar funk that backs it up. It’s not all bad by any means. Manny loosens up considerably on the mellower r’n’b of ‘Swag Production’, with its soft-centred production and orchestral swell. Such lush back-up is done better on ‘College First Term’ with its electronic edge but it’s dominated by vocals that lack authority.

As a first demo ‘Reality’ is decent enough, but it rarely feels like a fully-fledged release and you feel Manny will benefit massively for casting off any inhibitions and letting his lines flow more freely in future.

**Dale Kattack**

## FOCI’S LEFT

### ‘Grumpy Love’ (Own label)

After the disconcerting dissonance of his last demo, Foci’s Left – the solo work of occasional Nightshift contributor Mick Buckingham – casts forth a full album set on a far less turbulent plane.

Nine tracks of stretched-out electro-acoustic ambient pianism and electronic minimalism drift and shift with soporific intent, microtonal drones morphing and gradually mutating with precision-restrained variation. Best of the pieces here is the drone-drift of ‘Decompress The Magnet’, while its marginally more imposing twin ‘An Upward Slope’ dovetails into it

seamlessly. ‘Regurgitated Impulses’ adds a necessary glitchy interlude, while ‘Piano Paint’ is both light in tone and texture but random enough to be distracting. Where the album occasionally falls down is a lack of brevity on a few of the tracks – ‘Piano Paint’ for example has run its course long before it concludes – while ‘For Fluid’ is anything but and sounds like Mick’s simply plonking random keys on his piano, but beyond such lapses, ‘Grumpy Love’ is a neat enough addition to the ambient drone cannon.

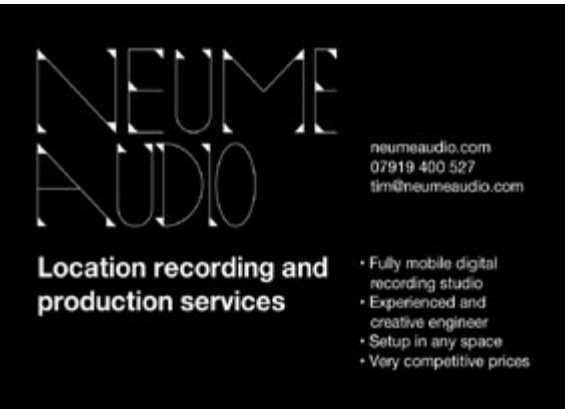
**Dale Kattack**



## THE OXFORD RECORD DVD & CD FAIR

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*Friday 11<sup>th</sup>*

## SINGALONG WICKERMAN: Ultimate Picture Palace

Dig out your Salmon of Knowledge costume, raise a tankard of mead to Nuada, god of the sun, and prepare to sing lustily along to classic cult horror film *The Wicker Man*’s mesmeric soundtrack at tonight’s Irregular Folk spectacular. Forget the camp trash of *The Rocky Horror* show or all those unpleasantly kitsch Abba karaoke nights, here’s where the singalong comes into its own. Having taken place at festivals from Supernormal to Wilderness, it comes to the perfectly appropriate setting of the UPP, complete with a Q&A session with director Robin Hardy, who’ll also be joining the singalong. Tonight’s show is particularly special since it coincides with the 40<sup>th</sup> anniversary of the film’s release and the recent restoration of its original cut with the discovery of lost footage. So that means we get ‘Gently Johnny’ alongside the roustabout ‘Landlord’s Daughter’ and the impossibly fantastic ‘How Do’, famously the soundtrack to *that* dance scene. The evening is led by David Bramwell alongside Eliza Skelton, whose dad was the voice of the Daleks as well as George and Zippy from *Rainbow*. Nightshift proudly admits to having watched *The Wicker Man* at least thirty times over the years and never, ever gets tired of it, and its soundtrack has become one of the most influential British folk pieces in history. Altogether now... Sing cuckoo, loudly sing cuckoo...

**SPIN JAZZ CLUB: The Wheatsheaf** – Tenor saxophonist Josh Kemp plays tunes from his new ‘Tone Poetry’ album.

**THE MIGHTY REDOX: The Wheatsheaf** – Free gig in the downstairs bar from the swamp-blues stalwarts.

**WORLD OF TWIST: The Whitehouse** – New acoustic club night, tonight curated by Oli Steadman from Stornoway and Count Drachma, who’s picked renowned violinist Anna Phoebe, a virtuoso player who straddles celtic, gypsy and middle eastern folk styles as well as jazz and modern classical. She’s worked with Ronan Keating, P-Diddy and George Michael as well as touring with Jethro Tull and playing with Trans Siberian Orchestra and Oi Va Voi. She’s joined by rising local acoustic pop songsmith Sweet William and Zader Sharp.

**CATWEAZLE CLUB: East Oxford Community Centre**

**OPEN MIC SESSION: The Half Moon**

**BLUES JAM: The Jack Russell, Marston**

**PHOUSA T: Fat Lil’s, Witney**

### FRIDAY 11<sup>th</sup>

**JOHNNY FLYNN: O2 Academy** – Wry,

literate and jaunty folk-pop in the vein of Bright Eyes from London actor-cum-singer, touring his new ‘Country Mile’ album.

**JOHNNY FLYNN: Truck Store** – Instore set from the London singer ahead of his O2 show.

**NO AGE: The Jericho Tavern** – Stripped-down noise-rock from the LA DIY duo – *see main preview*

**SINGALONG WICKERMAN: Ultimate Picture Palace** – Dig out your Salmon of Knowledge costume, we’re going to burn a Christian copper – *see main preview*

**ANNERO + MASIRO: The Wheatsheaf** – Heavy, heavy monster sounds from Annero, straddling thrash, NWOBHM and grindcore, alongside ferocious math-core beasts Masiro.

**GRAPHIC SCORES: St John the Evangelist** – Oxford Contemporary Music launch their new autumn season with an ambitious concert, celebrating the connection between visual arts, symbols and music, featuring a supergroup of pianist Joanna MacGregor, singer Elaine Mitchener, trumpeter Tom Arthurs, cellist Oliver Coates and electronic artist Isambard Khovstalirov performing pieces by the likes of John Cage, Fred Frith, Cornelius Cardew, George Crumb, Cathy Berberian and the highly influential Tom Phillips, all set against backdrops of the composers’ scores.

**BOSSAPHONIK: The Cellar** – The world dance club night celebrates it ninth birthday, spinning an eclectic mix of dancefloor Latin, Balkan beats, global grooves and nu-jazz, tonight featuring a live set from eleven-strong fusion band Lokkhi Terra, mixing traditional Bangladeshi folk music with Afro, Latin and funk

**MATT CHANARIN + SIMON DAVIES & COLIN FLETCHER + SAMANTHA TWIGG-JOHNSON: Albion Beatnik Bookstore** – An evening of acoustic music in aid of Amnesty International, with acoustic soul singer Matt Chanarin and local folk stalwarts Davies and Fletcher

**THE SMOKING HEARTS + IDIOM + REIGN UPON US + PERCEPTION + BAD REIGN: The Courtyard, Bicester** – A special benefit gig for Huskies In Need in honour of the late Tony Jezzard, who worked with young musicians at the Courtyard over the years. A double headline tour of splenetic punk and hardcore crew Smoking Hearts, and Rage Against the Machine-meets-Incubus metallers Idion comes to Bicester, joined by a local heavyweight supporting cast that includes thrash and metalcore merchants Reign Upon Us.

**THE MIGHTY REDOX + FIREGAZERS: James Street Tavern**

### SATURDAY 12<sup>th</sup>

**OXJAM CITY TAKEOVER: Various venues** – Multi-venue gig night as part of Oxfam’s annual Oxjam festival – *see main preview*

**DONNINGTON MUSIC FESTIVAL with BEARD OF DESTINY + CELESTE + DAISY + DANNY KAYE + GOT MY JOMO WORKING + MARK ATHERTON & FRIENDS + THE MIGHTY REDOX + MOON LEOPARD + OXFORD UKULELES + RICHARD BROTHERTON + THE RIVERSIDE VOICES + STEM + SUPERLOOSE: Donnington Community Centre (2pm)** – A full afternoon and evening of music at the Donnington Community Centre, with Jeremy Hughes hosting sets from bluesman

Beard of Destiny; swamp-blues faves The Mighty Redox; Americana crew Superloose; trippy electro duo Stem and Jeremy’s own Moon Leopard among the myriad acts on show across the session.

**UK FOO FIGHTERS: O2 Academy** – Do you really need this one explaining?

**BRICKWORK LIZARDS: The Jericho Tavern** – Turkobilly fusion from the local faves, mixing up Arabic and eastern European music, jazz, rockabilly and hip hop.

**PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy**

**SIMPLE: The Bullingdon** – House, techno and bass club night with Ejeca and Friend Within, plus residents Em Williams and James Weston.

**EXTRA CURRICULAR: The Cellar**

**THE MIGHTY CADILLACS: Florence Park Community Centre**

**SYNTRONIX: Fat Lil’s, Witney** – 80s synth-pop covers.

### SUNDAY 13<sup>th</sup>

**NADINE SHAH: O2 Academy** – Darkly intense, baroque songs from singer and pianist and recent Eels support Nadine Shah, bringing Arabic and Pakistani musical traditions into her gothic pop world.

**CANDIDES: Truck Store**

### MONDAY 14<sup>th</sup>

**SUPERFOOD + KILL MURRAY + ARTCLASSSINK: The Bullingdon** – Rearranged from last month, psychedelic pop and baggy revivalism from Birmingham’s Superfood, out on their biggest tour to date having previously supported Peace on tour, showing off influences from Blur and Oasis to Happy Mondays. Local support from intricately grungy rockers Kill Murray.

**DEVON SPROULE + MARK STARLING: The Cellar** – Canadian-American songstress Devon Sproule returns with her seventh album, ‘Colours’, fusing elements of jazz and blues into her hazy Americana, her airy, conversational style telling tales of rural bliss, reflecting her idyllic upbringing on a Virginian commune.

### TUESDAY 15<sup>th</sup>

**JAZZ CLUB: The Bullingdon** – Spanish acoustic session, plus The Heavy Dexters.

**OPEN MIC SESSION: The White Rabbit**

**OPEN MIC SESSION: James Street Tavern**

### WEDNESDAY 16<sup>th</sup>

**SUBVERSE: The Cellar** – House, garage, techno and bass club night, with Berlin’s first lady of house Tama Sumo, the Panorama Bar resident mixing up an extended session of deep, soulful dance. She’s joined by Harry Scholes, James Shirley and Midnight Mary.

**SPARKY’S JAM NIGHT: James Street Tavern**

### THURSDAY 17<sup>th</sup>

**CANTERBURY: O2 Academy** – Return visit to town for Farnham rockers Canterbury – previous tour support to Deaf Havana and Billy Talent, as well headliners at July’s Yardfest.

**SPIN JAZZ CLUB: The Wheatsheaf** – Anglo-American quartet Impossible Gentlemen come

to the Spin, fresh from winning Best Ensemble at the Parliamentary Jazz Awards, touring their new album, ‘Internationally Recognised Aliens’ and counting Grammy Award-winning producer Steve Rodby on bass, as they mix British jazz elegance with more groove-led American sounds.

**SINFICTION: The Jericho Tavern** – Indie rocking in an Oasis vein.

**CATWEAZLE CLUB: East Oxford**

**Community Centre**

**OPEN MIC SESSION: The Half Moon**

**BLUES JAM: The Jack Russell, Marston**

### FRIDAY 18<sup>th</sup>

**JC BROOKS & THE UPTOWN SOUND:**

**The Bullingdon** – Hailed as the hottest young American soul act around recently, Chicago singer JC Brookes and his band come to Oxford as one of only two UK dates to promote their second album, ‘Howl’. Having made a name for himself with a cover of Wilco’s ‘I’m Trying To Break Your Heart’, Brooks’ blend of soul, r’n’b, gospel and rock owes as much to Prince as it

### Saturday 12<sup>th</sup>

## OXJAM TAKEOVER: Various venues

The Oxford leg of Oxfam’s annual series of regional music festivals returns, having previously raised upward of £10,000 for the charity. Once again the event ranges across several venues in the city centre, running from 3pm through to 3am. The emphasis is again on local acts, with a mix of established favourites and newcomers. Among the former are spiky post-punk power-pop trio **Black Hats**; soulful acoustic balladeer **Adam Barnes**; epic alt.country outfit **ToLiesel**; shoegazey rockers **Deer Chicago**; sunshiny electro-pop faves **Alphabet Backwards**; afrobeat starlets **Duchess**; country-folksters **Empty White Circles** and electro-heavy post-rockers **Listing Ships**, while Skeletor host their own metal night at the Sheaf, featuring tech-core ogres **Mutagenocide**, and stoner-blues heavyweights **Desert Storm (pictured)** among others. Among newer names are the likes of **Alex Lanyon**; **Jasmine Hill**; **Brightworks**; **Jenny Bracey**; **Stroke of Luck** and **Red Crow**, with many more acts set to be confirmed nearer the date. Venues participating this year are The Cellar; The Purple Turtle; The Wheatsheaf; St. Michael at the Northgate; Turl Street Kitchen and New Road Baptist Church. Like the Punt it’s a great way to discover all those local bands you keep meaning to check out, and doing your bit to help alleviate global poverty in the process. Visit [www.oxjamoxford.co.uk](http://www.oxjamoxford.co.uk) for line-up news and tickets.



does to Otis Redding, his voice a rich amalgam of the two.

**GUNS 2 ROSES + METALLICA**

**RELOADED: O2 Academy** – Double dose of hard rocking tributes.

**FROM THE JAM: O2 Academy** – Bruce Foxton and Rick Buckler keep waiting for Paul’s phone call. In the meantime...

**FLIGHTS OF HELIOS + ISLET + AFTER THE THOUGHT: Modern Art Oxford** –

Ambient psychedelia and electronica from Flights of Helios launching their debut EP tonight, mixing the widescreen soundscaping of Pink Floyd with the psychedelic drones of Spiritualized and the intimate melodies of Mercury Rev. Support comes from Wales’ art-rockers Islet and local electronic tripmeister After The Thought.

**DALLAS DON’T + X-1 + SPINNER FALL:**

**The Port Mahon** – Spiky noise to the max tonight with an excellent triple bill of local fretmanglers. Dallas Don’t mix doleful melody with serrated riffage, between Arab Strap, Pixies and Sonic Youth, while X-1 make extreme ire an artform with their old-school hardcore attack. Spinner Fall hark back to the likes of Jesus Lizard and Fugazi for their melodic take on the 80s hardcore blueprint.

**BLACK FEATHERS + MOMENTO + ELLIE CADDICK: The Wheatsheaf** – Folk and Americana from Cirencester duo Black Feathers at tonight’s It’s All About the Music show.

**HOWLIN’ TAILDRAGGERS: The Jericho Tavern** – Soulful rocking Chicago blues from the local newcomers.

**CASH: Fat Lil’s, Witney** – Johnny Cash tribute.

### SATURDAY 19<sup>th</sup>

**GATHERING: Various venues** – Twelve-hour, east Oxford-spanning music extravaganza with Local Natives, London Grammar and many more – *see main preview*

**MAN MAKE FIRE + THESE ARE OUR DEMANDS + DAN McKEAN: The Whitehouse** – One Gig Closer to Wittstock fundraiser, with Chipping Norton rockers Man make Fire and atmosphere alt.rock somewhere between Radiohead and The Cramps from These Are Our Demands.

**PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy**

**EXTRA CURRICULAR: The Cellar**

**DIRTY EARTH BAND: Fat Lil’s, Witney** – Rock covers, 50s to noughties.

### SUNDAY 20<sup>th</sup>

**JULES PENZO + MEGAN JOSEPHY + THE AUGUST LIST + CLAIRE LE MASTER + RAGDOLL + BLIN JONNIE: The Wheatsheaf (2.30pm)** – Free afternoon of unplugged local acts in the downstairs bar, hosted by Klub Kakofanny, including garagey porch song duo The August List and electric folk ensemble Ragdoll.

**RED CEILIDH: The Bullingdon** – Folk dance.

**JESSICA LAW: Truck Store**

### MONDAY 21<sup>st</sup>

**JULIAN SAS: The Bullingdon** – Rocking blues from Dutch guitarist Julian Sas making his Oxford debut at tonight’s Haven Club show, the man inspired by Jeff Beck, Stevie Ray Vaughan



### Saturday 19<sup>th</sup>

## GATHERING: Various venues

After last year’s sold-out inauguration, Gathering returns to stake its place as an essential part of Oxford’s gig calendar. More precisely, east Oxford, as the all-day event takes place across eight venues on and around Cowley Road, featuring some 40 acts over twelve hours. This year’s festival takes place at the O2 Academy, The Bullingdon, East Oxford Community Centre, Cowley Road Methodist Church, The Port Mahon, Truck Store and St John The Evangelist church. Nominal headliners are LA’s afro-pop influenced indie act **Local Natives**, over in the UK to promote their second album, ‘Hummingbird’. They’re joined in various places at various times by pensively ethereal moodists **London Grammar**; brotherly two-piece noisemongers **Drange**; epic London folk-rockers **To Kill A King**; retro-modern psychedelic popstrels **Temples**; Alabama’s lo-fi acoustic guitar pop lass **Waxahatchee**; surly blues crew **Findlay**, recent tour support to Jake Bugg; energetic dance-popstress **Chloe Howl**; London’s New York 70s-style scuzz-rockers **Charlie Bowyer & The New Voyeurs** and grungy etherealists **Wolf Alice**. As ever there’s a strong local contingent involved, chief among whom are this month’s Nightshift cover stars **Candy Says**, and fidgety, angular indie experimentalists **Spring Offensive**. This is just touching the surface of course, and if last year’s genuinely impressive debut is anything to go by, there’ll be lesser known gems littered about the line-up for you to discover as you trek between venues. For full line-up details and tickets, visit [www.gatheringfestival.co.uk](http://www.gatheringfestival.co.uk).

and Buddy Guy.

**BIG DEZ BAND: The Jericho Tavern** – Texan-style blues from Parisian band Big Dez at tonight’s Famous Monday Blues show, formed by singer and guitarist Phil Fernandez and keyboard player Bala Pradal.

### TUESDAY 22<sup>nd</sup>

**RUNDFUNK: The Cellar** – Deep and minimal house club night aiming to bring a taste of Berlin’s club scene to town, with resident DJs Ilghazi, Knightlife and Xinxan.

**EMILY BARKER & THE RED CLAY HALO: St John the Evangelist** – The Aussie singer and multi-instrumentalist heads off on her biggest headline tour to date to promote new album ‘Dear River’

**JAZZ CLUB: The Bullingdon**

**OPEN MIC SESSION: The White Rabbit**

**OPEN MIC SESSION: James Street Tavern**



Friday 25<sup>th</sup>

## MARK EITZEL: The Bullingdon

Pour yourselves a large one and prepare to see the world through the bottom of your empty glass as the undisputed king of whisky-ruined melancholy returns to Oxford for the first time since 2006. As the founder and leader of American Music Club, Mark Eitzel practically invented the genre quickly dubbed sadcore. In the process he became a major inspiration for Radiohead and Coldplay who, along with REM, are long-time admirers of his work. Although born in California, Eitzel spent much of his early life living around the world as part of a military family. He dabbled with born-again Christianity before hitting the bottle with rather more vigour and this probably accounts for the rootless despair at the heart of his songs. Despite all that he's a highly prolific artist, both with AMC and solo, and this latest tour comes in the wake of his latest album, 'Don't Be A Stranger'. Tonight's show is a solo performance from Mark so the sumptuous arrangements he often employs on record will likely make way for his more stark voice-and-guitar style. It's not a heap of unrestrained misery, though. He's a romantic at heart and darkly humorous, as well as a personable performer. But you'll probably be weeping into your shot glass before the end of the night.

### WEDNESDAY 23<sup>rd</sup>

**CAT EMPIRE: O2 Academy** – Good-time Latin dance, reggae, ska and jazz fusion from Melbourne's festival-friendly collective The Cat Empire, mixing up lively Cuban-style party tunes with Marley-esque reggae numbers and over in the UK to promote sixth album 'Steal The Light'.  
**ZATOKREV + GALVANO + FROM THE BOGS OF AUGHISKA: The Wheatsheaf** – An evening of dense, doomy and desolate apocalyptic noise, taking black and doom metal into new territories, with Switzerland's Candlelight-signed Zatokrev adding an almost symphonic feel to their death-rock, not a million miles away from the mighty Deaf Heaven at times. They're joined by Swedish doom monsters Galvano, and the brilliant Irish ambient black metallers From The Bogs Of Aughiska, taking their native Celtic folklore for an unnerving journey through the doomlands. Inventive, punishing stuff.  
**MR TOM: The Jericho Tavern** – Funky guitar pop from Southampton's Mr Tom.  
**FREERANGE: The Cellar**

### THURSDAY 24<sup>th</sup>

**LANTERNS ON THE LAKE: The Bullingdon** – Sorrowful, spectral and

otherworldly post-rock-cum-ambient-folk from Newcastle's rarefied soundscapists, back in town to promote new album 'Until The Colours Run', their gilded mosaic of Mazzy Star, Sigur Ros and Cocteau Twins both intricate and epic, Hazel Wilde's swooning, breathless vocals a wonder of nature all by themselves.  
**LANTERNS ON THE LAKE: Truck Store** – Instore set ahead of their Bully gig.  
**OUTPATIENTS: O2 Academy** – Former-Sikh man Mikee Goodman returns to what he does best – screaming his lungs to a bloody pulp in the name of rock music with his new band, formed together with disconcertingly elfish Japanese singer Yuuri, and sometime Prodigy drummer Kieron Pepper among others. Not much to go on music-wise so far, though their first leaked track, 'Throw Rocks', is suitably virulent and features screaming. Lots of screaming. (Note to dullards – screaming is good, okay).  
**SPIN JAZZ CLUB: The Wheatsheaf** – Saxophonist Dave O'Higgins plays material from his new 'The Two Minds Big Band' album.  
**THE PETE FRYER BAND: The Wheatsheaf** – Free gig in the downstairs bar from the local blues-rock veteran.  
**DEEP COVER: The Cellar** – Hip hop, r'n'b and reggae club night.  
**CATWEAZLE CLUB: East Oxford Community Centre**  
**OPEN MIC SESSION: The Half Moon**  
**BLUES JAM: The Jack Russell, Marston**

### FRIDAY 25<sup>th</sup>

**MARK EITZEL: The Bullingdon** – The bottle and the blues from the former American Music Club cult hero – *see main preview*  
**BLUE: O2 Academy** – Anthony, Duncan, Lee, Dave, Dee Dozy, Beaky, Mick and Titch reunite for a run through of their extensive catalogue of hits, from 'Too Close' and 'If You Come Back' to 'Sorry Seems To Be The Hardest Word' and 'Hamburger Lady'.  
**SUSHEELA RAMAN: O2 Academy** – An exotic blend of Bhakti, Tamil and Sufi traditions with jazz, pop and folk from Anglo-Indian singer Raman, nominated for the Mercury Prize for her 2001 debut 'Salt Rain'.  
**THE PORTICO QUARTET: The Newman Rooms** – A first visit to Oxford – we think – for the buskers-turned-Mercury Prize nominees and their experimental jazz, based around sax and percussion but notable particularly for the band's use of the Hang, a modern steel-drum-like percussion instrument. Influenced as much by Steve Reich and Radiohead as classic jazz, their sound is highly rhythmic and ambient, dipping into African tribal music at times. Five years after their debut, 'Knee Deep In the North Sea', brought them to national notice they bring their third, eponymous, album to the stage.  
**KNIGHTS OF MENTIS + BURNING WHEEL + SWEET & SOUR SWING: The Cellar** – Local nine-piece (a nonnet?) acoustic ensemble Knights of Mentis launch their debut album, 'New Pound Coin', awash with their rustic blend of bluegrass, country, folk and American roots. They're joined by Liverpool's folk-rockers Burning Wheel and local steel guitar and erhu duo Sweet & Sour Swing.  
**ACE BUSHY STRIPTease: The Wheatsheaf** – Proudly dishevelled fuzz-pop from Birmingham's lo-fi darlings, channelling the spirits of The Pastels and Huggy Bear in their

self-described cuddlecore.  
**SONGWRITERS CIRCLE: The Port Mahon** – Intimate acoustic songwriters session hosted by country-blues faves Swindlestock and tonight featuring Samuel Zasada, Matt Midgely and The Oh So Many.  
**SATURDAY 26<sup>th</sup>**  
**YOUNG KNIVES + LISTING SHIPS: The Cellar** – Henry, House and Ollie warm up for their forthcoming UK tour with a return to their roots. We first caught the trio, then still called Ponyclub, at this same venue over a decade ago, so it'll be an interesting change from their usual bigger local shows as they set about self-releasing their new album, 'Sick Octave', financed via a kickstarter campaign and promising to be their most outré album so far. They'll be playing the new albm in its entirety, followed by a set of old favourites. Electro-heavy instrumental post-rocking support from Listing Ships.  
**SILENT SCREAMS + DEDLOK + EMPIRE DIVIDED + EYES OF EVE + THE REAPER: O2 Academy** – Skeletor's monthly metal extravaganza plays host to Coventry's ogreish prog-metal-cum-hardcore blasters Silent Screams, previous support to Bring Me The Horizon and Your Demise. A strong local metal supporting cast includes virulent industrial punk-metal titans Dedlok; crushing death metallers Empire Divided; thrash merchants Eyes of Eve and tech-thrash teens The Reaper.  
**GAPPY TOOTH INDUSTRIES with AGNESS PIKE + THE GRAFHAM WATER SAILING CLUB + KID KIN: The Wheatsheaf** – Another pleasingly mixed bag of sounds at this month's GTI, featuring theatrical, idiosyncratic thrashers Agness Pike; dark-hued post-punk from Coventry's GWSC, and swishy-swashy electronics and treated guitar ambience from Kid Kin in the vein of Ulrich Schnauss and Sigur Ros.  
**AHAB: The Bullingdon** – Country rocking and old time American folk from London's Ahab, back in town after their headline show at the Academy back in June, now out on tour to coincide with a new studio album.  
**LES CLOCHARDS + VON BRAUN + THE OTHER DRAMAS: The Jericho Tavern** – Les Clochards launch their new album, 'Any Fool Can Wear Their Heart On Their Sleeve', on Big Red Sky tonight, the Francophile café-folk-cum-rock'n'rollers joined by taught Pixies and Nirvana-inspired grungers Von Braun and acoustic pop duo The Other Dramas.  
**RECKLESS SLEEPERS + SNIPE + PURPLE MAY: James Street Tavern** – Pre-Halloween party gig with lilting, folksy psychedelic popstrels Reckless Sleepers and chums.  
**PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy**  
**EXTRA CURRICULAR: The Cellar**  
**SHEPHERD'S PIE: Fat Lil's, Witney** – Rock and metal covers.

### SUNDAY 27<sup>th</sup>

**ALUNAGEORGE: O2 Academy** – Tripped-out r'n'b from Aluna. And George – *see main preview*  
**BLUES JAMES: Fat Lil's, Witney** – Open jam session, with The Mighty Cadillacs and more.

### MONDAY 28<sup>th</sup>

**RICHARD WALTERS WITH STRINGS: The Holywell Music Room** – Angel-voiced local songmeister Rich Walters heads off on tour with welsh string quartet Vulcan Strings, who have previously worked with the Manics, Ben Montague and Bill Fay, here helping strip his hushed, hurt songs down to voice, acoustic guitar and strings, pretty much as they should be heard. Should be quietly, gently brilliant.  
**THE QUEEN EXTRAVAGANZA: O2 Academy** – Queen tribute. No, *extravagant* Queen tribute. It says here.  
**CHANTEL MCGREGOR: The Bullingdon** – Bradford's fast-rising guitar virtuoso Chantelle McGregor returns to the Haven Club. Having played from the age of six, she went to Leeds College Of Music, becoming the first student to graduate from the world-renowned establishment with a 100% pass mark and 18 distinctions. Since then she's honed her skills, playing alongside Joe Bonnamassa as well as joining Jeff Beck, Keith Richards and Albert Lee for a 60<sup>th</sup> anniversary celebration of the Fender Telecaster. Following her Best Newcomer award at the 2011 British Blues Awards and she's just won Best Guitarist and Best Female Vocalist. Musically she's inspired by everyone from Hendrix to Robin Trower and Walter Trout, while vocally she's drawn comparisons to both Stevie Nicks and Bonnie Raitt.

### Sunday 27<sup>th</sup>

## ALUNAGEORGE: O2 Academy

While r'n'b became increasingly bland and homogenous after its pioneering 90s peak, London duo Alunageorge – conveniently named after their component parts: singer Alunah Francis, and prodcer George Reid – seemingly remembered what made the likes of Timbaland, Neptunes and D'Angelo sound like the future back in the day. Reid's production typically mixes pitch-shifted vocal samples and almost incongruous synth hooks, with everything often feeling like it's fading in and out of focus; over the top of this Francis croons with sweet, kittenish devilry – a reminder sometimes of Sneaker Pimps' massively underrated Kelli Ali. Having stamped their existence all over Blogland with the pure pop splendour of 'You Know Why You Like It' and the trippy 'Your Drums, Your Love', their debut album 'Body Music' finally arrived back in the summer, to expectedly rave reviews, and tonight's show may well be the last time the pair play in venues this size. Because they do that simple but rare thing – make unadulterated pop music, all lightness and space, and twist it just enough to make it feel bright and new.



**COASTS + EMPTY WHITE CIRCLES +THE KITES: The Cellar** – Indie pop and dance-punk from Bristol's Coasts out on tour, alongside local indie-folksters Empty White Circles.  
**BEN WATERS & HIS BAND: The Jericho Tavern** – The acclaimed boogie woogie pianist makes a rare Oxford showing at The Famous Monday Blues, having played alongside The Rolling Stones, Chuck Berry and Jerry Lee Lewis, as well as being picked to play Meltdown by Ray Davies, who declared him one of the greatest pianists ever. He's received similar plaudits from Jools Holland, who knows a thing or two about tinkling the ivories. In his own right he interprets Prohibition-era songs and rock'n'roll standards.

### TUESDAY 29<sup>th</sup>

**HADOUKEN! + SONIC BOOM SIX: O2 Academy** – Exuberant genre-mashing electro-grime-indie-techno-rocking from Hadouken!, now signed to Ministry of Sound, for whom they're just about to release new album 'Every Weekend. Support from Manchester's hard-gigging punk, hip hop and ska crew Sonic Boom Six.  
**JAZZ CLUB: The Bullingdon** – The Hugh Turner Band play the weekly jazz club, preceded by Spanish acoustic session.  
**ROCKSOC LIVE: The Wheatsheaf**  
**OPEN MIC SESSION: The White Rabbit**  
**OPEN MIC SESSION: James Street Tavern**

### WEDNESDAY 30<sup>th</sup>

**DEEP VALLY: O2 Academy** – Lady sings the blues. In a decidedly unladylike fashion – *see main preview*  
**EUROS CHILDS + LAURA J MARTIN: The Wheatsheaf** – Former Gorky's Zygotic Mynci frontman Euros Childs heads out on tour to promote his ninth solo album, stripping down the folky twist on Beatles-y psychedelia, painting a sweet, idiosyncratic and sepia-tinted picture of beauty and despair on new album 'Comedy Situations'. Excellent, inventive alt. folk from singer and flautist Laura J Martin, heavily inspired by Kate Bush.  
**BEANS ON TOAST: The Bullingdon** – Hoarse, ramshackle protest folk from Essex's Mumford and Frank Turner-collaborating Jay McAllister.  
**ROBYN HITCHCOCK: Fat Lil's, Witney** – A particularly intimate show for cult psychedelic pop legend Hitchcock over Witney way. From his origins in the seminal Soft Boys in the 1970s, through fronting his own band The Egyptians in the 80s, to teaming up with Peter Buck in the Venus 3 more recently, he's been a quintessentially English practitioner of surreal, idiosyncratic, sometimes comic psych-pop in



### Wednesday 30<sup>th</sup>

## DEEP VALLY: O2 Academy

For a band who met at needlework class, LA's Deep Vally are a right noisy bunch. Drummer Julie Edwards runs a shop back home called The Little Knittery, but sit her behind her kit and she'll thrash seven shades of hell out of it. Singer-guitarist Julie Edwards, meanwhile, compacts all the raw blues and soul venom of Janis Joplin, Karen O and Alison Mosshart into a strident howl that sings of female empowerment ('Gonna Make My Own Money') or fires broadsides at creepy blokes ('Creeplife'). Together the pair distil rock and roll back to its base elements by way of some biblically distorted stoner riffage. Such a grunged-up, primal approach to stripped-down blues rocking has, of course, been done plenty of times before, from Led Zep and Sabbath, through to Royal Trux and The White Stripes, but if you're going to let that spoil your fun, more fool you. Deep Vally knit. They crochet. Most of all though, they bloody well rock.

the tradition of Syd Barrett. His show at the Academy a few years back found him joined on stage by most of REM, while Radiohead watched on from the front row and his influence on and affection from myriad other musicians far outweighs his commercial success.  
**SUBVERSE: The Cellar** – Casino Times – production duo Nick Church and Joe Spencer – return to Oxford where they first met at uni, with their deep, disco-infused house.

### THURSDAY 31<sup>st</sup>

**SPIN JAZZ CLUB: The Wheatsheaf** – Fast-rising trumpeter Andre Canniere is the star turn at tonight's Spin.  
**HIPPY HAZE: The Wheatsheaf** – Free gig in the downstairs bar  
**CATWEAZLE CLUB: East Oxford Community Centre**  
**OPEN MIC SESSION: The Half Moon**  
**BLUES JAM: The Jack Russell, Marston**

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



# LIVE

## WILD SWIM / KILL MURRAY

### The North Wall

Kill Murray’s music is a constant balancing act between high-wired tension and something approaching grungy nonchalance. The band’s releases so far have steered closer to the former but tonight, in the possibly not entirely suitable setting of the North Wall, which steals much of their guitar fuzz thunder, we hear more of their slacker side. ‘Chris’s Gun’ for example, is like a slightly stoned, mellowed-out Pixies, while bullish set-closer ‘Pheromones’ is full-on Dinosaur Jr-style grunginess. In between the band repeat the trick of sounding slightly muddled and lacking purpose before stomping on their pedals and giving it some serious welly. Best of the set is ‘Colours’, whose stark electronic intro has us hoping for a cover of the Ice-T classic before it shifts up from plaintive, wraith-like sprawl to rolling rock thunder. Still a band best experienced in a hot, sweaty pub venue, though.

Wild Swim, by contrast, are built for more rarefied environs. While Kill Murray’s songs circle before exploding, theirs unfurl more cautiously, melodies and instrumental distractions taking shape from gentle drifting fogs of sound to envelope the room, like mountaintops emerging from mists.

Tonight’s show is aimed at showcasing songs from Wild Swim’s forthcoming debut album to their local fans, and the results are more than promising. ‘Solace’ finds Richard Samson’s voice hesitant and breathless, harsh electronics puncturing the ambience. Even the title of ‘Spectre’ hints at the non corporeal world so many Wild Swim songs inhabit, though its subtlety conceals intense drama and depth, while ‘Bones’ echoes Japan’s early-1980s textural expeditions before rising to more epic heights. ‘Another Night’ is spooked and full of a similar sombreness to Joy Division, the busy compositions and tendency to veer down different paths before you’ve a chance to get comfortable with songs never imposing on the sense of understatement prevalent throughout the set. Tonight’s real standout though, is ‘Part One’, nothing more than flute and the sparsest of percussion allowing Richard’s voice full rein; for all his boyish looks and apparent discomfort at being the centre of



photo: Mare West

attention, his voice carries all the presence of a leading opera singer.

They close with ‘A Glimpse Into The Night’, a comparatively more robust song with its chiming guitar glissando, but that spectral air still lingers

about it, and if tonight’s show is a glimpse into their future, Wild Swim should transcend even venues this elegant when their album sees the light of day.

**Dale Kattack**

## PETER PAN SPEEDROCK

### The Wheatsheaf

Eindhoven’s Peter Pan Speedrock have variously been hailed as the new Coldplay and the heirs to Snow Patrol’s pop thro... ah, who are we kidding. The clue is in the name, right?

It’s a damn shame we just miss support act Blasted, the current amphetamine rock vehicle of former-Winnebago Deal guitarist Ben Perrier, but Peter Pan Speedrock make enough noise for ten bands and ride faster than a Valkyrie desperate for the loo. The Wheatsheaf is suitably packed, sweaty and smelly for tonight’s Buried In Smoke-hosted gig, a sizeable contingent of what appears to be the Stoke on Trent chapter of some biker gang thronging the venue, a perfect setting for PPSR’s Motörhead-inspired cartoon onslaught.

Initially they’re unreconstructed, almost primordial speed-metal. There are guitar solos for sure but the premise seems to be to get from start to finish as quickly, noisily and with as little frippery as possible. Frankly, subtlety can

go get fucked – here’s a band who have about eight different t-shirt designs on sale (our favourite is the one with the panther with a skull in its mouth) and only four different riffs. Huge chunks of AC/DC, Judas Priest and Turbonegro get chucked in the blender and fired out the far end by bearded lunatics in a hurry.

The thing is, instead of getting wilder and dafter as they go on, the band seem to drop down a gear for the latter part of the set, which sounds more like classic Quo on a caffeine bender, or ZZ Top getting down and dirty. No bad thing really, and it’d be some task to keep up that initial barrage, but maybe the set itself needs a bit of a rejig. Let’s not nitpick too much though, nor overanalyze a band who aren’t exactly designed to tickle your cerebral cortex. Just heads-down, no-nonsense mindless boogie. Whatchoo doing taking your brain to a gig anyway?

**Ian Chesterton**



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EVAVOID / RETRIBUTION /  
DEAD MESA  
O2 Academy

Tonight is the second of local metal promoters Skeletor’s ‘New Breed’ nights, giving newer local bands a chance to prove themselves on the Academy’s big stage. The turnout is pretty impressive, and shows the fantastic strength of Oxford’s metal scene at the moment. Highlights from tonight include Mordecai (since renamed Black Mesa), who play an effects-laden, reverb-drenched set that is strongly evocative of alternative metal kings Tool. That said their influences are a little more diverse than they might at first seem, with vocal nods towards Placebo and Coheed & Cambria, alongside big soundscapes that evoke the space rock of the 1970s. Sadly, tonight’s sound doesn’t quite do Dead Mesa justice, and a few slightly sloppy moments definitely don’t help matters. Mid-set, the band pull on a slightly sheepish Kyle Quinell – ex of Crysis – who is taking over on bass in lieu of Oen Biggs. If Kyle can retain Oen’s jazzy bass grooves, and inject some of the famed Crysis live energy into Dead Mesa, these guys could make serious waves in Oxford. In stark contrast to the progressive sensibilities of Dead Mesa, Retribution hit the stage like a

sledgehammer and don’t let up until their thirty minutes of carnage are through. A straight-up approach to metal, reminiscent of both the thrash of early Metallica and Machine Head, as well as more modern metalcore bands like Lamb of God and Trivium resonates extremely well with the crowd. There’s some excellent hair action on and off-stage, and the band use a dual vocal call and response technique to great effect. It’s nothing new, but if you like your metal ‘on the rocks’, Retribution is the band for you. The final band on tonight is Evavoid, who do a great job of invigorating a worn-out crowd. They cater to a slightly more mainstream audience; if Avenged Sevenfold had been about in the 80s they’d probably have sounded a bit like this. It’s high octave, it’s punchy, it’s rock’n’roll, and it comes complete with low-slung axes and big hair. Lead guitarist Rory Drohan totally outclasses the competition with superlative skill, making up for vocals that at times feel a little weak, and perhaps also incongruously harsh for this style. Evavoid definitely aren’t a polished act, but there’s undoubtedly potential here. *Tal Fineman*



**GIGS**  
SEPT-DEC

<b>Monday 30<sup>th</sup> September</b> £5 adv £5 on door	<b>SOUTHERN BLUES FIASCO</b> + support <b>THE EMPTY VESSELS</b> Southern Blues & Boogie from SBF, Oxford's own mash up of The Alman Bros Band & Little Feat. With support from a tough, intense band The Empty Vessels.
<b>Monday 7<sup>th</sup> October</b> £8 adv £10 on door	<b>KRISSY MATTHEWS</b> Returning to The Haven Club after his recent support to The Hoax. Oxfordshire's Finest! An exciting & explosively melodic young player.
<b>Monday 21<sup>st</sup> October</b> £8 adv £10 on door	<b>JULIAN SAS</b> Highly influenced by Gallagher, Hendrix, Beck & Guy, Sas excels as an energetic & expressive guitarist. Visiting us for the 1 <sup>st</sup> time.
<b>Monday 28<sup>th</sup> October</b> £10 adv £12 on door	<b>CHANTEL MCGREGOR</b> Recently voted both Guitarist Of The Year & Female Vocalist Of The Year, enhancing her rapidly growing reputation as a true star of the Blues.
<b>Monday 4<sup>th</sup> November</b> £8	<b>TONY JEZZARD'S BIRTHDAY ARTISTS TBC</b> An evening of live music to celebrate & remember our friend, Haven Club founder & Oxford music legend, Tony who passed away earlier this year.
<b>Monday 11<sup>th</sup> November</b> £15	<b>NINE BELOW ZERO</b> + support <b>AARON KEYLOCK</b> 21 <sup>st</sup> Century R&B! One of the greatest R&B bands this country has ever produced, we've been wanting to get these guys to The Haven Club for sometime & finally its happening! Aaron is Oxford's own teenage, rising Blues star. Garnering comparisons to Rory Gallagher because of the passion & hard rocking nature of his delivery.
<b>Monday 18<sup>th</sup> November</b> £15	<b>MATT SCHOFIELD</b> An incredible artist whose reputation as a stunning guitarist is now international. This is fabulous modern Blues with a funky edge. We at The Haven Club are proud to have Matt & his band once again treading the boards of our stage.
<b>Monday 9<sup>th</sup> December</b> £10 adv £12 on door	<b>SIMON McBRIDE</b> "McBride is now among the best Blues - Rock players anywhere in the world" So said Guitarist Magazine & with his last album gaining huge critical acclaim & a first meeting & emotive performance at his last gig with us, we can only agree!

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JEFF WODE  
The Jericho Tavern

Jeff Wode, a spin-off project from Empty White Circles, treat us to a catholic set of lacerating guitar and sparing but growled vocals – not a million miles away from the territory occupied by current indie-noise darlings Hookworms. They finish the set with a medley incorporating ‘Wild Thing’ but stop well short of lapsing into Jive Bunny territory. Dallas Don’t have developed into one of Oxford’s finest bands and following their literal barnstorming of the stage of that name at Truck Festival in July show up tonight in spiky mood. With long-time favourite ‘The Witches’ Stone’ confidently jettisoned for the evening, new tune ‘It’s Problematic’ recalls the Seattle sound at its most visceral, while singer Niall Kennedy delivers powerfully on the vocal front; the punky ‘Work for Nothing’ is also unleashed for a first airing and whets the appetite for a possible album to come. Taking to the stage in shades, Merchandise frontman Carson Cox exudes cool languor although

the inescapable swampiness of EP ‘Total Nite’ – a listening experience akin to having one’s head doused in some seriously slimy seaweed – is abandoned in favour of a tighter, more rhythmic set. So, only ‘Anxiety’s Door’ features their newfound swirling psychedelia, while it’s transformed into a protracted closing wig-out, more than a few leagues away from the straight edge scene from which they sprung. Hailing from Tampa, the angst that inevitably accompanies turgid suburban life is evident among an astonishing sequence of guitar effects: squiggles of virtuosity that leaves me attempting to peer on to the stage in search of a hidden set of keyboards. A recent change that saw the four piece hire a drummer to replace a machine has also seemingly paid dividends with older songs ‘Time’ and ‘In Nightmare Room’ rattle along at a fair old pace; Cox’s baritone resounding off the rafters. *Robert Langham*

THE FALL FESTIVAL  
James Street Tavern

The James Street Tavern has become a solid fixture on Cowley Road’s live music scene, with well supported free gigs every week. Saturday’s opening of their start-of-autumn beer and music festival kicks off without a proper running order and we miss the wonderful John Thompson, but things soon start to look up. The Dublings come across as a lightweight reggae band but quickly reveal themselves as something more interesting. A well balanced sound with two singers, a solid drummer and an inventive guitarist make for a highly satisfying set, further enlivened by covers of songs by Katy B and Dr Dre. The Indescribable Unknown may have split but singer Leon, playing solo with a borrowed guitar, intrigues us with a cover of Joy Division’s ‘New Dawn Fades’ that does full justice to what is in every sense an uneasy song. Fragility and self-doubt are frequent ingredients in great music and there is evidence of both here. Returning later we find an intense wall of rhythm shaking James Street. The Gees are yet another project from the indefatigable Matt Sage: a small but powerful mass of horns, percussion and energy that turns the room into a heaving mass.

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SAT 26<sup>th</sup> October - GAPPY TOOTH INDUSTRIES...  
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**DR SHOTOVER – Duvet of the Dead**  
Aha, là vous êtes, mon ami. Willkommen und bienvenu to the East Indies Club Bar, where.... [drum-roll] Life is a cabaret, old chum, come to the cah-bah-RAYYY! Ahem. Nasty attack of the Liza Minnellis there, what? Must have had too many pink gins yesterday at Weimar Berlin Theme Night. Buy me a bottle of that 1970s cider-flavoured drink, pop a quaalude in it, and my digestion will, I am sure, settle down. Ah, good man [glug, glug]. Let de-Minellification commence. Talking of gay icons, what’s happened to Kylie Minogue recently? Oh yes, Lady Gaga kidnapped her, stole her moves and her fanbase, then added a vat of *Aladdin Sane* make-up and some sausages. Frankly if Minogue and Gaga appeared all hot-panted-up at Shotover Towers after dark, I would not kick them out of the ancestral four-poster... but Gaga would have to leave the sausages outside the bedroom door. Where Christina Aguilera would probably retrieve them and... no, no, it’s too early in the evening to contemplate that sort of frightful frightfulness, my dear. If we are not careful we will all end up on the cover of the next Lee Smilex solo album wearing a pair of leather trousers with the gusset missing and Madonna’s old pointy bra... Meanwhile, while we’re on the subject of things ending in ‘-x’, that healing draught of mandrax-infused Cydrax has gone down well. Another would go even down-er, geddit? Ah, thank’ee kindly [glug, glug, glug-o-rama]. Now, [yawning slightly] what’s my favourite American rock band again? Ah yes, ZZZZZZ...  
Next month: **TOP**



‘Time for your encore, Ms Aguilera... Ms Aguilera?’

INTRODUCING....  
*Nightshift’s monthly guide to the best local music bubbling under*  
**YELLOW FEVER**

**Who are they?**  
South Oxfordshire indie/Afropop crew Yellow Fever are Dele Adewuyi (*vocals / guitar*); Alexis Panidis (*drums*); George Readshaw (*bass*), and Aaron Kenyon Gwerts (*lead guitar*). Dele, Alexis and George got together while in year 7 at school, playing random medleys of The Darkness and Dizzee Rascal for a couple of years before deciding to take it seriously. Aaron joined a year ago. Yellow Fever’s first gig was at an Ark T live session; it was, in their own words, “an absolute shambles, but really fun.” An early recording earned them a Nightshift Demo Dumper, but they’ve since become one of the fastest-rising young bands around, picked to play the Punt back in May as well as a main stage slot at this summer’s Truck Festival. They released a single, ‘Wax’, last month, and while they are all off to university from this month they will reunite for local gigs during holidays as well as playing each other’s uni town during term time.  
**What do they sound like?**  
Riding that cresting wave of Afro-pop-inflected indie disco (see also Duchess and Bright Works) Yellow Fever’s sprightly, pop-friendly take on the sound has made them one of the most promising young acts in the area, drawing comparisons to Foals, Talking Heads and Paul Simon at times.  
**What inspires them?**  
“Normal pop music staples like love and death. Because that’s all that happens to us. We like the idea of making a living off just experiencing things. It certainly beats the boredom of a 9-5 office job.”  
**Career highlight so far:**  
“We went to Grenoble for two weeks just after we finished our GCSEs and got to collaborate with musicians from around the world. Playing the main stage at Truck last year was pretty awesome too.  
**And the lowlight:**  
“We once played at a football clubhouse whilst watched by Very Nice Harry. And only Very Nice Harry. Which Alexis was in anyway. We did get paid in the end, though.”



**Their favourite other Oxfordshire act is:**  
“Desert Storm: Alexis was a groupie when they played in Holland a few months ago. And we play football with them quite a lot. They really know how to get a crowd going and they have some cracking riffs.”  
**If they could only keep one album in the world, it would be:**  
“Probably ‘Silent Alarm’ by Bloc Party, because it introduced to us a new type of music and we all made friends over it. We all came out of a Green Day phase at the same time it came out. It’s an example of a good album made during the halcyon days of the post-punk revival.”  
**When is their next gig and what can newcomers expect?**  
“Most likely the Wheatsheaf in December, when we’ve all regrouped from Uni. Hopefully we’ll have some brand new stuff to show everyone. Newcomers can expect lots of movement and good clean disco fun.”  
**Their favourite and least favourite things about Oxford music are:**  
“Favourite is probably that there are a lot of bands to look up to that are an inspiration. They help you remember that it is possible to go somewhere with it. Least favourite is the lack of venues for under 18s.”  
**You might love them if you love:**  
Vampire Weekend; Arctic Monkeys; Foals; Paul Simon; Bombay Bicycle Club.”  
**Hear them here:**  
[thisisyellowfever.bandcamp.com](http://thisisyellowfever.bandcamp.com)

ALL OUR YESTERDAYS

20 YEARS AGO

October 1993 saw the release of a landmark Oxford album, but one that is rarely mentioned in terms of Oxford’s musical legacy. **Sevenchurch’s** ‘Bleak Insight’ came out on Noise Records, the band plumbing new depths of Gregorian doom metal. The album was later acclaimed by *Terrorizer* magazine as the third greatest doom album of all time – beaten only by Black Sabbath and Cathedral – and Sevenchurch have developed a cult following around Europe. “Buy it today and watch your neighbourhood go into terminal decline,” concluded *Curfew* magazine’s review. Beyond this epoch-making moment, the month also saw the birth of another great Oxford act, with **The Egg** playing their first ever show, at the **Jericho Tavern**. *Curfew’s* pun-laden review described the techno-funk quartet as “clucking magic”, as well as looking forward to “their triple concept albumen” to come. The band subsequently named their debut album ‘Albumen’, so we were, like, prophetic geniuses or something. Get us. Playing venues around Oxford this month were local indie darlings **Heavenly** at **The Oxford Venue**; **Transglobal Underground** and **Mouth Music** at the same venue; **Moose**, **Terrorvision** and **John Otway** at the Jericho and some young pop pup called **Gary Numan** at **the Apollo**. He’s back again next month you know. And yes, we are excited.

10 YEARS AGO

As *Nightshift* approached its 100<sup>th</sup> issue, it was announced we’d be hosting a series of celebratory shows around town. Long-time Shift faves **The Bigger The God** were down to perform at **the Zodiac** in what was to be their final ever show, supported by **Nought**, **Meanwhile**, **Back In Communist Russia** and **Sexy Breakfast**, while **the Bullingdon** hosted **The Young Knives**, **Near Life Experience** and **Spacehopper**, and **The Wheatsheaf** saw **Dive Dive**, **Coma Kai**, **Suitable Case For Treatment** and **Sunnyvale Noise Sub-Element** showing what was great and good about Oxford music at the time. **Youthmovie Soundtrack Strategies** – still yet to shorten their name – were all set to release their debut album, ‘Let’s Get Going... You’re Fracturing Me With This Misery’ on **Quickfix Records**. The math-rock pioneers were also lining up a joint EP with rising local post-rockers **The Edmund Fitzgerald**, who would soon change their name to **Foals** and become very slightly famous. As well as an interview with **Sexy Breakfast** October 2003’s *Nightshift* saw the likes of **Frank Black**, **Shack**, and a couple of up’n’coming young hopefuls called **Snow Patrol** and **Biffy Clyro** coming to **The Zodiac** – yet again proof that the best way to see big, fat famous pop bands is on the way up at smaller venues for a fraction of the price they’ll be charging a couple years later. You’re not even listening, are you?

THIS MONTH IN OXFORD MUSIC HISTORY

5 YEARS AGO

Five years on from that debut album, **Youthmovies** were still going strong, October 2008’s *Nightshift* reporting the now monikeredly-shortened band were set to release a new EP, ‘Polyp’ for Blast First, **Jonquil’s Hugo Manuel**, Oregon poet **Adam Gnade** and **65Daysofstatic’s Joe Shrewsbury** all guesting or providing remixes to the project. Gracing the cover of this month’s issue were **Xmas Lights**, making their second appearance on the cover, described as the sound of “metal into flesh, future factory brutality and screaming,” in an interview that found what was then Oxford’s most brutal act in the world; Converge, Napalm Death, Rolo Tomassi and Swans winning the day. Also this month **A Silent Film** released their album ‘The City That Sleeps’ on Xtra Mile while **This Town Needs Guns** released their debut ‘Animals’ on **Big Scary Monsters**. **Roots Manuva**, **Enter Shikari**, **Rachel Unthank**, **Spiritualized**, **British Sea Power** and **Holy Fuck** were all coming to town, while over in the demo pages, **Spunkle** was making a one-off comeback atop the pile. Down at the bottom **Deeds of the Nameless** were “this month’s obligatory unreconstructed soft-rock whipping boys, sounding like Whitesnake having a midlife crisis and trying to turn into Kaiser Chiefs.” Time moves on, things change but, dear reader, there will always be shit bands to laugh at.





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# DEMOS

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## DEMO OF THE MONTH

### GRUDLE BAY

We've never been able to properly work Grudle Bay out. Their first couple of demos were pleasantly spaced-out chill-pop, more texture than tune but decent comedown fare for hazy Balearic nights. But then their live shows found them all funky up, sounding unpleasantly more and more like Level 42 with each encounter and we'd near enough given up on the whole exercise; in fact, last time round we walked out of their set lest we be compelled to rip someone's throat out – ours or theirs, we're not sure. And then this turns up. Like the early sounds they were making, only loads better and with proper songs and stuff. Where last time we found the funk elements hamfisted and overly rigid, here the bass wanders fluidly around the background, leaving the guitars and synths to twinkle prettily upfront, while the spaced-out harmonies fluff and float about eight feet off the ground with nary a care in the world. The electric piano runs across the mantra-like 'Running' remind us of 'Riders on the Storm', but even as autumn encroaches, this is music for warm, cloudless days and nights. The influences of Toro Y Moi and Trophy Wife aren't exactly hidden away, but it's all so sweetness and light you'd forgive them most anything. Except turning back into Level 42 again at the next gig, okay fellas?

### PAUL EMERY

Back with his third demo of the year, Paul, from Milton-under-Wychwood, quite accurately quotes Depeche Mode and Mark Hollis as influences as he glowers through three tracks of dark-hued electronic pop. 'Fire & Grace' is all New Order-like wows and wobbles over which Paul's doleful narratives play out, his voice remarkably similar to Mr Hollis at times. 'Pulse' does indeed pulse, with its future factory feel and hymnal electronic backing vocals and an air of doomy resignation hanging pall-like over everything, like a lost cut from the Mode's 'Black Celebration'. Possibly even better is nominally more organic, certainly more extrovert 'Harder', which is what The Walker Brothers might have sounded like had they emerged from Basildon in 1980 and taken more heroin, the synth swells and swirls capturing some of the elaborate

*Demo of the Month wins a free half day at Silver Street Studios in Reading, courtesy of Umair Chaudhry. Visit [umairchaudhry.co.uk/nightshift](http://umairchaudhry.co.uk/nightshift)*

ambience Vangelis brought to *Cosmos* and *Bladerunner*. Paul's voice isn't always the strongest point but he never stretches himself too far and with each set of tracks he sends in he's getting closer to the sound and spirit of those indisputably great influences he quotes.

### TRIDEM

"Tridem were formed simply to make you hurt. And eat lots of Mr Kipling apple & black current pie," runs the band's introductory letter, which seem like more than admirable purposes for any band to exist. Tridem also state that they fuse all sorts of different styles, from ska and jazz to blues and punk, but what we pretty much get on this one-song taster is metal, albeit less frantic, macho, chest-bearing metal, more drunken/acid-frazzled (delete as you see fit) metal with one foot in stoner blues, the other down the pub with Mark E Smith from The Fall, who's possibly taught Tridem's singer how to mumble and ramble with an odd sense of purpose. The song itself, 'Hovel', feels like an incomplete jam waiting for a few finishing touches, but that doesn't detract too much from its slightly skewiff appeal, and the core riff here is quite the beast.

### DIAZ

Talking of beasts, there are monsters lurking in 1980s pop that might be best left buried. Church Hanborough band Diaz apparently flew over to New York to record their album, four tracks from which they've included here. The bright lights of the Big Apple surely couldn't compete with the retina-scorching displays of Christmas kitsch that adorn so much of that village each year, but somewhere along the way the band dug into that forbidden crate and brought forth long dormant demons of another era. 'Harder' is a good start, a minimalist electronic rumble with vocals that sound a lot like OMD's Andy McClusky, but the song dissipates innocuously just as it's building up its own gravity. From here we're into mid-80s electro-soul and funk, in particularly The Blow Monkeys, as on the professional but slightly dead-eyed 'Be Close To Me', while the uptight funk of 'Say' brings back memories of all manner of late-period electro-pop, from Belois Some to The Thompson Twins. When they do loosen up, as on 'Come Undone', they sound like Curiosity Killed The Cat, and while there's something in what Diaz are doing here that suggests some kind of freak stardom might come their way, just checking back through that list of references brings back some truly

horrifying teenage memories for Nightshift's demo reviewer.

### MUTES

This demo arrives from Tim Mobbs who used to be in Banbury indie rockers The Scholars, though the only name listed anywhere is James, so we're not sure whose work this really is. Possibly Kevin Shields'. Whoops, sorry, we made a promise to ourselves not to mention My Bloody Valentine in this review, and now we have. Twice. Sort of. Anyway, that seems to be the starting point for Mutes, and there are many, many worse starting points for any band. See that bit about Curiosity Killed the Cat earlier. Demo intro 'Hope' is a series of overlapped chants that echoes 'Animal Collective's psych-pop mantras before it's swallowed by enveloping static, shifting into the swooning, drifting jangle of 'M.P.D.G', our first taste of those shoegaze influences. This is what Mutes do best, something repeated on the dreamy 'Smoother', but too often it's all too underplayed, the ambient soundscapes wafting and waning without ever imposing, as if the whole thing is just initial ideas for something grander and more fully formed yet to come, or just modern day montage muzak, 'Port Sunlight' in particular sounding like a too timid attempt to emulate Fixers' sepia sunshine soundtracks.

### PEERLESS PIRATES

Across numerous demos over the years Peerless Pirates have displayed little sign that they're going to change their battle plan, and really, why should they when the one they've employed up til now works so well. Essentially a pirate-obsessed gang of Smiths-loving indie-pop brigands, the band deal in broad brushstrokes and heroic gestures, led by the inveterate Captain Cliff Adams, a man who truly seems to see himself as the bastard offspring of Blackbeard and Morrissey. 'The Greatest Explorer On Earth' continues their seafaring ways in fine rambunctious style, while 'The Two Of Swords' simply dances along merrily in the footsteps of 'This Charming Man'. Given its title, and their previous ability to kick up a right royal rockabilly ruckus, 'Those Heady Days of Decadence' feels a bit reined in, becalmed in the Doldrums, perhaps, but we'll belay cursing them with the black spot for now since Peerless Pirates' unstinting adherence to an ancient code of indie rock continues to mark them out as both honest to a fault and a whole barrel of musical fun.

### THE SEA THE SEA

Indie of a rather more contemporary vintage here from The Sea The Sea, who were probably barely a daydream of a twinkle in their parents' eyes when The Smiths were setting about dismantling the pop scene. Instead The Sea The Sea flutter and flower

closer to Foals and The Maccabees' fidgety-yet-airy guitar trill and twinkle. Their best claim for a place at the feast is demo opener 'The Winter Parade' whose sense of nervous urgency is neatly counterpointed by an almost nonchalant airiness, the vocals owing much, if not all, to Yannis Philippakis's questing falsetto. From there we get the lightweight 'Something Happened' and the ponderous 'Waterfall', which is fluffy but forgettable, even as it rises towards the end on a warm air current of shoegazy noise. 'The Straight The Narrow' similarly lacks a sense of either urgency or the weightlessness the likes of Foals possess to rise above the morass of musical hopefuls, though it comes with the band's strongest melody and suggests they've got better things to aim for. It'll be interesting if they can emerge with songs that sound more wholly their own next time as right now, that's a bloody crowded market out there for this kind of thing to stand out in.

## THE DEMO DUMPER

### JACK LITTLE

Incapable of forgetting a decent tune even if someone tried to dig it out of our brain with a trowel, Nightshift remembers Jack here turning up in the demo pages earlier in the year with a one-song offering called 'Snowflake'. This new five-track demo includes that sweet wee melancholic folk-pop nugget as a reminder that the lad's got a bit of talent in that department. Sadly it's stuck at the end of four other songs that veer heavily towards the infuriating side of laughable. 'Break The Boards' toddles in with a jaunty ukulele intro, but when Jack starts singing he sounds like a nutter at a bus stop who feels compelled to interrupt your conversation to point out that cheese is a funny old drink. Thereafter the lines and rhymes (and what rhymes: shared coupled with impaired; eyes with subside) flow with a breathless disregard for nuance of any kind, like the poor chap needs to spew everything out as quickly as possible because he really, *really* needs a poo. Like, right now. On 'End Of The Road' he adopts that horribly adenoidal r'n'b style of singing that every boy band ever seems to employ and ends up sounding like a particularly nervous *X-Factor* contestant trying and failing to breathe life into an old Mumford & Sons number. He's calmed down by the time he gets to 'Deserted', mumbling regretful platitudes into his navel, before finally coming in to land with 'Snowflake': hope at last; a light at the end of a tunnel of angsty trauma. But it's not enough to save Jack from the Dumper, unfortunately. Come on man, you know you've got it in you. Take this as a salutary lesson, and come back when you've written a few more like that.

*Send demos for review to: Nightshift, PO Box 312, Kidlington, OX5 1ZU, or email links to [nightshift@oxfordmusic.net](mailto: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.*



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Tues 1st Oct • £22.50 adv  
6.30pm  
**Fat Freddy's Drop**

Weds 2nd Oct • £19.50 adv  
6.30pm - 10pm  
**The Wailers**  
Performing Legend  
in its entirety

Thurs 3rd Oct • £13 adv  
7.30pm  
**Limehouse Lizzy**  
The Greatest Hits of Thin Lizzy

Fri 4th Oct • £6 adv  
6.30pm  
**Evarose**

Fri 4th Oct • £10 adv / £6 NUS  
11pm - 3am • over 18s only  
**Switch ft. Breach**

Sat 5th Oct • £6 adv  
7pm - 11.30pm  
**Upstairs  
ft. Empty  
White Circles**  
EP Launch - In association  
with BBC Introducing  
+ Co-Pilgrim + Duchess  
+ Chris Ryder + Drakes

Sun 6th Oct • £7 adv  
**Zico Chain**

Mon 7th Oct • £15 adv  
**The Quireboys**  
+ special guests Bonafide  
& more

Tues 8th Oct • £8 adv  
**Fossil Collective**  
The Magpie Tour  
+ Story Brooks

Weds 9th Oct • £8 adv  
6.30pm  
**Nina Nesbitt**

Thurs 10th Oct • £13.50 adv  
**Kids In  
Glass Houses**  
+ Propellers

Fri 11th Oct • £15 adv  
6.30pm - 10pm  
**Johnny Flynn**

Fri 11th Oct • £8 adv / £6 NUS  
11pm - 3am • over 18s only  
**Switch ft.  
Duke Dumont**

Sat 12th Oct • £10 adv  
**UK Foo Fighters**  
The No.1 Foo Fighters Tribute

Sat 12th Oct • £6 / £5 NUS  
10.30pm - 3am • over 18s only  
**Huw Stephens  
DJ set  
@ Propaganda**

Sun 13th Oct • £7 adv  
**Nadine Shah**

Thurs 17th Oct • £8.50 adv  
**Canterbury**  
+ The JCQ

Fri 18th Oct • £18 adv  
6.30pm  
**From The Jam**  
'All Mod Cons'  
35th Anniversary

Fri 18th Oct • £10 adv  
6.30pm  
**Guns2Roses  
& Metallica  
Reloaded**

Sat 19th Oct • £20 adv  
**Gathering Festival**  
Multi venue festival

Weds 23rd Oct • £20 adv  
6.30pm  
**The Cat Empire**

Thurs 24th Oct • £6 adv  
**Outpatients**

Fri 25th Oct • **SOLD OUT**  
VIP tickets remaining only  
**Blue**

Fri 25th Oct • £12.50 adv  
6.30pm - 10pm  
**Susheela Raman**

Fri 25th Oct • £8 adv / £6 NUS  
11pm - 3am • over 18s only  
**Switch  
ft. EZ**

Sat 26th Oct • £7 adv  
6.30pm - 11pm  
**Skeletor  
ft. Silent Screams**  
+ Dedlok  
+ Empire Divided  
+ Eyes of Eve + The Reaper

Sun 27th Oct • £16.50 adv  
**Tyler Hilton**  
+ Paighton

Sun 27th Oct • £13 adv  
**AlunaGeorge**

Mon 28th Oct • £19.50 adv  
**The Queen  
Extravaganza**

Tues 29th Oct • £12.50 adv  
**Hadouken!**

Weds 30th Oct • £10.50 adv  
**Deap Vally**

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

Sat 2nd Nov • £12.50 adv  
**36 Crazy Fists**

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**

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

Sat 9th Nov • £25 adv  
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**

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**

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

Sun 17th Nov • £13.50 adv  
**Gabrielle Aplin**

Weds 20th Nov • £9 adv  
**The Family Rain**

Thurs 21st Nov • £20 adv  
**Turin Brakes**

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  
**Gus Alt-J  
DJ set @  
Propaganda**

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**

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**

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

Mon 2nd Dec • £22.50 adv  
**Black Star Riders**

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  
6.30pm  
**Airbourne**

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

Thurs 12th Dec • £25 adv  
**The Darkness**

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

Fri 13th Dec • £12 adv  
**Electric Six**

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

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

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

Sat 25th Jan 14 • £6 adv  
7pm - 11.30pm  
**Upstairs ft.  
Wild Swim**  
In association with  
BBC Introducing

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 14 • £6 adv  
7pm - 11.30pm  
**Upstairs ft.  
Black Hats**  
In association with  
BBC Introducing



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

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