



NIGHTSHIFT

Oxford's Music Magazine

Free every**month****Issue 243****October****2015**

A Silent Film

"Never underestimate the power of the British accent; it's catnip to Americans."

Stateside glory and pub love with Oxford's stadium-pop heroes



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THE BULLINGDON

OCTOBER 2015

Friday 2nd October

Liu Bei

Doors: 7pm

Saturday 3rd October

The Pretty Things

Doors: 7pm

Saturday 3rd October

A&E Melody

Doors: 11pm

Sunday 4th October

The Japanese House

Doors: 7pm

Monday 5th October

Katie Bradley

Black Market III

Doors: 7pm

Tuesday 6th October

Jazz at the Bullingdon:

Blake's 7 Funk

Doors: 8.30pm

Wednesday 7th October

By the Rivers

Doors: 7pm

Thursday 8th October

Boy Jumps Ship

Only Rivals

Doors: 7pm

Friday 9th October

Treetop Flyers

Doors: 7pm

Saturday 10th October

Gengahr

Doors: 7pm

Saturday 10th October

Scuba

Doors: 11pm

Sunday 11th October

The Bohicas

Doors: 7pm

Monday 12th October

Erja Lyytinen

Doors: 7pm

Tuesday 13th October

Jazz at the Bullingdon:

Hugh Turner Band

Doors: 8.30pm

Thursday 15th October

Palace

Doors: 7pm

Saturday 17th October

Gentlemens Dub Club

Zaia

Doors: 9pm

Sunday 18th October

Mielzky

Twardy Grunt

Doors: 7pm

Monday 19th October

Mentulls

Doors: 7pm

Tuesday 20th October

Jazz at the Bullingdon:

Big Colours

Doors: 8.30pm

Wednesday 21st October

George Taylor

Doors: 7pm

Thursday 22nd October

Echoic

Doors: 7pm

Friday 23rd October

The Corn Potato

String Band

Doors: 7pm

Saturday 24th October

Co-Pilgrim

The Shapes

Paul MacClure

Doors: 7pm

Saturday 24th October

Bedrock

Oxford's Rocking Club Night.

Release Your Inner Dinosaur!

Doors: 11pm

Sunday 25th October

The Ruts DC

Doors: 7pm

Monday 26th October

Bob Malone

Doors: 7pm

Tuesday 27th October

Jazz at the Bullingdon:

Alvin Roy's Reeds Unlimited

Doors: 8.30pm

Wednesday 28th October

Cattle & Cane

Doors: 7pm

Thursday 29th October

The Ordinary Boys

Doors: 7pm

Friday 30th October

Hollis Brown

Doors: 7pm

Saturday 31st October

Steve'N'Seagulls

Doors: 7pm

Saturday 31st October

Keep Hush Presents:

Halloween

Doors: 11pm

Monday 2nd November

The Brew

Doors: 8pm

Tuesday 3rd November

Jazz at the Bullingdon:

Groove Alchemy

Doors: 8.30pm

Thursday 5th November

Clean Cut Kid

Doors: 7pm

Friday 6th November

Keston Cobblers Club

Doors: 7pm

Saturday 7th November

Levon Vincent

Doors: 11pm

Sunday 8th November

Titus Adronicus

Doors: 7pm

Monday 9th November

LUSTS

Doors: 7pm

Thursday 12th November

Grant Sharkey

Doors: 7pm

Friday 13th November

Mark Pontin Group

Doors: 7pm

Saturday 14th November

Dedication 2015

Doors: 5.30pm

Saturday 14th November

Deep Cover Showcase:

Retrobate

Zyldon Sound

VLVT

Pilgrim

Doors: 11.30pm

Sunday 15th November

Desmond Chancer

& the Long Memories

Doors: 7pm

Monday 16th November

The Coronas

Doors: 7pm

Thursday 19th November

Vant

Doors: 7pm

Friday 20th November

Balkan Wanderers

Peerless Pirates

Tamara

Doors: 7pm

Saturday 21st November

Audioscope

Doors: 1pm

Monday 23rd November

New Faces

Seafret

Dan Owen

Jack Watts

Flyte

Doors: 7pm

Wednesday 25th November

Beans on Toast

Doors: 7pm

Thursday 26th November

Oxford City Festival Presents:

The Mighty Disco Biscuits

The Oxford Beatles

Doors: 7pm

Friday 27th November

The Men That Will Not

Be Blamed For Nothing

Doors: 7pm

Monday 30th November

Chatham County Line

Doors: 7pm

Friday 4th December

Morpheus Rising

Doors: 7pm

Saturday 5th December

Boddika

Doors: 11pm

Sunday 6th December

Steamroller

Doors: 7pm

Friday 11th December

Ospreys Pirate Soiree

& Xmas Party

Doors: 7pm

The Bullingdon

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NEWS

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ARTHUR TURNER'S LOVECHILD? Reunite for their first public gig in 16 years next month as part of this year's Oxford City Festival. The original line-up of the band, fronted by former Jericho Tavern and Point promoter Mac, reunited for a private party in August, their first performance since 1999, and a gig which, typically, saw the police arrive to try and halt proceedings. The former local heroes – named by Radiohead as their favourite Oxford band back in the 1990s – will play at The Wheatshaf as part of the city-wide music festival which takes place from the 23rd-28th November across a number of venues, including the O2 Academy, The Bullingdon, The Cellar, The Wheatshaf, The Library and The Jericho Tavern. Punk veterans Peter & the Test Tube Babies are among the other acts already announced. Visit the festival page on Facebook for more news.

DONNINGTON COMMUNITY MUSIC FESTIVAL returns for its fourth year, providing eight hours of free unplugged live music at Donnington Community Centre on Saturday 10th October. The event runs from 2pm through til 10pm with sets from The Ska Meisters, Superloose, The String Project, Beard of Destiny, Moon Leopard, STEM, Des Barkus, Mark Atherton & Friends, Oxford Ukuleles, Riverside Voices, Phil Freizinger & Sue Smith, Richard Brotherton and Daisy. As well as the music there'll be



family activities while proceeds from food, t-shirts and merchandise will go to Donnington Youth Group.

BALLOON ASCENT launch their new single 'Don't Look Down' with a headline gig at the O2 Academy this month. The rising local indie/dub/folk/electro-pop band play their biggest headline show to date on Friday 23rd October, where they'll be joined by Little Brother Eli and Esther Joy Lane. Tickets are £6 in advance from **Tigmus.com**.

AUDIOSCOPE host their annual pop quiz at the Star on Rectory Road on Thursday 22nd October. BBC Introducing, Truck Store, Pindrop, One Note Forever and Irregular Folk are among the local luminaries who have set rounds for this year's event, which raises money for homeless charity Shelter. The main Audioscope festival takes place on Saturday 21st November at The Bullingdon, with acts to be announced early in October. Visit **www.audioscope.co.uk** for news.

ONE WING LEFT release their debut album next month. The local rockers release the as-yet eponymous album on the 21st November on Secret Wife Records. Check out their Facebook page for news of a launch gig.

ART THEEFE are looking to finance the release of their debut album late this year with a Kickstarter campaign. The band, fronted by Catweazle Club host Matt Sage, and featuring Little Brother Eli's Joshua Rigal, are looking to raise £5,000 for the recording and release of the album. The recording sessions – with producer Richard Neuberg, who has previously worked with The

CHAD VALLEY plays his first hometown gig for a year next month. The electro-pop guise of Jonquil frontman Hugo Manuel plays at **The Bullingdon on Saturday 12th December** as the last date of his UK tour. A stellar gig cast also sees Maiians, Esther Joy Lane and Brighton's Oslo Park on the bill. Tickets, priced £8, are on sale from www.gigantic.com or Wegottickets.com.



OXJAM is back this month with the Oxford leg of the national music festival returning to its east Oxford roots on **Saturday 17th October**. The annual event, which raises money for Oxfam's anti-poverty campaigns, takes place at seven venues on or near Cowley Road, and features 40 acts across the day, starting at 3pm at Joe Perks on St. Clement's and finishing with an aftershow party at Big Society in the early hours of Sunday. Among the acts confirmed are Family Machine (*pictured*), Balloon Ascents, Tiger Mendoza, Death of Hi-Fi, The Aureate Act, Rainbow Reservoir, Esther Joy Lane, Kanchol, Orange Vision, Kid Kin, Little Brother Eli and Salvation Bill. Early bird tickets are on sale now, priced £5, from Wegottickets.com, and thereafter for £8 from WGT and Truck Store. More news and updates at OxfordOxjam on Facebook and OxfordOxjam on Twitter. **Daisy Rodgers Music** will host an Oxjam warm-up show in Worcester College Chapel on Thursday 1st October, with Balloon Ascents, Sam Duckworth, Laura Moody and Count Drachma all playing acoustic sets in the round. More info and ticket details at **www.daisyrogers.com** Meanwhile Witney hosts its own leg of Oxjam on October 17th, with over 13 hours of live music and DJs from midday at Rapture, The Blue Board and Fat Lil's. Full listings in this month's gig guide.

Epstein, Tamara and the Martyrs and Great Western Tears – were delayed when the band were forced to take a year's hiatus when drummer Joel Bassuk was denied re-entry to the UK due to a bureaucratic error. Speaking to *Nightshift* singer and guitarist Matt said, "that was a tough time for all of us; you don't know what you've got 'til it's gone. But as a result of being forced to give up on this band, and then being given a second chance when Joel was allowed back in, has made us so much more committed than before, and I feel that the music really reflects that." To contribute to the campaign, the rewards for which include a gig by the band at your house, or an executive producer credit, go to **bit.do/art-theefe**

AS EVER, don't forget to tune into **BBC Oxford Introducing** every Saturday night between 8-9pm on 95.2fm. The dedicated local music show plays the best Oxford releases and demos as well as featuring interviews and sessions with local acts. The show is available to stream or download as a podcast at **bbc.co.uk/oxford**.

OXFORD GIGBOT provides a

regular local gig listing update on Twitter (**[@oxgigbot](https://twitter.com/oxgigbot)**), bringing you new gigs as soon as they go live. They also provide a free weekly listings email. Follow them.



STORNOWAY play a brace of unplugged hometown shows next month. The local folk-rock heroes play two nights at **St John the Evangelist church on Iffley Road on Wednesday 25th and Thursday 26th November** as part of their *Unplucked your to promote a new acoustic EP 'Bonxie Unplucked'*, which features new versions of songs from their third album, released earlier this year. The shows are hosted by Empty Room Promotions and Tigmus and come off the back of the band's *Shags & Ducks & Rock'n'roll tour of the RSPB's nature reserves around the UK*. Tickets, priced £20 in advance, are on sale now at **tigmus.com** and **Wegottickets.com**.

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A Quiet Word With

A Silent Film



“I’D MISS PUBS TOO MUCH. THAT SOUNDS ridiculous I know, but I really, really like pubs.”

SPENCER WALKER REALLY LIKES PUBS. Really, really likes them. Pubs are the reason why A Silent Film’s drummer could never move permanently to the United States. This, despite his band’s ongoing success in the States, where A Silent Film have played over 200 shows over the past few years, plus dozens of festivals and where they’ve sold over 40,000 albums and 200,000 downloads to date, as well as enjoying over 15,000 radio spins for singles like ‘You Will Leave A Mark’, ‘Danny Dakota & the Wishing Well’, and ‘Harbour Lights’. America, it seems, likes A Silent Film as much as Spencer likes pubs.

WHEN A SILENT FILM PLAYED A RARE hometown show at The Bullingdon at the end of July it was unsurprisingly packed. Despite their lack of local action in recent times, they retain a strong local following. But even here their audience

is dwarfed by the sort of crowds they’re used to playing each time they tour across The States, where they can headline 1000-capacity venues. They’ll be back over there again at the end of October for a 27-date tour to promote their eponymous third album, starting in San Diego and finishing in Phoenix, Arizona, stopping off in Denver, Washington DC, Atlanta, Tampa, Dallas and many more in between. It’s an astonishing achievement for an Oxford band who are barely known in the UK outside of their home city, and the culmination of eight years of hard work that produced three albums, including this month’s eponymous new release.

IT’S NOT BEEN WITHOUT ITS TRIALS AND tribulations of course. The toll of so much time away from home has meant the band now count two full-time members – drummer Spencer along with singer and pianist Robert Stevenson. Formed in 2007 and originally a quartet, guitarist Lewis Jones and bass player Ali Hussain have now departed,

with the band’s live line-up augmented by fellow Oxfordian Jake Roos and Texan guitarist Matt Kid, as well as Matthew Wilcox, who produced A Silent Film’s new album, having previously worked with Foster The People. The album was recorded in Oxford after recording its predecessor, ‘Sand & Snow’, in Texas and Arizona. “The main impact of having Matthew Wilcox playing live with us is that I finally have someone to chat to at the back of the stage while Robert is dancing out front. It gets lonely back there on the kit sometimes,” says Spencer, along with Rob talking to *Nightshift* before they fly back out to the States once again.

PERHAPS THE MOST REMARKABLE thing about a Silent Film’s success in the States is that they’ve achieved it without the backing of a record label, self-releasing the new album as well as 2012’s ‘Sand & Snow’, following on from debut album, ‘The City That Sleeps’, which was released on indie label Xtra Mile – home also to Frank Turner. “That deal came to a natural end,” explains Robert, “they gave us our first big break that launched so much of what we now take for granted.” Self-releasing an album in a place as huge and disparate as the States must be a daunting task, though. Far harder than doing the same in the UK where word of mouth and a more centred media make it easier to get your name known. Spencer: “It really is open season now in the music industry with regards to how you can or should release music, and we have always been inclined to be DIY and independent in everything we have ever done, so releasing through our own label is ideal for us. We have had the chance to build up a great team of people around us who we have chosen rather than who are forced on us by circumstance, and we have complete creative control over our music. It’s a lot of work, but this is what we do so it doesn’t really feel like ‘hard’ work. At the end of the day we’ve never been on a major label so we can only make comparisons from what we have seen from lots of our friends on majors. I think we do okay.”

CREATIVE CONTROL IS SOMETHING NO band should ever take for granted, particularly in a climate where ever more desperate record labels chase a profit with all the decorum (and success) of kittens chasing shadows. ‘A Silent Film’ finds the band expanding their opulent, stadium-sized pop even further, bolstering alternately epic and intimate piano and keyboard-based melodies with a big rock production that’s seen them compared to Coldplay and Snow Patrol as well as 80s synth-rock hitmakers Ultravox in the past, but now mixes all manner of big influences into the palette, from Peter Gabriel and Phil Collins to Springsteen and even Godley & Creme. How do Robert and Spencer feel about the new album? Robert: “We’re exceptionally pleased. We work for so long on our albums that sometimes it’s hard to know when you’re finished. This time we were cautious not to rush ourselves and it was very clear to both of us when we had the right collection of songs.” Spencer: “We feel good about it! We put out our

‘New Year’ EP earlier this year, but before that the last record came out in 2012 so it is great to be back with new music for people. What was the writing process like compared to the last two albums? Robert: “Far easier for this album; songs came quickly and without a struggle, which is not often the case. We have also become more and more adept in the studio ourselves, which has made the process of carving out an idea so much more enjoyable. You recorded it with Matthew Wilcox; what’s he been like to work with and what do you feel he brought to the album? Spencer: “We met Matt a couple of years ago in Colorado and spent a week working together in a log cabin in the mountains above South Park - the place the show is based on! We got on really well and so decided to co-produce the album; he is an incredibly intuitive musician and a snappy dresser to boot; it was a no-brainer for us. Matt brings what we can only describe as a sparkle to everything he works on, and it really shows on this album.

AS MENTIONED, AS WELL AS PRODUCING the album, Matthew now makes up part of a Silent Film’s live band following the departure of founder members Lewis and Ali. After playing and recording as a quartet of friends for the initial part of their band life, it must have been a blow to see the pair leave? Spencer: “Lewis left before our first trip to the States, and Ali last Christmas. That one was tough actually, as he gave me his heart, but then the very next day he took it away. I think people change: touring and being away from home that long is not for everyone. We still brunch together, so no drama there.” Did their departure change the band? Spencer: “Robert and I have been playing together since we were 14 years old, but this is the first time that we have had full creative control over the music... well, over everything really! So in that sense this album represents where the two of us are musically right now.” Robert: “It’s difficult to put a finger on our influences; we certainly can’t point to one or two specific bands we have set out to sound like. In March we did an acoustic tour where we played and filmed intimate shows in the round at secret locations across the States. It was a great opportunity to play covers of bands that have inspired us, like Sufjan Stevens, The Cure, Bjork and Beach House. I’m pretty sure those are some of the artists who have influenced this album. Keeping an open mind to where inspiration can come from is key to making an interesting record.”

AMID ALL THE EXCITEMENT OF THEIR ongoing Stateside success, it’s easy to forget that A Silent Film’s first taste of serious success came from a more unexpected source – a number 1 in the Portuguese download charts for ‘You Will Leave A Mark’. Sadly time in the States has limited their opportunities to build on their popularity in Europe. Spencer: “We had amazing support in Portugal, but we haven’t been able to get back there for the same reasons we haven’t been able to come back to Oxford, and to the rest of Europe, as much as we would have liked. We are an independent band, and we only have the resources we have. We were fortunate enough to get a foot in the door on US radio, and we made the decision to stay out there and capitalise on that; we knew that would mean we get to play here less, but sometimes the path less travelled is the one you end up taking. And getting lost on. Frequently. I’m not sure I really answered

the question there; I all went a bit *Fellowship of the Ring*.” You did manage to play your first Oxford gig for a long while back in July; how did it feel to be back, and how much do you still feel like part of the local scene? Spencer: “It felt amazing to be playing in our home town and it was great to see so many friends and family there. And some new people! Even though we have been away a long time, our formative musical years were spent playing lots and lots of shows here. The Zodiac; Your Song; The Punt of course; Truck Festival; dropping off demo cassettes and praying that Mac and Joel would put you on at the Point or the Wheatsheaf: these things don’t leave you!” Despite spending more and more of their time away from Oxford, Spencer and Robert can still be seen out and about at local gigs (in pubs, unsurprisingly) when they are in town. Having spent so much time away from Oxford, does the gig scene feel different to when they were starting out? Robert: “It has definitely changed, but by no means for the worse. We’re excited to see promoters like Smash Disco having a lot of success putting

“There was a memorable night in Montana, where five people turned up to see us. Two of them were homeless and just sheltering from the rain.”

on cool, interesting shows at the Library. The refurbished Bullingdon is a great venue, although we miss the Zodiac, where Spencer and I saw our first ever club show – Dustball.”

DESPITE THEIR ROOTS AND ONGOING love for Oxford, America is very much the priority for A Silent Film now. Early on in their career over the Atlantic they supported million-sellers One Republic on tour and have supported Smashing Pumpkins, Biffy Clyro and Temper Trap amongst others, plus a host of big names at various festivals. Robert: “We played with The Pixies earlier this year, which was great. I’m sorry to say we didn’t go bang on Mr Black’s dressing room door but I know that Spencer had a pretty wild night with Jay-Z’s tour manager in Delaware, so look out for that featured performance coming soon. You’ve played over 200 shows across the States now; what are audiences in different states like and where are the band most – and least – popular over there? Has anywhere particularly surprised you? Spencer: “We knew when we made the decision to build our audience over there through some pretty hard touring that some shows would be...well...hard. There was a memorable night in Missoula, Montana, where five people turned up to see us, and actually we think two of them were homeless and just sheltering from the rain. Things are a little better now. We were in Charlotte, NC, towards the end of touring ‘Sand & Snow’ and had over 1,000 people turn up to a headline show for the first time. That was a good day! “We took the band American Authors out in 2013 as our support band, and they’ve gone on to sell about a million records since then. I’d like to think we had some part to play in that... although it may have had more to do with their infectiously catchy singles.”

WHILE THE DESIRE FOR BRITISH ACTS to break America is a music industry cliché, A

Silent Film seem to be doing it right so far. Is there a secret to that kind of success? Robert: “Definitely. Never underestimate the power of the British accent. We learned early on to speak before we play our first song; it’s catnip to Americans.” Spencer: “We both grew up listening to a lot of American music as well as music from home, and I think perhaps that transatlantic influence has always been in our songs. I suspect that has helped us over there. Having said that, yes they do appreciate the big statement, and yes that is certainly something that we do.” Robert: “I listened to a lot of Springsteen. I also have fond memories listening to a cassette of the Beach Boys endlessly on car trips with my parents. Spencer and I have a weird mutual obsession with 70s Americana, principally The Band and Little Feat. Bob Dylan and Joni Mitchell, Neil Young... basically everyone who played at *The Last Waltz*!”

THE MUSICAL BIG STATEMENT IS something a Silent Film do particularly well; there’s a real feeling of opulence about the new album; is that something they deliberately steer towards? Robert: “Musical opulence must be in our veins! We make music we care about and beyond that we really aren’t steering it anywhere consciously.” From your experience what are the main differences between the UK and US when you’re in a band? Is there less cynicism about the American media for example? They seem to appreciate hard work and endurance more than the British press for starters. Spencer: “I think that when you are the ‘alien’ – as we are over there – you get treated a little differently to homegrown bands because you are inherently exotic, so it’s not necessarily a fair comparison. Having said that, yes there seems to be a place for hard-working touring bands and an enthusiasm for bands to succeed over there, maybe more so than over here. Perhaps the biggest difference for us is that there are so many cities to play and there are so many different alternative radio stations; it makes it more possible to be a working, successful ‘mid-level’ band. It is less ‘all or nothing’ than the UK music scene sometimes feels. If you couldn’t bring yourselves to leave the UK for good, what in particular do you love about the States? Robert: “Being able to turn right on a red light is really useful.”

AND SO NIGHTSHIFT LEAVES THE PAIR to prepare for another Stateside tour. Last time out they undertook a twelve-date jaunt there involving shows in unusual, intimate venues, utilising production equipment fashioned by themselves and taking in a historic recording studio, an abandoned warehouse and an old silent movie production studio, with only 50 guests each night. This time round the venues will be more traditional and far bigger. Robert: “It’s 27 dates round the whole of the US and hits some of our favourite venues: the Bowery Ballroom in New York; the Troubadour in LA; Union Transfer in Philly – all around the 500-plus mark, which is a nice size for a rowdy crowd: it’s going to be brilliant.” But obviously before they go, they’re going to fit in one more trip to the pub. Here’s to their continued success – cheers!

‘A Silent Film’ is released on the 16th October on Silent Songs.
Follow the band at www.facebook.com/asilentfilm.

RELEASED

A SILENT FILM

`A Silent Film'

(Silent Songs)
Radiohead's global success was built on America falling in love with 'Creep', but even that was a happy accident – a vicious grunge stab designed to derail the song turning it into an anthem for a generation.
In stark contrast A Silent Film sound like a band tailor-made for Stateside success – unabashedly opulent and with anthemic songs designed for giant arenas that come without the sort of weirdo mischief and obstinacy that Radiohead have made their trademark.
There's a risk, as A Silent Film reach their third – and most luxuriantly produced – album, that an absence of anything too quirky or oblique, fidgety or noticeably academic might condemn them to a middle of the road mire that Coldplay merrily set up camp in and which eventually claimed Snow Patrol, but while there are hints of that here – the over-earnest piano ballad that is 'Evergreen', which aims for sombre and hits sterility dead centre by way of lyrical cliché and an over-egged cello; or the similarly po-faced and soft-centred 'Lavender Fields' – there's enough light and magic to win the day. Album opener 'Something To Believe In' condenses everything the band are about – a big, open and clear sound, all gated drums, handclaps and sky-searching guitars that points as much towards Phil Collins and Peter Gabriel's 1980s output as any of the bands they're more commonly compared to, while Robert Stevenson's voice continues to hit that sweet spot between Ultravox's Midge Ure and rock'n'roll crooner *par excellence* Roy Orbison. These really are songs for the big stage – from the lighters-aloft



DEATH OF HI-FI

`Swim Away'

(ShakaBuku)
At the end of 2012 Witney duo Death Of Hi-Fi released 'Anthropocene', which *Nightshift* declared as the best hip hop album to come out of Oxfordshire; its sci-fi linked tracks and impressive cast of guest MCs made it



sweep of 'Chinese Lanterns' with its harps and oriental motif, to the punchy electronic rock of 'Paralyse' and the full-on heroic 'Strong Enough', which you could imagine being written for One Direction but here sounds closer to Killers' cinematic stadium pop.
There are moments of genuine emotion here too that make you think of Bruce Springsteen – an influence readily recognised by the band – adding enough of an edge of intimacy to songs like 'Lightning Strike' and the tender 'Where Snowbirds Have Flown' to make A Silent Film appealing human as well as grandiose and ambitious.
Back when they first started out, playing at The Wheatsheaf back in 2007, A Silent Film always looked and sounded like they were destined to perform in bigger, grander settings and so it's come to pass. This isn't music to break down musical barriers or start riots, but it is music to sell by the tanker load and fully deserves to.
Dale Kattack

simultaneously diverse and coherent as well as solidly inventive.
More recently the band's live shows have seen Andy Hill and Dan Clear recruit singer Lucy Cropper as full-time singer, shifting their sound towards a more soulful and trippy form of hip hop as evidenced on this new single, a luxurious and languorous wash of ambient electronics and spaced-out guitars over which Lucy dreamily imagines drowning and being weightless.
It's a serene trip, closer to the breezier end of dream-pop and shoegaze than the steely, almost industrial electronics of that debut album and reflects what Hill describes as "a much more personal journey through the eyes of one of the inhabitants of the earth we explored in the first album," and which suits them well.
Flipside 'Lazarus', meanwhile, skitters along on early-90s deep house beats, a far more mainstream club-friendly pop piece that lacks 'Swim Away's dreamlike quality, and while Cropper is a strong presence, both on record and onstage, we hope the new album retains the willingness to explore new styles and fit the right singer to the right song that made 'Anthropocene' such a winner.
Dale Kattack

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KONE

`No Colour World' /

`Bauhaus Table'

(Self released)
So-called art rock is perhaps one of the most nonsensical genres in musical history, right up there with Romo, Nintendocore and chillwave. The band to which it was most regularly attributed in recent times, Franz Ferdinand, seemed to attract the label because one of its members had once sat on the steps of his local art school rather than for any meaningful reason. So, it is with some scepticism that I approach Kone's debut release, the trio having described their offering as "art music for guitars". After all, isn't it for us critics and writers to decide what is artistic and what isn't?
Enough tall poppy syndrome, for Kone are a very welcome addition to the Oxford music landscape. The lyrics to portentous opener 'No Colour World' are delivered with gusto by vocalist Jonny Munday, equalling the kind of deep voiced commitment displayed by The Chameleons' Mark Burgess, Richard Butler of The Psychedelic Furs and Jim Irvin of Furniture in the mid-1980s - a melodic baritone that we too seldom see in this day and age of squeaky voiced chancers and wannabe Kentuckians.
If there were any doubt that this group's antecedents lie in that oft-maligned decade, they are abolished by the title of Track 2, 'Bauhaus Table'. Alice Ream's backing vocals are now more up front, via some duetting and a soaring chorus while a change of pace mid tune is representative of an invention that is ever present throughout the record. Produced by Henry Dartnall of the Young Knives, the whole thing is expertly put together and Graeme Murray displays unsurprising creativity via the drum kit; his involvement with drumming collective ODC Drumline making him ideal for the task in hand.

From the dark mood of the music, one imagines Kone sporting Andrew Eldritch or Wayne Hussey style barnets - but this is 2015 after all, so they probably look like nothing of the kind. We'll all find out at the Bullingdon on October 2nd and you should certainly make it your business to be there.
Robert Langham



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Fri 2nd Oct • £20 adv Hawkwind	Sat 17th Oct • SOLD OUT • 6.30pm Circa Waves	Fri 6th Nov • £20 adv • 6pm Bars and Melody	Fri 27th Nov • £8 adv • 10pm Garage Nation
Fri 2nd Oct • £18 adv • 6.30pm The English Beat starring Dave Wakeling + The Standard + Stained Glass Alice	Sat 17th Oct • £10 adv • 11pm KLASS VYBZ Ft. White Magic Sound + Chris Goldfinger & The Full Asher Crew	Fri 6th Nov • £11 adv • 6pm Prides	Fri 27th Nov • £8 adv • 6pm Oxford City Festival: Storyteller + The Mighty Redox + Des Barkus & Country For Old Men + The Relationships + Osprey
Fri 2nd Oct • £4.50 adv • 11pm Blue Rinse	Mon 19th Oct • £16.50 adv Protoje & The Indignation	Sat 7th Nov • £11 adv • 6.30pm Definitely Mightbe (Oasis Tribute)	Sat 28th Nov • £11 adv • 6pm Antarctic Monkeys + Youth Club For Rich Kids + Haze
Sat 3rd Oct • £22.50 adv From The Jam 35th Anniversary Tour	Wed 21st Oct • £16.50 adv Jack Savoretti + Max Jury	Sat 7th Nov • SOLD OUT • 6pm Twenty One Pilots	Sun 29th Nov • £13.50 adv Zebrahead + Patent Pending
Sat 3rd Oct • £12 adv • 11pm Switch Presents: UKF Ft. Sub Focus	Fri 23rd Oct • £8 adv • 6pm Balloon Ascents	Sun 8th Nov • £15 adv Lucy Rose Flyte + C Duncan	Sun 29th Nov • £14 adv Modestep
Sun 4th Oct • £24 adv Johnny Marr	Fri 23rd Oct • SOLD OUT • 6.30pm Stormzy	Mon 9th Nov • £20 adv Jay Electronica	Wed 2nd Dec • £12 adv vangoffey
Fri 9th Oct • £10 adv • 11pm Switch Presents: Circles Ft. Preditah	Fri 23rd Oct • £10 adv • 11pm Switch Ft. Shadow Child	Tues 10th Nov • £14 adv Patrick Watson + Thus Owls	Fri 4th Dec • £20 adv • 6.30pm Secret Affair
Fri 9th Oct • £8 adv • 6pm It's All About The Music: The Aureate Act + White Beam + Lucy Leave + 31 Hours + Lewis Scott + The Haze	Sat 24th Oct • £11 adv • 6pm Guns 2 Roses	Thurs 12th Nov • £17.50 adv The Fratellis	Sat 5th Dec • £12 adv • 6pm The Doors Alive + Spank The Monkey
Sat 10th Oct • £22.50 adv Big Country - Best Of Tour	Sat 24th Oct • SOLD OUT • 7pm Switch Presents: Skepta	Fri 13th Nov • £16.50 adv • 6.30pm Y & T	Sun 6th Dec • £28.50 adv Happy Mondays 25th Anniversary Tour
Sat 10th Oct • £10 adv • 6pm Knotslip	Mon 26th Oct • £12.50 adv Darwin Deez + Peluché	Sat 14th Nov • £8.50 adv • 6pm Saedly Dorus and the Hoolie Band	Mon 7th Dec • £15 adv Orange Goblin
Mon 12th Oct • £15.50 adv Metric	Wed 28th Oct • £12.50 adv Spector	Mon 16th Nov • £12.50 adv • Albert Hammond, Jr.	Sat 12th Dec • £12.50 adv • 6.30pm UK Foo Fighters
Tues 13th Oct • £15 adv Kwabs	Thurs 29th Oct • £18 adv The Crips	Fri 20th Nov • £10 adv • 11pm Switch Presents: Wilkinson	Sat 19th Dec • £25 adv • 6.30pm The Darkness + These Raven Skies
Wed 14th Oct • £17.00 adv R5	Fri 30th Oct • £12 adv • 11pm Switch Ft. DJ EZ & Bugzy Malone	Fri 20th Nov • £22.50 adv • 6.30pm Scouting For Girls	Sat 9th Jan • £13 adv • 8pm Quadrophenia Night
Thurs 15th Oct • £19.50 adv Starsailor - Greatest Hits	Fri 30th Oct • £22.50 adv • 6pm Killing Joke	Sat 21st Nov • £22.50 adv • 6.30pm Heaven 17	Sun 31st Jan • £18.50 adv FM
Fri 16th Oct • £12 adv • 6.30pm The Smyths Celebrating 30 years	Sun 1st Nov • £17.50 adv Dappy	Sat 21st Nov • £7 adv • 6pm Skeletor Ft. Severance 13 Burning + Contek + Glass Cannon	Thurs 11th Feb • £23.50 adv Fun Lovin' Criminals
Fri 16th Oct • £10 adv • 11pm Switch Presents: SubSoul Ft. Chris Lorenzo	Tues 3rd Nov • £17.50 adv Blackalicious	Tues 24th Nov • £12.50 adv Saint Raymond	Mon 15th Feb • £12.50 adv Ezra Furman
	Tues 3rd Nov • £13.50 adv Sigma	Thurs 26th Nov • £19.50 adv The Wailers	Thurs 25th Feb • £18.50 adv Stiff Little Fingers

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RELEASED

ADAM BARNES

‘One Day We’ll Be Fine’ (Wild Native Records)

As Father John Misty has already so eloquently and sincerely proven this year, there continues to exist a sizeable audience for artists who revel in overblown sentimentality. Melancholy is far from a dirty word, and maintains its pride of place in the arsenal of most serious singer-songwriters. Such an aesthetic however often either relies on a notion of wit, as exhibited by the aforementioned FJM on his excellent second album, or the sort of emotional barrage that the likes of Damien Rice have built careers on. Adam Barnes’ new EP ‘One Day We’ll Be Fine’, the follow up to last year’s excellent debut album ‘The Land, The Sea and Everything Lost Beneath’, sadly excels at neither, a combination of damp lyrics and overtly tender vocal performances, resulting in a bitterly frustrating aftertaste.

That’s not to try and call out Barnes on all fronts. The guy has an ear for a melody, and boasts the sort of vocals which were made for a John Lewis Christmas ad. The issue lies in just how clumsy ‘One Day We’ll Be Fine’ is handled; from the painful, introspective posturing of opener ‘Darling’ (“‘Cause I’m just waiting patiently, darling/And I’m just singing at the trees, and the starlings”) to the aimlessness of closer ‘Tennyson’, Barnes seems intent on, rather than making any real attempt at touching your heart, ramming his message down the back of your throat. ‘I Can’t Love You Anymore’ makes the most decisive attempt at including direction, a true emotional exorcism and singing the same sort of tune as his northern peer, John Joseph Brill. The latter half of ‘My First Car’ similarly threatens something more, though these are moments to treasure. For something which is meant to be joyous and insightful, ‘One Day We’ll Be Fine’ makes for a disappointing, and at times uncomfortable, experience.

Ben Lynch

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ALPHABET BACKWARDS

‘A Book About Foxes’ (Self released)

Alphabet Backwards have never seemed the most desperately hard-working band; ‘A Book About Foxes’ might be their second EP release of 2015 but you have to go back to 2012 for their last outing before that, suggesting they’re comfortable with taking time out from the pursuit of pop glory. The blurb for this three-tracker suggests that they’re upping their game, with an aim to release three EPs within this year, so it looks like they’re more or less on track.

Despite their time away, a surprising musical redirection this EP is not; Alphabet Backwards were, are, and may always be comfortably bracketed as ‘classic indie-pop’. ‘Trips’, ‘Second Hand Smoke’ and ‘Chris de Burgh’ (the latter featuring the EP’s titular ‘book about foxes’) are a somewhat cute, definitely heartfelt, slyly cheeky set of tunes, based around happy-skippy melodies and intertwining male/female vocals. ‘Trips’ gets its rhythmic groove on; ‘Second Hand Smoke’ is straightforward and cleanly defined; ‘Chris de Burgh’ is the sad one, with sparse piano and heavy emotion. Lyrically, the songs deal with different aspects of relationships: either they’re going well, or they’re not, or they’re being remembered, or wished for. Musically, they form a neat trio of loveliness; certainly not a sonic challenge or a deep musical exploration, but I’d be very surprised if that’s what Alphabet Backwards were after, and why should they be when they’re so good at their brand of simple, straightforward song.

Two more months, then, to drop a third EP into the world and, hopefully, signify the start of a more regular couple of years’ worth of releases for a band that are pleasantly and singularly getting on with their thing, and one who know surely that while their particular brand of pop doesn’t change too much, it’s timeless enough not to have to.

Simon Minter

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OLD GHOSTS

‘Trapped In A Memory’ (Blindsight)

A frequent demo of the month candidate over the years, erstwhile Xmas Lights synth wizard, producer, and for all we know, astronaut, Umair Chaudhry has been slowly but very surely carving out a body of work over the last few years under assorted guises that would make most bands weep (in the best way possible). Chaudhry’s output has rarely been anything other than staggering, whether he’s shuddering the earth with electro-tinted metal, or dabbling with dub. To say that the majority of his projects are a little bleak is an understatement, but never let it be said the he’s not open to experimentation. The name Old Ghosts suggests there’s more of the dark side in store, but ‘Trapped In Memory’ is in fact perhaps the most delicate and charming music that Chaudhry has released to date. Built from tracks of looped guitar these twelve songs are all about nuance and repetition. Opening track ‘Double Blind’ is perhaps the most unsettling track here as its central motif sounds as if it’s been plucked from an early John Carpenter movie, while the atmospherics layered on top merely ratchet up the tension and suspense.

So far so bleak then, but most of the album draws away from creepy exposition and settles into a more chilled-out and relaxed groove. ‘Hoping Against All Hope’ is beautifully delicate and hazy, icy delayed guitar tendrils sitting on top of swells that provide an emotional aching throb.

There’s a shoegaze element to proceedings due to the lashings of delay and reverb on show, but as the album progresses, standing up to inspect your own laces seems like too much of chore. Rather than drawing inspiration from the likes of My Bloody Valentine, Old Ghosts is more in keeping with the likes of William Basinski or The Haxan Cloak (although there are times when the washes of early Flying Saucer Attack are evoked). These are songs for quiet contemplation and introspective adventure and thankfully the shimmering guitars on the likes of ‘Quicksand’ don’t make for a terrifying soundtrack this time.

Sam Shepherd

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SATURDAY 3RD – OXROX PRESENTS
PRIMITAI + FURY + K-LACURA | METAL | 7PM

SATURDAY 3RD – EXTRACURRICULAR FEAT: WHAT YOU CALL IT, GARAGE?!
11PM-3AM

TUESDAY 6TH – SUPERMARKET
POP/DISCO/UKG/90S HOUSE | 11PM-3AM

WEDNESDAY 7TH – BURNING DOWN THE HOUSE
80S/NEW WAVE/DISCO/GLAM/SYNTHPOP | 10PM-3AM

THURSDAY 8TH – THE ISIS MAGAZINE PRESENTS
CULTURE CLASH: THE ISIS MAGAZINE VS. ACS | 11PM-3AM

FRIDAY 9TH – BOSSAPHONIK: 11TH ANNIVERSARY
DANCE FLOOR LATIN/ AFRO-BEAT/ BALKAN BEATS
CONGO DIA NTOTILA + DAKHLA + RESIDENT DJ DAN OFER | 10PM-3AM

SATURDAY 10TH – THE KNIGHTS OF MENTIS + SIMON STANLEY WARD
AMERICANA / COUNTRY / ROOTS | 7:30PM-10:30PM

SATURDAY 10TH – EXTRACURRICULAR FEAT TURF:
CROPPER, REMI, ROAR MC
HOUSE/GARAGE/BASE | 11PM-3AM

TUESDAY 13TH – INTRUSION
GOTH/ EBM/ INDUSTRIAL | 9PM-2AM

WEDNESDAY 14TH – SUPERMARKET
POP/ DISCO/ UKG/ 90S HOUSE | 11PM-3AM

THURSDAY 15TH – FUTURE PERFECT
WILL & THE PEOPLE | REGGAE/ SKA/ INDIE | 8PM

FRIDAY 16TH – THE OXFORD BEATLES
+ THE BALKAN WANDERERS | 8PM-11PM

SATURDAY 17TH – OXROX PRESENTS
RIAXIS + THE KING LOT + TOADSTOOL + MAN MAKE FIRE
METAL/ ROCK | 6PM (EARLY DOORS)

SATURDAY 17TH – EXTRACURRICULAR FEAT MOVE:
ILL PHILL + MERMAN + MOSTEPH | 11PM-3AM

MONDAY 19TH – ITCHY FEET
ROCK N ROLL, SKA, R&B, SWING, FUNK, SOUL | 11PM-3AM

WEDNESDAY 21ST – BURNING DOWN THE HOUSE
80S/NEW WAVE/DISCO/GLAM/SYNTHPOP | 10PM-3AM

THURSDAY 22ND THE MEET & JAM NIGHT
APPLY TO PLAY: WWW.MEETANDJAM.COM/NIGHTS | 7PM-10:30PM

FRIDAY 23RD – TERRAFORMS PRESENTS:
RENEGADE HARDWARE, INK + LOXY + MANIFEST + MORE
DRUM & BASS | 10PM - 4AM (LATE DOORS)

SATURDAY 24TH – OXROX PRESENTS:
I.C.O.N + ONE MACHINE + LYCHGATE
METAL/AVANT GARDE/ BLACK METAL | 7PM

SATURDAY 24TH – EXTRACURRICULAR
HOUSE/GARAGE/BASE | 11PM-3AM

MONDAY 26TH – WILD & NAUGHTY
OOS, R&B, POP & HIP HOP | 10PM-3AM

TUESDAY 27TH – THE ISIS MAGAZINE PRESENTS
GENERATIONS: A TRIP THROUGH UK DANCE MUSIC
80S & 90S HOUSE/D&B/GARAGE/DUBSTEP | 11PM-3AM

WEDNESDAY 28TH – SUPERMARKET
POP/ DISCO/ UKG/ 90S HOUSE | 11PM-3AM

THURSDAY 29TH – BIG BLUES NIGHT OUT
LIVE BLUES MUSIC | 7:30PM

FRIDAY 30TH – SKYLARKIN' PRESENTS:
DUB SMUGGLERS SOUND SYSTEM | 10PM-3AM

SATURDAY 31ST – EXTRACURRICULAR PRESENTS:
HALLOWEEN | SPOOKY SOUL SESSIONS | 10PM-3AM

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GIG GUIDE

THURSDAY 1st
BALLOON ASCENTS + SAM DUCKWORTH
+ LAURA MOODY + COUNT DRACHMA:
Worcester College Chapel – Daisy Rodgers Music host their annual Oxjam in-the-round show, tonight in the spectacular environs of Worcester College Chapel, with all of the acts performing acoustic in the centre of the audience. Rising indie starlets Balloon Ascent are joined by Get Cape, Wear Cape, Fly’s Sam Duckworth, inventive,

Saturday 3rd
THE PRETTY THINGS:
The Bullingdon

There are many contenders of course, not least Oxford’s very own Candyskins, but The Pretty Things are up there as one of British rock music’s great hard luck stories. In a parallel universe they are as big as The Rolling Stones and The Who, instead of a cult concern whose legacy is still hugely under-appreciated. For starters founding guitarist Dick Taylor was the Stones’ original bass player, having formed Little Boy Blue with Jagger and Richards in the early 60s, but he quit to go to art school, replaced by Billy Wyman. He formed The Pretty Things with singer Phil May in 1963 and originally they enjoyed some decent success – a Top 10 hit with single ‘Don’t Bring Me Down’ and their debut album – but even while they played r’n’b harder and dirtier than The Stones, wore their hair longer and drank more, they couldn’t keep up and enjoyed diminishing returns with each release, eventually being dropped by their label. A move into acid rock and psychedelia matched early Pink Floyd but was overlooked, while their rock opera ‘SF Sorrow’ was a direct influence on Pete Townsend for ‘Tommy’ but no-one noticed. Led Zep cited them as a major influence and Bowie covered them twice on his ‘Pin Ups’ album but they fell apart, various members going on to succumb to illness or overdose. May and Taylor have sporadically reformed over the years and overdue legacy awards have followed, while they continue to record new records. But if major league success has strenuously avoided them, it means you get to see the band in their natural environment – a dark pub backroom. Perfect then to enjoy a band who deserved so much more.



OCTOBER

experimental cellist Laura Moody and Zulu folk ensemble Count Drachma.
THE MIGHTY REDOX: The Wheatsheaf – Free unplugged gig in the Sheaf’s downstairs bar from the local swamp-blues, ska and psych/funk stalwarts.
DECOVO + BLOOD RED STARS + THE ILLUMINATI: The Jericho Tavern – It’s All About the Music local bands showcase.
CATWEAZLE CLUB: East Oxford Community Centre – Oxford’s oldest and best open club, showcasing local singers, musicians, poets, storytellers, performance artists and more every week.
OPEN MIC SESSION: The Half Moon
ACOUSTIC THURSDAY: Jude the Obscure

FRIDAY 2nd
LIU BEI + KONE: The Bullingdon – Fragile, broken-hearted dream-pop from Richard Walters’ Liu Bei band, tonight launching their new single, ‘Mind Over Matter’, on Famous Friends – the label set up by Spring Offensive – with musical nods to Slowdive, Cocteau Twins and Eliot Smith. Also launching their new single are Kone, dark-hearted art-rockers, reigniting the classic post-punk sounds of The Chameleons and Psychedelic Furs.
HAWKWIND: O2 Academy – Dave Brock brings his enduring (and highly influential) space rock warriors back to town for the first time since 2010. While Hawkwind have survived forty five years and over fifty members, Brock remains at the heart of the band as they continue to explore the outer reaches of psychedelia with regular new albums. In his journey he’s joined by long-term drummer Richard Chadwick and on-off keyboard player Tim Blake, who’s also served time in fellow space travellers Gong. The elaborate stage show is still there too – lights, projections, dancers and circus acts and all. Hopefully plenty of classic ‘Wind songs to distort the sense too.

THE ENGLISH BEAT feat DAVE WAKELING: O2 Academy – Dave Wakeling brings his incarnation of the Birmingham hitmakers back town following on from Rankin’ Roger’s version of the band here last year, revisiting classic hits like Smokey Robinson’s ‘Tears Of A Clown’, ‘Hands Off... She’s Mine’, ‘Mirror In The Bathroom’ and ‘Too Nice To Talk To’.

BLAKE REMIXED: The North Wall, Summertown – Ambitious hip hop show with world record holding beatboxer and rapper Testament teaming up with Scratch DJ world champion DJ Woody to mix hip hop with the poetry of William Blake, incorporating live DJ-ing and interactive video.
KLUB KAKOFANNEY with FUZZY LOGIC BABY + FLIGHTS OF HELIOS + THESE ARE OUR DEMANDS: The Wheatsheaf – Klub Kak reach their 24th birthday, continuing to fly the flag for truly independent gig promoting with the fickle tides of fashion failing to make a dent in their world. Kicking off two weekends of celebration

tonight’s gig brings back three KK regulars – ska, reggae, garage and punk crew Fuzzy Logic Baby; psychedelic electro-rockers Flights of Helios and uptight post-hardcore people These Are Our Demands. Happy birthday Klub Kakofanney.
CONCEPT: The Cellar – Drum&bass club night
DISCO MUTANTES: The Library – Disco, funk, acid house and afrobeat club night.

SATURDAY 3rd
THE PRETTY THINGS: The Bullingdon – 60s cult r’n’b pioneers come to claim their overdue glory – *see main preview*
FROM THE JAM: O2 Academy – Bruce Foxton heroically keeps the old hits going, alongside singer Russell Hastings.

PRIMITAI + FURY + K-LACURA: The Cellar – Classic NWOBHM and 80s thrash from Berkshire’s Primitai at tonight’s OxRox show, the band out on tour to promote their third album, having previously supported Saxon, Grand Magus and more. Support from Worcester’s thrash and speed metallers Fury and local thrashcore behemoths K-Lacura.
SWITCH with UKF featuring SUB FOCUS: O2 Academy – EDM giants UKF present London’s Sub Focus at tonight’s Switch club, London’s Nick Douwma having made his name as a jungle and drum&bass producer on RAM Records, remixing The Prodigy and touring with Pendulum before heading into a more eclectic terrain, mixing house and dubstep into his D&B records and live sets.
THE JOHN OTWAY BIG BAND + BEARD OF DESTINY: The Wheatsheaf – The clown prince of pop returns to town with his maniacal stage show and cult favourites like ‘Really Free’, ‘Beware of the Flowers’ and ‘Bunsen Burner’.
CND CONCERT FOR PEACE: Friends Meeting House, St Giles – CND benefit with legendary folk singer Peggy Seeger joined by Robb Johnson and Nick Gill.

JIM MORAY + SAID THE MAIDEN: Tiddy Hall, Ascott-under-Wychwood – Classic English folk music from Bristolian singer Jim Moray at tonight’s Wychwood Folk Club, Moray now considered a prime mover in the current wave of homegrown folk revivalists on the back of three acclaimed trad albums, including BBC Folk Awards Album of the Year winner ‘Sweet England’.
NAMELESS: Fat Lil’s, Witney – Classic rock covers.

HAWAIIAN TEA DANCE: St Giles Church Hall (6pm) – Live music from Honolulu Cowboys at the traditional Hawaiian dance.

THE MIGHTY REDOX: The Swan, Wantage
EXTRA CURRICULAR: The Cellar – Garage club night in conjunction with What You Call It, Garage?

SUNDAY 4th
JOHNNY MARR: O2 Academy – The Smiths legend (and yes, legend is the right word in Mr Marr’s case), returns to Oxford, fronting his own band after so many years playing the part of the vital creative cog in so many bands – from The Smiths, through The The and Electronic, to Modest Mouse and The Cribs, the most un-rock god-like rock god probably of all time, stamping his

signature firmly on everything he touches without ever over-indulging his bountiful talent. Nothing Marr does will ever eclipse what he achieved with The Smiths but pretty much everything he’s involved with is worth hearing, always expressing the inexpressible through his guitar playing.
RAGLANS: O2 Academy – Laddish, anthemic rocking from the Dublin rockers, touring their eponymous debut album following tour supports to The Strypes, The Libertines and HAIM.
THE JAPANESE HOUSE: The Bullingdon – Ambient electro and heavily-treated vocals from Amber Bain’s The Japanese House, whose ‘Pools To Bathe In’ single earlier in the year was released on diverse indie label Dirty Hit, and produced by labelmates 1975.

JUSTICE YELDHAM + PHANTOM CHIPS: The Jericho Tavern – Rather more conservative parents might try and steer their offspring away from joining a rock and roll band, but no parent worth their salt would encourage their kids to get up onstage and do what Sydney’s Justice Yeldman does – playing a shard of broken glass with his face. That’s right, he plays a shard of broken glass. With his face. And several effects pedals. And it sounds rather splendidly like hell on earth. Don’t try this at home, and don’t try to sing along. There will be

Friday 9th
SAUNA YOUTH / MUTES / POLEDO / TELEGRAPHER:
Modern Art Oxford

Very short, very sharp and very much to the point tends to be the rule of thumb for your average Sauna Youth song, although there’s nothing average about the London quartet whose knowing moniker detracts from influences that range from Wire through DC hardcore to Blur, often within the realms of a ninety-second burst of sonic thrills. They’re simple but arty, fierce but fiercely intelligent and for all that they’re almost The Adverts’ One Chord Wonders incarnate at times, they document modern London living and the overbearing mundanity of life with the skill of sonic surgeons. Despite existing in several different bands simultaneously – including their obstinately dirgy Monotony incarnation and the excellent Cold Pumas – they’re pretty prolific, their recent second album, ‘Distractions’ following on from myriad singles and side project releases and shows, and tonight they head up One Note Forever’s third leg of their Modern Art Oxford residency. They’re cleverer than they appear on first listen, but still great dumbass fun. The crazy punk fun is aided and abetted by a great supporting cast that includes Birmingham’s atmospheric lo-fi crew Mutes, grungy/slacker/post-hardcore tigers Poledo and local abstract noise duo Telegrapher.



blood. Support comes from fellow Australian Tara Pattenden in her Phantom Chips guise, with her analogue electronic noise performance. “Tara has been making noise and mess for over 15 years,” it says here. Go, girl.
PERSPEX FLESH + GIRL POWER + CPR: The Library – Free Smash Disco gig with hard-as-fuck hardcore crew Perspex Flesh out of Leeds, with support from local hardcore behemoths Girl Power and classic street punkers CPR.
ASTEROX + PAUL ANDREWS & ADY + FIREGAZERS + THE JESTERS + PUPPET MECHANIC: The Wheatsheaf (2.30pm) – Free afternoon of unplugged music from Klub Kakofanney.

MONDAY 5th
KATIE BRADLEY & BLACK MARKET III: The Bullingdon – The Haven Club hosts one of the young rising stars of the UK blues scene in Katie Bradley and her band. The singer has recently been nominated for a brace of awards at the UK Blues Awards for singer and songwriter, while Dudley Ross from her band is up for best guitarist. Additionally she’s been picked as one of four acts for this year’s UK Blues Challenge. All this on the back of the acclaim afforded her debut album ‘She’s Ready’, revealing a smoky, soulful blues voice as well as an ability to rock out at times.

TUESDAY 6th
BLAKES 7: The Bullingdon – Funky jazz from the intergalactic freedom fighters at the Bully’s weekly jazz club.
OPEN MIC SESSION: The James Street Tavern
SARAH HUGHES – COLLAPSED POINTS FOR LIVING IN: Old Fire Station – The sonic artist talks about visual arts, music, writing and politics.
SUPERMARKET: The Cellar – Weekly student club night playing pop, disco, garage and 90s house.

WEDNESDAY 7th
BY THE RIVERS: The Bullingdon – Pop-friendly reggae, dub and ska from Leicester’s rising roots stars, touring their eponymous debut album having supported The Specials on tour, their soulful take on reggae as close to 90s chart stars Chaka Demus and Pliers as it is to Brit reggae legends like Steel Pulse.
BURNING DOWN THE HOUSE: The Cellar – 80s alternative faves, new wave, disco, synth-pop and glam club night.
COSMOSIS + PIPA MORAN: Fat Lil’s, Witney – Heavyweight bluesy rocking from Cosmosis at tonight’s Strummer Room show.

THURSDAY 8th
BOY JUMPS SHIP: The Bullingdon – Post-hardcore/emo rocking from the Newcastle outfit.
CRYSTALLITE + FLEKSI + AMORAL COMPASS + KHAMISINA: The Jericho Tavern – It’s All About the Music local bands showcase.
THE DREAMING SPIRES + GREAT WESTERN TEARS: Fat Lil’s, Witney – Double bill of Oxford alt.country with local Americana godfathers The Dreaming Spires mixing rootsy Laurel Canyon folk with classic 60s pop and the odd rocking nod to The Who. Support from Swindlestock side project Great Western Tears with their lonesome, folksy take on classic acoustic Americana.
THE PETE FRYER BAND: The Wheatsheaf – Free gig in the downstairs bar from the local blues-rock veteran.



Sunday 11th
THE BOHICAS:
The Bullingdon

A bit like cheap red wine, Essex quartet The Bohicas aren’t really about depth and sophistication, more about the thrill of that initial boozy buzz, their big, broad brushstroke songs short, sharp swigs direct from the bottle. They’re no strangers to Oxford audiences, having supported Drenge at the O2 last year and played a heroic set at this summer’s Truck in the face of PA failure. Leather clad and unashamed to rock, they’re all bluesy garage riffs, snarly, loquacious lyrics and classic 60s pop harmonies, which add up to an instant hit somewhere between The Strokes, The Libertines, Black Rebel Motorcycle Club and The Dandy Warhols. In ‘Where You At’ and ‘XXX’ they’ve got radio-friendly hits, though it’s really live where they work best – the darker, hotter and more intimate the venue the better. In the words of singer Dominic McGuinness, “You’ve heard it all before but baby we’re just to die for,” which kind of sums them up to a tee. So drink fast, dance hard and we’ll worry if it all means anything tomorrow.

CULTURE CLASH: The Cellar – Club night hosted by uni paper Isis.
LEPER KING + SILO 18 + BEAVER FUEL: The Bell, Bicester – Stoner-blues and heavy rocking from Leper King at tonight’s Strummerroom show, plus indie noise and punk mischief from Beaver Fuel.
CATWEAZLE CLUB: East Oxford Community Centre
OPEN MIC SESSION: The Half Moon
ACOUSTIC THURSDAY: Jude the Obscure

FRIDAY 9th
TREETOP FLYERS: The Bullingdon – Alternately emotive acoustic folk and all-out country rocking from London’s delicate 60s-flavoured indie folk and Americana crew, back in town after headlining this year’s WOOD Festival.
SAUNA YOUTH + POLEDO + MUTES + TELEGRAPHER: Modern Art Oxford – Garage rocking riffs and art-punk cool from London’s Sauna Youth at tonight’s One Note Forever show – *see main preview*

THE AUREATE ACT + WHITE BEAM + LUCY LEAVE + 31HOURS + LEWIS SCOTT + THE HAZE: O2 Academy – It’s All About the Music local bands showcase at the O2 tonight with progsters on the rise The Aureate Act taking an idiosyncratic and sometime convoluted journey through the worlds of Radiohead, Genesis and Van der Graaf Generator, marking them out as ones to watch on the local scene. They’re joined by anthemic, dark-edged indie rockers White Beam, alternately hypnotic and shambolic psych-rockers Lucy Leave, indie rockers 31Hours and bluesy pop crew The Haze.
BOSSAPHONIK: The Cellar – The monthly jazz



Tuesday 13th

KWABS: O2 Academy

Possessed of a powerful, booming baritone and regularly compared to Seal, south London singer Kwabena Sarkodee Adjepong has, alongside the likes of Jacob Banks and Azekel, helped spearhead a small but significant wave of synth'n'b, if you can even start to forgive that clumsy term. Having become lead singer with the National Youth Jazz Orchestra aged just 14, Kwabs was mentored by Goldie as part of his BBC *By Royal Appointment* series before landing himself a record deal. Since then the likes of Laura Mvula, Joss Stone and Emilie Sande have sung his praises, while plenty of producers have lined up to work with him. Chief of these is fellow Londoner – by way of Vienna – Sohn, whose sterile electronic production, inspired by The Human League as much as anyone, stands at sometimes striking odds with Kwabs' brand of rootsy confessional blues with their heavy influence of gospel and Negro spirituals. He enjoyed an international hit with 'Walk' and a sold-out headline show at Somerset House in the summer as well an appearance with Disclosure at Radio 1's 20 Years in Ibiza celebrations. Now he's out on a short six-date UK tour to go alongside the release of his debut album 'Love & War' with big time success fully in his sights.

dance club night celebrates its eleventh birthday with its trademark mix of dancefloor Latin, afrobeat, Balkan beats, world grooves and nu-jazz, with live sets from Congo Dia Ntotila, playing Congolese rumba, Cameroonian makosa, zouk and sakade, plus brass and drums quintet Dakhla, mixing up influences from Afro-jazz, Balkan brass and New Orleans jazz. **STORYTELLER + MOGMATIC + PAPA NUI: The Wheatsheaf** – Funky rock and reggae from Storyteller, plus bluesy rocking from Mogmatic. **WHOLE LOTTA DC: Fat Lil's, Witney** – AC/DC tribute. **THE MIGHTY REDOX: The Black Swan**

SATURDAY 10th

DONNINGTON COMMUNITY FESTIVAL: Donnington Community Centre (2-10pm) – The Donnington music session's third annual all-day festival brings eight hours of free live music, from blues, ska and folk to rock'n'roll, electronica and harmony singing, with sets from The Ska Meisters, Superloose, The String Project, Beard Of Destiny, Moon Leopard, STEM, Des Barkus, Mark Atherton And Friends, Oxford Ukuleles, The Riverside Voices, Phil And Sue, Richard Brotherton and Daisy Arthur. Plus kids activities and food. **COLLECTRESS: Quaker Meeting House, St. Giles** – Oxford Contemporary Music host the eclectic, experimental quartet, whose free-ranging, genre-defying chamber music takes inspiration from Philip Glass, Bach and John Adams as well as improvisers like The Necks, and has seen them

collaborate with Bat For Lashes, Philip Selway and Penguin Café Orchestra along the way.

FRET! + WORKING MAN NOISE UNIT + MOUNTAIN OF FIRE & MIRACLES + TELEGRAPHER: The Wheatsheaf – Burn the Jukebox bring another top-drawer evening of lo-fi thrills, from Newcastle's dark, post-punk, post-rock and rockabilly noisemakers Fret!, through Reading's spiky old-school hardcore crew Working Man Noise Unit, to local abstract instrument manglers Telegrapher.

GENGAHR: The Bullingdon – Gently frazzled pastoral psych-pop – with the emphasis on the pop – from London's Gengahr, out on tour to promote debut album 'A Dream Outside', drawing comparisons to MGMT, Unknown Mortal Orchestra and Tame Impala.

SCUBA: The Bullingdon – Club night set from the renowned electronic music contrarian whose long career has seen him move through garage and dubstep, into bass-heavy techno and abstract electronica as well as deep house. **BIG COUNTRY + PEERLESS PIRATES: O2 Academy** – The Scottish rockers return to town, guitarist Bruce Watson and drummer Mark Brzezicki keeping the old hits alive long after the tragic death of singer and guitarist Stuart Adamson in 2001, The Alarm's Mike Peter's now replaced by Simon Hough on vocals.

KNOTSLIP: O2 Academy – Slipknot tribute. Might even be the real thing – who can tell under those masks?

KNIGHTS OF MENTIS + SIMON STANLEY WARD: The Cellar – Bluegrass and Americana from the local ensemble. Support from country singer Simon Stanley Ward.

EXTRACURRICULAR: The Cellar – House, bass and techno club night with Turf. **THE STANDARD: Fat Lil's, Witney** – Party rock and pop covers.

PETE FRYER BAND: New Club, Wheatley DRIVIN' SIDEWAYS: The Red Lion, Eynsham

SUNDAY 11th

THE BOHICAS: The Bullingdon – New garage rocking pups on the block take the blues off on a pop trip – *see main preview*

MONDAY 12th

ERJA LYYTINEN: The Bullingdon – Return to the Bully for Finnish guitarist Erja who has earned herself an enviable reputation as a rising blues star in her native country as well as working with British blues stars like Ian Parker and Aynsley Lister. **METRIC: O2 Academy** – Toronto's shiny happy pop people return to town to promote new album 'Pagans In Vegas' – their sixth – still a band best enjoyed live for their mix of wholesome cheerleader pep and zeal, with rough edges inspired by Sonic Youth and riot grrl and shinier Goldfrapp-style electro parts, singer Emily Haines, a beautiful, intense and charismatic fizzing dynamo of enthusiasm, very much star of the show, one who can make even the most strident political clarion call sound seductive and a woman seemingly born to perform stadium-sized shows.

TUESDAY 13th

KWABS: O2 Academy – Rich, rootsy confessional blues from the rising star of the British blues and soul scene – *see main preview* **THE HUGH TURNER BAND: The Bullingdon** – Funky jazz from Turner and chums at the Bully's free weekly jazz club. **INTRUSION: The Cellar** – Monthly goth, industrial and ebm club night, with residents Doktor

Joy and Bookhouse. **OPEN MIC SESSION: The James Street Tavern**

WEDNESDAY 14th

R5: O2 Academy – You know the final scene in *The Wicker Man* when the residents of Summerisle lead Edward Woodward's Sergeant Howie up to the eponymous place of his soon-to-be extremely painful-death? And he's struggling and screaming "Oh God, no! Oh God, think what you're doing!" Yeah, well that's exactly what *Nightshift* felt like when we saw the video for R5's 'All Night'. We tried to run, but vast invisible satanic hands forced us to watch. To listen. To endure the pain and soul-scraping horror of it. And now we wake in the night with the tune going round and round in our head, along with the toothy, wholesome Mickey Mouse Club faces of Ross and Riker and Rocky and Rydel grinning and gurning at us like demonic imps from the netherworld. We cannot unsee or unhear these things, dear reader. We can only warn you. Do not look. Do not listen. Do not... oh what's the point, you're already looking them up on Youtube aren't you? Well don't come crying to us when your brain turns to soup and drips down your throat into your lungs. The zombie apocalypse is here and it's not what *The Walking Dead* lead us to expect.

FRIGG: The Cornerstone, Didcot – Celtic and Nordic folk and bluegrass from Finnish fiddle septet Frigg. Question is, will they play 'Frigging in the Rigging' by The Sex Pistols?

RAVENS + THE SHADES: Fat Lil's, Witney – Strummer Room show.

SUPERMARKET: The Cellar

THURSDAY 15th

PALACE: The Bullingdon – Grandiose and melancholic alt.pop with a soulful edge in the vein of My Morning Jacket from north London's Palace, touring their new 'Chase the Light' EP. **WILL & THE PEOPLE: The Cellar** – London's reggae, ska and soul-infused rockers.

STARSAILOR: O2 Academy – S'funny innit, you wait a whole decade for a Starsailor gig in Oxford then two come along in the space of a year. Only kidding, we haven't been waiting at all. **MAD LARRY + ADY DAVEY & SHAKIN' LIPS + PURPLE MAY: The Wheatsheaf** – Free gig in the downstairs bar, with classic r'n'b from Mad Larry.

CATWEAZLE: East Oxford Community Centre OPEN MIC SESSION: The Half Moon ACOUSTIC THURSDAY: Jude the Obscure

FRIDAY 16th

THE OXFORD BEATLES: The Cellar – Balkan folk Beatles tribute.

THE SMYTHS: O2 Academy – The Smiths tribute band return to town, celebrating the thirtieth anniversary of 'Meat Is Murder', which makes *Nightshift* feel decidedly old.

BEL ESPRIT + DANCE A LA PLAGES: The Jericho Tavern – Indie rock from Bel Esprit, plus lightweight guitar pop and boy band balladry from Banbury's Dance a la Plage.

WHITESNAKE UK: Fat Lil's, Witney

SATURDAY 17th

ROSIE CALDECOTT + IMMY: Joe Perks, St. Clement's – Acoustic music as part of this year's Oxjam all-dayer.

CHRIS RYDER: The Cowley Retreat – Delicate acoustic pop in the vein of Bob Dylan and Jeff Buckley from Chris Ryder as part of Oxjam.

THE AUREATE ACT + WATER PAGEANT +

RAINBOW RESERVOIR + THE BECKONING FAIR ONES + THE HAZE + LUCY LEAVES + WHO'S ALICE?: Fusion Arts – Oxjam gig with rising local progsters The Aureate Act alongside folk-pop crew Water Pageant, ebullient pop-punkers Rainbow Reservoir, indie rockers The Haze and psych-rock types Lucy Leave.

TIGER MENDOZA + DEATH OF HI-FI + KID KIN + AFTER THE THOUGHT + SCARLET BAXTER + NADINE CARINA + ESTHER JOY LANE: Cape of Good Hope – Oxjam with an electronic edge at The Cape, with industrial hip hop and synth soundtrack noise from Tiger Mendoza, trippy, soulful hip hop from Death of Hi-Fi, post-rock soundscaping from Kid Kin, electro r'n'b from Esther Joy Lane and synthy sounds and shapes from techno experimenter After the Thought.

FAMILY MACHINE + SALVATION BILL + LITTLE BROTHER ELI + LOUD MOUNTAINS + DUOTONE + JESS HALL + THE BALKAN WANDERERS + FREADA + EBSMAKESMUSIC + ROBERTO Y JUAN: James St Tavern – Oxjam show with recent *Nightshift* covers stars Family Machine, plus darkly humorous songsmith Salvation Bill, earthy blues-rockers Little Brother Eli, alt.country types Loud Mountains, cello'n'loops maestro Duotone, soulful seashore songstress Jess Hall, eastern European

Saturday 17th

TRIAxis / THE KING LOT / TOADSTOOL / MAN MAKE FIRE:

The Cellar

While the focus on new sounds in metal seems to lean towards metalcore, doom and tech, there are still a few old-school bands keeping things fresh as well as heavy. South Wales' Triaxis for instance, a band who've spent the last nine years touring whichever small town venue will have them, earning themselves slots at Hammerfest and Bloodstock in the process. They are what is sadly still a rare thing in metal circles – a mixed gender act, but in singer Krissie (no surnames here) they have one of the most powerful voices on the metal underground, an imperious presence who's found herself compared to Ronnie James Dio more than any female antecedent. Musically the band's epic, bordering on symphonic blend of NWOBHM and 80s thrash comes with hooks as big as heaven and towering choruses, reminiscent of Iron Maiden, Judas Priest and Megadeth, and as they reach their third album, 'Zero Hours', funded by a Pledgemusic campaign that reached its target in just nine hours, they're a band who just keep getting better as well as heavier. Support for tonight's OxRox show comes from Scottish rockers The King Lot, coming in somewhere between Bon Jovi, Def Leppard and Guns'n'Roses, Gloucester's classic hard rock trio Toadstool and Chipping Norton's bluesy heavyweights Man Make Fire. Get yer riff on.



dance-pop outfit Balkan Wanderers and more. **BALLOON ASCENTS + KANCHO + BREEZE + MASIRO + BRIGHT WORKS + ORANGE VISION: The Library** – Oxjam show with electro-folk-indie-dub starlets Balloon Ascent, spindly hardcore tigers Kancho, math-core monsters Masiro, afro-pop chaps Bright Works and melodic post-punk fellas Orange Vision. **OXJAM AFTER PARTY: Big Society** – Oxjam's late, late show with local DJs into the wee small hours.

GENTLEMAN'S DUB CLUB: The Bullingdon – Leeds' livewire nine-strong roots, ska and dub reggae collective bring the party back to the O2 for their first local show since 2011, the band having spent the summer playing at just about every European festival going, and having previously played alongside Madness, Roots Manuva, The Streets and The Wailers.

CHRIS GOLDFINGER & THE FULL ASHER WORLD CREW: O2 Academy – And after a night skanking to GDC, what better way to spend the rest of the night that doing the same to former-Radio 1 and 1Xtra DJ Chris Goldfinger with his roots and dancehall soundsystem.

CIRCA WAVES: O2 Academy – Liverpool's lightweight guitar pop newcomers head off on a headline tour to promote debut album 'Young Chasers' after previously supporting The Libertines and 1975 on tour.

DESERT STORM + SILK ROAD + DEAD A THOUSAND TIMES + IGNITE THE SKY + RAISED BY HYPOCRITES: O2 Academy – Skeletor gig night with Oxford's favourite metal sons Desert Storm continuing their rise to total world domination by riffage, mixing serious stoner grooves with a raw blues-rock edge. A local supporting cast includes new young heavy rockers Silk Road, death/grind nasties Ignite the Sky and Witney metallers Raised By Hypocrites.

TRIAxis + THE KING LOT + TOADSTOOL + MAN MAKE FIRE: The Cellar – Imperious power-thrash from South Wales' metallers on the rise – *see main preview*

CRUSHED BEAKS: The Jericho Tavern – Joyously exuberant indie of the old school from London's really rather magnificent Crushed Beaks, finally starting to get some serious attention off the back of tumbling, carefree noise-pop single 'Feelers', off their debut album, 'Scatter', mixing the melodic jangle of bands like House of Love with Sonic Youth's giddy noise rush. **EXTRA CURRICULAR: The Cellar** – With Ill Phill, Merman and Mosteph.

OXJAM WITNEY: Rapture / The Blue Boar / Fat Lil's, Witney (midday-lam) – The Witney leg of Oxjam brings 13 hours of live music and DJs to the town, starting off at Rapture with James Morgan, Muddy Johnson, Shuk and Alex Castle, before moving over to the Blue Boar in the afternoon with sets from Death of Hi-Fi, Family Machine and Wednesday's Wolves, and then onto Fat Lil's in the evening with Little Brother Eli, Balloon Ascents, Better Than Never and DJs Adrian Randall and Cratedigga.

SUNDAY 18th

MIELZKY + TWARDY GRUNT: The Bullingdon – Following on from Wlodi's gig at the Bully last month, here's another dose of Polish rap for you, Starogard's Mielzky, formerly part of Ortega Cartel, now going out solo to promote his debut album.

MONDAY 19th

THE MENTULLS: The Bullingdon – Classic



Wednesday 28th

SPECTOR:

O2 Academy

There's a song on Spector's new album – the somewhat overdue 'Moth Boys' – called 'All The Sad Young Men'. Of course there is; its title echoes Joy Division's "Here are the young men" lyric, and the weight of that band's influence is very much on their shoulders with their chrome-plated 80s-styled electro-indie. Emerging back in 2012 they're a band who suffered from the hype surrounding them, which was only partially of their own making – singer Fred McPherson proclaiming their grand ambitions, while making arch, self-mocking statements along the way. A major label deal after making it into the Sound of 2012 list failed to earn them any hits, while a swift backlash saw them mocked as The New Menswear. All a bit unfair really for a band who often sound like they should be filling stadiums in the same way kindred spirits Killers did, and who can deliver sharp, witty lyrics in wonderfully solemn tones. The new album will doubtless prove the making or breaking of them, but many far inferior bands have achieved much greater commercial success, so we'll hope for the best for a band who easily deserve a second chance.

rock, blues and prog in the vein of Wishbone Ash, Gary Moore and Genesis from The Mentulls at tonight's Haven Club, the band having played alongside Focus, Walter Trout and Bad Company amongst others. **PROTOJE & THE INDIGNATION: O2 Academy** – Conscious reggae and dancehall from reggae revival star Protoje, already a major star in his native Jamaica, the son of singer Lorna Bennet and Calypso king Lord Have Mercy, the young natty dread out on tour to promote third album 'Ancient Future', which features a collaboration with fellow revival star Chronixx. **WHISKEYDICK: The Library** – Return to town for heavily bearded Texan country/metal duo Whiskeydick, mixing outlaw country and serious rock riffage into an unusual whole that's like a cross between Pantera and David Allan Coe. Acoustic they may be but they've supported Honky, Weedeater and Nashville Pussy on tour. As they say themselves, "we're just a train-robbin', gun-totin', dope-smokin', guitar-pickin', muthafuckin' good time band, taking hillbilly music and spreading it across the land" Yes they are. **ITCHY FEET: The Cellar** – Rock'n'roll, ska, r'n'b, swing, funk and soul club night.

TUESDAY 20th

SQUEEZE: The New Theatre – South London's savvy new wave hitmakers head out on tour to promote new album 'Cradle to the Grave'. Their fourteenth album it's the first set of new songs written and recorded by Chris Difford and



Wednesday 28th

COLTSBLOOD / FROM THE BOGS OF AUGHISKA / FUNERAL PACT: The Wheatsheaf

Nights are drawing in, it's darker and colder and three nights after tonight's gig it'll be Halloween, so let's raise a tankard of Olde Orc Blood to what might well be the bleakest gig of the year in Oxford. Liverpool's Coltsblood feature former members of Conan and Black Magician and are as slow as their name suggests they're fast. The band's debut album, 'Into The Unfathomable Abyss', pitches in somewhere between Sunn0))), Neurosis and Grief: heavy, ominous and evil. You want loud and slow? You got loud and slow. Back in town after their astonishing show here last year, Bogs of Aughiska's eerie, atmospheric death-drone perfectly reflects the landscape of their west coast of Ireland home, lysergic black and white footage of which (cliffs, derelict churches, doomed wildlife) plays out behind their claustrophobic music. The duo's latest album, 'Roots of This Earth Within My Blood' has seen them compared to Lustmord and Darkthrone, but really, they're out in a place all of their own. Mainly because every other bugger is too scared to go there. Opening tonight's show are two-piece doom outfit Funeral pact, a new side project of Hang the Bastard's Tom Hubbard. Winter is upon us, friends, and it will last a thousand years.

Glen Tilbrook since 1998 and was written as the soundtrack to the televised serialisation of Danny Baker's autobiography of the same name. Difford and Tilbrook remain one of pop great songwriting double acts, mixing laddish wit with kitchen sink romance and regret on classic hits like 'Cool For Cats', 'Pulling Mussels From the Shell', 'Take Me I'm Yours' and 'Up the Junction', heirs to The Kinks' throne in so many respects as well as a band without whom The Libertines would never have existed. **BIG COLOURS: The Bullingdon** – Big band jazz at the Bully's weekly jazz club. **OPEN MIC SESSION: The James Street Tavern** **WILD & NAUGHTY: The Cellar** – R'n'b, pop and hip hop club night.

WEDNESDAY 21st

JACK SAVORETTI + MAX JURY: O2 Academy – Sultry, bluesy folk from the former busker who we'll forever get mixed up with Paolo Nutini however hard we try. Back in the Shire after his showing at Cornbury and finding the middlest of middle grounds between Eric Clapton, David Gray

and Ben Harper.

GEORGE TAYLOR: The Bullingdon **ONE WING LEFT + AYANNA + MELODU HADEBE + LUCY MAIR: The Wheatsheaf** – Bluesy rocking from One Wing Left at tonight's It's All About the Music showcase. **JEREMY PINNELL + MAX FENDER +AGS CONNOLLY: Fat Lil's, Witney** – Classic roots country from Kentucky singer/songwriter Pinnell, over in the UK to promote his 'OH/KY' album. He'll be sharing a flight over with Ohio's Max Fender, taking a solo excursion from his Alone band. Opening tonight's show is organiser and local Ameripolitan hero Ags Connolly, taking country back to its earthy origins. **BURNING DOWN THE HOUSE: The Cellar** **SPARKY'S JAM NIGHT: James Street Tavern** – Open mic and jam night.

THURSDAY 22nd

ECHOIC: The Bullingdon – Reading's anthemic rockers return to town. **SINFICTION + SWEET PINK + FIXATION + MOMENTO: The Jericho Tavern** – It's All About the Music local bands showcase. **MEET + JAM NIGHT: The Cellar** – Open mic and jam session. **HELL'S GAZELLES + K-LACURA + SECOND RATE ANGELS + 1000 CHAINS: The Bell, Bicester** – OxRox gig night with classic heavy rock and metal crew Hell's Gazelle's kicking it out in an AC/DC style, plus longstanding local thrash faves K-Lacura, London's Second Rate Angels and melodic metallers 1000 Chains. **CATWEAZLE CLUB: East Oxford Community Centre** **OPEN MIC SESSION: The Half Moon** **ACOUSTIC THURSDAY: Jude the Obscure**

FRIDAY 23rd

THE CORN POTATO STRING BAND: The Bullingdon – Old time American folk balladry, hoedowns, country rags and southern gospel from the American banjo and fiddle roots revivalists. **BALLOON ASCENTS + LITTLE BROTHER ELI + ESTHER JOY LANE: O2 Academy** – The local rising stars launch their new single, 'Don't Look Down', fusing dub, electronica, folk and blues onto their intricate alt.pop and looking likely to be Oxford's next break-out act. They're joined by excellent blues/funk rockers Little Brother Eli, brining the Bayou-style party in the vein of White Denim, White Stripes and Red Hot Chili Peppers. Soulful electro-pop and r'n'b from Esther Joy Lane. **STORMZY: O2 Academy** – Already sold out show from the MOBO-winning, Kanye-backing grime MC who became the first unsigned rapper to appear on *Later*... . Inspired by Wiley and Skepta, he's lately started taking grime into more eclectic territory – soul, gospel and r'n'b – that brings him closer to Frank Ocean and Lauryn Hill. **SWITCH with SHADOW CHILD: O2 Academy** – Switch hosts a set from Simon Neale's latest alias Shadow Child. **TAULARD + THE BECKONING FAIR ONES: The Library** – Free Smash Disco show with French synth-punks Taulard, plus post-punk noise from The Beckoning Fair Ones, formed from the ashes of Big Tropics and Dallas Don't. **RENEGADE HARDWARE: The Cellar** – Drum&bass club night with Ink, Loxy, Manifest and more. **STRAIGHTEN OUT: Fat Lil's, Witney** – Stranglers tribute. **KADIA: The Cornerstone, Didcot** – Traditional English folk from the Dorset trio.

SATURDAY 24th

CO-PILGRIM + THE SHAPES + PAUL McLURE: The Bullingdon – Alt.country and 60s-style West Coast folk-pop from Co-Pilgrim, alongside new wave pop, country rock and r'n'b from The Shapes. **I.C.O.N. + ONE MACHINE + LYCHEGATE: The Cellar** – Classic heavy rock and metal from I.C.O.N. at tonight's OxRox show, the band having previously played alongside Diamond Head, Blaze Bayley and Warrior Sound. Support from One Machine, the work of guitarist Steve Smyth from Nevermore, Forbidden, Dragonlord and more. **PEERLESS PIRATES + THE CALLOW SAINTS + THE MIGHTY REDOX + VIENNA DITTO + CHEROKEE: The Wheatsheaf** – Klub Kakofanney host a second weekend of music to celebrate their 24th birthday, tonight with regular guests Peerless Pirates, still one of the most entertaining bands in Oxford with their swashbuckling mix of indie rock, rockabilly and Tex-Mex party sounds. They're joined by Aylesbury rockers Callow Saints, Klub Kak's very own Mighty Redox and voodoo sci-fi blues duo Vienna Ditto. **GUNS 2 ROSES + ULTIMATE BON JOVI + SURREAL PANTHER: O2 Academy** – Triple bill of rock tribute bands. **BEDROCK: The Bullingdon** – Skeletor's monthly rock and metal night. **THE MATT EDWARDS BAND + BEARD OF DESTINY + DAVID TUDOR: St Leonard's Church, Banbury** – Blues-rock from local guitarist and bandleader Matt Edwards at tonight's Strummer Room show. **THE MIGHTY CADILLACS: The Catherine Wheel, Sandford**

SUNDAY 25th

RUTS DC: The Bullingdon – David Ruffy and John Jennings keep Southall's reggaefied punk rockers alive following on from the sad death of original guitarist Paul Fox from lung cancer in 2007; expect classic 70s punk anthems 'In A Rut' and 'Babylon's Burning' along the way. **LES CLOCHARDS + BEARD OF DESTINY + MATT SEWELL & JULES + MARK ATHERTON + ILLUMINATI: The Wheatsheaf (2.30pm)** – Klub Kakofanney continue their 24th birthday celebrations with a second Sunday afternoon of unplugged music with a host of their Sunday Session regulars. **MEGAN HENWOOD + ROBERTO Y JUAN: Florence Park Community Centre (2-5pm)** – Family music session with local folk singer Megan Henwood and Latin-flavoured acoustic pop duo Roberto y Juan. **BLUES JAM: Fat Lil's, Witney (3pm)**

MONDAY 26th

BOB MALONE: The Bullingdon – The Haven Club hosts Californian singer and keyboard player Malone with his mix of rock'n'roll, blues and New Orleans-style r'n'b, the man having played alongside John Fogerty for many years as well as with The Neville Brothers, Dr John and Al Green. **DARWIN DEEZ: O2 Academy** – The whimsical New York post-grunge popster returns to Oxford following his showing at Truck in July, out on tour to promote third album 'Double Down'.

TUESDAY 27th

MIRIAM JONES + CLARENCE BUCARO: The Wheatsheaf – Album launch show from the local blues singer. **DONOVAN: Oxford Town Hall** – The

Glaswegian folk, jazz and psychedelic-pop pioneer celebrates his 50th anniversary making music with a retrospective compilation album, featuring classic hits 'Mellow Yellow' and 'Sunshine Superman'. **GENERATIONS: The Cellar** –80s and 90s house, drum&bass, garage and dubstep club night. **OPEN MIC SESSION: The James Street Tavern**

WEDNESDAY 28th

COLTSBLOOD + FROM THE BOGS OF AUGHISKA + FUNERAL PACT: The Wheatsheaf – Bleakness. Bleakness upon bleakness upon bleakness – *see main preview* **CATTLE & CANE: The Bullingdon** – Sombre, sensitive and soulful acoustic folk-pop from the Teesside outfit. **SPECTOR: O2 Academy** – Chrome-plated electro-indie from the arch hitmakers in waiting – *see main preview* **PAUL POTTS: The New Theatre** – The *Britain's Got Talent* winner continues to bring populist operatic arias to the unwashed masses, with support from German diva Adele Fitler. **SUPERMARKET: The Cellar**

THURSDAY 29th

THE ORDINARY BOYS: The Bullingdon – Sussex's post-Britpop gang head out on tour

Friday 30th

HOLLIS BROWN / BRUCE SUDANO: The Bullingdon

Great double bill of Americana courtesy of Empty Room Promotions tonight with New York's Hollis Brown making their first visit to Oxford, out on tour to promote fourth album '3 Slots', their first to be officially released in Europe. Steeped in classic 60s and 70s rock and roll, blues, and traditional American country rock, songwriting partners Mike Montali and Jon Bonilla named themselves after Bob Dylan's classic 'The Ballad of Hollis Brown' and his influence is apparent in their music, though Neil Young, Tom Petty, The Band and Credence Clearwater Revival all play an equally important part, while they knock out a respectable version of The Velvet Underground's 'Sweet Jane'. Joining them on tour is veteran songwriter Bruce Sudano, who enjoyed hits back in the 1970s with Alive N Kicking and Brooklyn Dreams before concentrating his energies writing songs for Dolly Parton, Jermaine and Michael Jackson and his late wife Donna Summer. Late in life he's been tempted back to live performance while releasing a slew of new albums, the latest of which, 'The Burbank Sessions' captures his live sound best.



to promote their new eponymous album having reformed in 2013 after splitting in 2008. Back in the mid-noughties they enjoyed three Top 20 albums and a Top 5 hit with 'Boys Will Be Boys', mixing Two Tone influences into their Jam and Clash-inspired mod-punk sound. If singer Preston's *Celebrity Big Brother* romance and storming off *Never Mind the Buzzcocks* made the band a bit of a joke towards the end, their famously fanatical Ordinary Army following should ensure a warm and very boozy welcome. **THE CRIBS: O2 Academy** – Wakefield's brothers in musical arms return to the Shire after their headline set at Truck 2014, the trio managing to keep up their cult standing over the years against media indifference (though their popularity and critical acclaim was bolstered by the addition of Johnny Marr on guitar for a while). Raucous indie rock with the usual laddish aggression and *faux* hooligan personas adding up to lager-sodden celebrations in the live arena. **BIG BLUES NIGHT OUT: The Cellar** **THE AMERICANA SESSIONS: The Cornerstone, Didcot** – Freewheeling barroom bluegrass and American roots. **CATWEAZLE: East Oxford Community Centre** **OPEN MIC SESSION: The Half Moon** **ACOUSTIC THURSDAY: Jude the Obscure**

FRIDAY 30th

HOLLIS BROWN + BRUCE SUDANO: The Bullingdon – Great double bill of Americana and classic rock and roll courtesy of Empty Room Promotions – *see main preview* **KILLING JOKE: O2 Academy** – Apocalyptic industrial punk *sturm und drang* from Jaz and co. – *see main preview* **THE BLACK BULLETS + HELL'S GAZELLES + CHERRY SCREAM + TRAUMA UK: The Wheatsheaf** – Heads-down, no-nonsense night of rocking from OxRox with Hampshire's ballsy sleaze rockers The Black Bullets going the full leather, studs and JD hog with their bluesy punk metal as they head out on tour to promote their new 'Bulletproof' EP. Support from local old-school rockers Hell's Gazelles, fresh from playing Bloodstock in the summer and giving it some welly in the style of Aerosmith, AC/DC and Judas Priest. Aylesbury rockers Cherry Scream and Ramones-inspired fuzz-rockers Trauma UK complete the bill. **SKYLARKIN SOUNDSYSTEM: The Cellar** – Count Skylarkin hosts his monthly ska, reggae, dub and soul party night, tonight joined by Dub Smugglers, best known for their Antwerp House shows as well as myriad European festival appearances, tonight making their Oxford debut, kicking out a serious mix of dancehall, dub and roots. **PEERLESS PIRATES + A RELUCTANT ARROW: The Wig & Pen** – Halloween party gig with swashbuckling indie, rockabilly and Tex-Mex-flavoured pop from Peerless Pirates, plus dark bluesy rock and jangly folk-pop from A Reluctant Arrow. Fancy dress competition, sweetsies and a free spooky CD for everyone who goes along. **SHANG-A-LANG: Fat Lil's, Witney** – Bay City Rollers tribute.

SATURDAY 31st

GAPPY TOOTH INDUSTRIES with BEWARETHISBOY + THE 150 FRIENDS CLUB + LUKE KEEGAN: The Wheatsheaf



Friday 30th

KILLING JOKE: O2 Academy

Much like ancient civilisations regarded comets as harbingers of doom, the return to town of Killing Joke forever promises apocalyptic scenes. It's 30 years since their show up at the old Polytechnic provoked a riot, and a sizeable proportion of their famously fanatical fanbase has grown up and mellowed, but the band's music is as ferocious as it ever was, with singer Jaz Coleman still playing the part of a fire and brimstone vagrant preacher with heroic gusto. Seriously, here's a band you wouldn't want to get on the wrong side of. Formed in 1978 by Coleman, along with Paul Ferguson, Kevin 'Geordie' Walker and Martin 'Youth' Glover, ostensibly to create music for the end of days, they've pretty well succeeded on that count, their eponymous debut album redefining punk and inspiring a legion of bands, from Nirvana, Big Black and Nine Inch Nails to Rammstein, Lamb of God and Ministry. Over almost four decades and sixteen albums Killing Joke have undergone myriad line-up changes, but with the sad death of bassist Paul Raven the original line-up reconvened and have stayed together, becoming if anything heavier and sounding as potent as ever. If commercial success was modest and critical acclaim limited back in the day, their influence has grown to the point they've received a slew of Lifetime and Innovation Awards and when they hit the stage tonight, by God, you'll know you've been hit.

– Another goodly mixed bag at the monthly live music club night, tonight with punk-tinged folk-rockers Bewarethisboy, described as a cross between Lindisfarne and The Clash, plus pop experimentalist David Goo's 150 Friends project, playing an acoustic set and aiming to break down barriers between band and audience, and 60s-inspired singer-songwriter Luke Keegan, keeping it sunshiny in the vein of Crosby, Stills and Nash, America and Paul Simon. **STEVEN'SEAGULLS: The Bullingdon** – Finland's folk and bluegrass outfit bring an earthy farmyard feel to classic tracks by AC/DC, Iron Maiden and other rock and metal giants. **EXTRACURRICULAR HALLOWEEN PARTY: The Cellar** – Halloween-themed house, garage, drum&bass and techno club night. **RECKLESS SLEEPERS + MICK CLACK: James Street Tavern** – Halloween-themed gig. **HAIRFORCE 5: Fat Lil's, Witney** – 80s hair metal covers.

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BLACK CANDY / BEELZEBOZO

The Wheatsheaf

Some mornings *Nightshift* can still feel the bruises from times we saw Black Candy, fifteen years ago. Back then they, alongside JOR, were helping create the unique atmosphere of The Club That Cannot Be Named at The Elm Tree and on their way to being, temporarily, Oxford’s favourite band.

It’s appropriate then that during the penultimate song of tonight’s reunion show, we see Alan Day, the

man who co-founded TCTCBN, and helped Black Candy’s rise, surfing drunkenly atop the packed throng. Along with the number of familiar faces in the crowd, it’s like a trip back in time.

It’s a feeling accentuated by the appearance of tonight’s support act – Beelzebozo, also back for one last show to celebrate Wheatsheaf promoter Joal Shearing’s fifteen year anniversary running this venue. Their trademark blood-

daubed shirts are hung from their amps tonight instead of worn – indicating maybe that the passage of time hasn’t been kind to their midrifts – but their riffs remain rock solid and uncompromising, just the right amount of humour infecting a bulldozing form of thrash that joins the dots between Iron Maiden and Metallica. This sort of stuff simply never dates, and highlight of their set is ‘Bulletproof People’, from an even earlier

incarnation of the band, Mook. They claim tonight’s the last we’ll ever hear from them but if they’re tempted back in another ten years, they’ll still sound like a beast.

Ten seconds into Black Candy’s set and singer Joe Hill is going the full Rasputin – hands aloft, all shaggy mane and beard, he’s still a shamanic metal preacher, while around him there’s no sign of any rust from 14 years away. Guitarist Luke Rickett, standing in for absent bass player Tony Welland, pumps out a clanging, iron foundry rhythm that dips in and out of funk as Black Candy resurrect a sound that’s stood the test of time despite being very much of its time back at the turn of the 90s/noughties. Rage Against the Machine remain the touchstone for tracks like ‘Downfall’, mixing up full-on metal riffage and rap, but they can play it heavy or, in Joe’s words, bouncy, at one point coming on like The Jackson Five fronting up Korn; at the funkiest they’re closer to Prince than Soundgarden.

Highlights of a storming set are early crowd favourite ‘Allergy’, and the moment an unsuspecting Ben Hollyer from JOR is enticed from the crowd for a riotous ‘Ben’s Song’. He wasn’t expecting the call – he’d even bought a ticket for the gig – but even he looks and sounds like he’s never been away.

Reunions can go any which way, but tonight the emphasis is on fun, for band and crowd alike, while Black Candy prove that class is permanent and as much as any local heroes from the past, their legacy is worth celebrating.

Dale Kattack

influences they incorporate is almost countless, but what FoH are really about is drama, dynamics and juxtaposition: soaring ethereal vocals, harsh synths, post-rock guitar and jumping from *a capella* to ear bleeding. Oh, and Steve the rhythm stick, who is sadly absent tonight.

Headliners White Noise Sound have something strongly in common with Manacles Of Acid: not the music but the impression that they would have fit in just as well twenty years ago, which isn’t meant to be disparaging. A Swansea-based sextet who could easily have been doing the circuit with Slowdive, The Jesus and Mary Chain or Spacemen 3 in the 90s, they lock in to a groove and sit there for six minutes or more like so many krautrock revivalists, whilst their three guitarists create waxing and waning washes of delay and fuzz. The thing that brings this band up to date are the somewhat incongruous stabs of synth layered into the mix. The vocals are strong, the hooks solid and the density of the noise is impeccable but after their set I have a feeling I can’t quite put a finger on; perhaps they’re just missing the spark of energy that takes a talented band to the big leagues. Their set is enjoyable, but too close to background listening at times, lacking, perhaps, the presence to leave a genuinely lasting impression.

Matthew Chapman Jones

THE POLYPHONIC SPREE

O2 Academy

Upon commander-in-chief Tim DeLaughter singing “Suicide is a shame / Soon you’ll find your way”, followed by The Polyphonic Spree’s four-woman choir bursting into “Suuuuuun!”, accompanied by an entourage of brass, strings and keys etc, it becomes apparent that the expansive ensemble’s debut album ‘The Beginning Stages of...’ – which is celebrating its fifteenth anniversary on this current tour – should be prescribed on the NHS as an antidepressant. ‘It’s The Sun’ is one of many perfectly formed compositions that have the capability to elevate the most downtrodden soul to an unexpected rebirth.

Unpretentious yet magnificent, effortless but accomplished, showy without showing off: as a live act The Spree are awash with musical ear candy. So much so that they would leave even the most short sighted audience member with mouth agape and mind blown. That there is such a sparse audience for tonight’s show is a crying shame. The sparsity however gives room for the sort of shapes that The Spree’s good-time orchestral pop vibes bring out in abundance.

They hit their stride on ‘Hanging

Around’, before ‘Soldier Girl’ makes leaping ten foot hurdles seem a possibility. With the whole band in customary white robes the stage often resembles a hospital operating theatre at the moment of resurrecting a flat-lined patient. DeLaughter leads his disciples from one beauty to the next, and even conducts the audience to sing the “ba dada ba da” section to ‘It’s The Sun’. And when he ventures into the middle of the crowd and crouches down, prompting his followers around him to do the same, that’s when you suddenly realise you’re not just a member of the audience but part of a congregation.

After a five minute break and costume change, we’re afforded a couple of covers and choice cuts from their back (forward) catalogue. The lyric “sixteen ways will blow your mind,” from penultimate track ‘When The Fool Becomes A King’ has already been explored... we are all in scattered glorious pieces. Hopefully such positive vibes shine through the roof, sending an endorphin blast down Cowley Road to pack out the O2 if and when The Spree return.

Gary Davidson

AUTOBAHN / ORANGE VISION

The Bullingdon

Lightning strikes, flash floods, hailstorms – so-called acts of God sent to wreck the best laid plans. In the world of musicians such ruinous phenomena come in the form of bloody great technical fuck-ups. Pity poor Orange Vision – a band who have gone from sub-Britpop Demo Dumper fodder to one of the brighter young acts in town lately – barely one song into their set tonight when it all goes tits up and they’re forced to mill aimlessly around the stage for what seems an eternity until whatever it was that packed up is fixed again. Then they’re left with a truncated set that gives them no time to do themselves justice. What we do get to hear reveals a band blossoming like a black orchid into something dark and pretty, the singer’s breathless croon making its presence felt amid an elegant blur of shoegaze shimmer and almost gothic post-punk fuzz. We’ll be back for a full dose next time, no question.

Leeds’ Autobahn eschew any preconceptions their chosen name might suggest. Instead of the wide-open, linear sterility of the German transport system, they offer an often oppressive wall of noise and suffocating darkness that conjures images of looming concrete tower

blocks and labyrinthine underpasses and flyovers. Like the very earliest incarnation of Joy Division, they use punk’s sense of despair to soundtrack foreboding cityscapes with an almost suffocating intensity. Tonight’s opener carries a similar sense of hysteria to Hookworms’ phenomenal live presence, while further in, it’s no surprise that Autobahn share a lot of musical space with neighbours Eagulls, given their shared geographical origins and the fact they’ve supported them on tour. A closer comparison, though, would be The Horrors’ magnificent second album as myriad strands of goth, punk, krautrock, shoegaze and psychedelia mix and merge and spark off each other as the band plummet headlong through a too-short forty minute set of simply magnificent noise. Given that tonight’s gig is midweek and comes a few days after Reading Festival and before the students return to town, and the fact that they’re still a barely-known quantity, it’s little surprise the venue is sparsely populated but this Autobhan is heading only one way, and that’s up. There is little light at the end of their musical tunnel but their future is bright all the same.

Dale Kattack



ROYAL PARDON

The Bullingdon

It’s refreshing to find an all-dayer with no trappings. The mysteriously named Royal Pardon (“Run that past one again, footman”) from newcomer MD Promotions is not tied to charity, advertising, label promotion or the dressing up box; it’s a just a seven-hour selection of local music in a big beer-fuelled room, which is more than enough justification for a day out.

Opener **KID KIN**’s laptop is broken, so we get a truncated, on the hoof mini-set of his texturally savvy library music melodies. As ever, the tenor of his De Wolfe electro is a delight, but this swiftly salvaged set is perhaps indicative of a bill of often great music and great ideas that don’t necessarily always make for great sets.

31HOURS are a band for whom stylistic cohesion is probably not a major concern, though that’s not to say their eclectic prog pop isn’t immensely pleasing. If there is a thematic anchor to their music it’s that high fret-twiddling jam block-thwacking Afroals sound, which is probably the least interesting element, outweighed by freeze-dried Glass Animals balladry and lush Pompeii-era Floyd soundscapes.

PIPELINE’s funky contemporary indie is a far simpler proposition, along the lines of The Wedding Present without the poetry and Senseless Things without the tequila. The vocals are winningly effortless, and if the set of snappy tunes runs out of steam slightly before the finish line, this

is a band that is maturing steadily.

WE HAVE A DUTCH FRIEND, by contrast, have a long way to go. Their blueprint of sweet Sundays-style lilts punctuated by strident Chumabawamba folk harangues is viable enough, but the playing is messily fragmented and joylessly stilted, probably because they appear petrified almost to the point of collapsing; perhaps that lowlands connection could suggest something to settle the nerves.

We’re used to **TIGER MENDOZA**’s hip-hop airs and post-EDM power pop, but tonight perhaps the best moments are when angle-ground guitar thrashes are laid over asbestos beats in a manner recalling light industrial acts like Ministry and Nitzer Ebb. Some of the transitions between tracks are not as fluid as they might be, and sometimes different compositional elements seems to jostle each other to get to the front of the mix, but overall this set shows that Ian De Quadros is an inventive and varied producer.

A small break is presumably there to let the sound engineer grab some dinner and go and find more Cliff Richard records to play us, but we return after 40 minutes to find the atmosphere changed for the better. Not only is the room thankfully busier, but the later sets have a more coherent flavour, none more so than **COSMOSIS** whose affable acoustic roots rock (think Stone Temple Pilots busking Cure songs) is presented with

such unforced bonhomie even those of us who have an anaphylactic reaction to wackiness get swept up in the japes. The lead vocalist keeps looking shiftily from side to side, as if to check that they’re getting away with it, but the set proves that music doesn’t have to be serious to be worthwhile.

DUCESS announce that this is their last gig, which is a pity as their playing is tighter than ever. It’s low-key as valedictory sets go, but not short on energy, especially a bouncy ‘South Parade’. As well as inheriting Paul Simon’s trick of slipping filched global drum patterns underneath eloquent pop (‘Rhythm Of The Saints’ is in evidence as much as the obvious ‘Gracelands’), we catch snatches of motif and melody that remind us of ‘Walk On The Wild Side’, ‘Down Under’ and ‘I Started A Joke’ – but mostly we pick up pure character and musical fluency. They’ll be missed. The Scholars were an epic alt.stadium act who may as well have been called The Copy Editors, and whom we didn’t care for. Strangely, **ZURICH**, the trio that evolved from them are rather excellent despite ostensibly dealing in the same sound. A lot of the bombast and bluster has been excised, leaving elemental, muscular glory pop with flight path vocal lines and dark disco rhythms, along the lines of a Cinemascope Half Rabbits. Their music might not be complex or mysterious, but it snags the spirit and skewers the emotions, an unexpectedly direct and affecting conclusion to a highly enjoyable event.

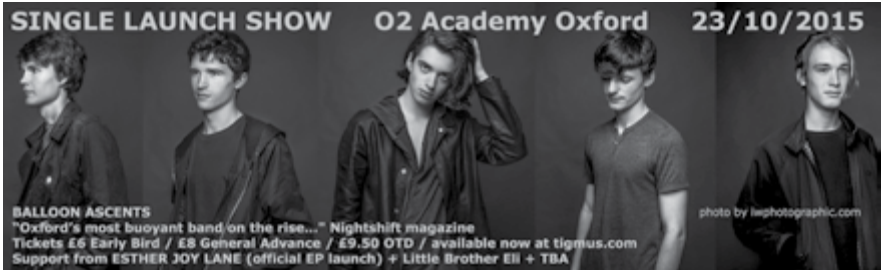
David Murphy

Singer James has the kind of babe magnet smile to capture the heart of any bereft Directioners, and the musicianship is square shouldered and solid enough in songs such as ‘Faith’ to get the room dancing off into the night. Did I say promising?
Paul Carrera

WOAHNOWS / SHIT PRESENT / TENTH LISTEN / RAINBOW RESERVOIR

The Library

Rainbow Reservoir’s Angela Space could sing songs about setting your grandmother on fire and stabbing kittens with a knitting needle and they’d still sound cute. Her singing voice is almost whimsy personified, the sweet, puppy-eager heart and soul of her band’s sometimes ramshackle, sometimes obstinate and punchy brand of punky pop, with one foot in riot grrl’s energetic militancy and the other in New York anti-folk’s quirkiness. Songs like ‘Gold Star Girl’ sound like a buzzsaw meet-up between Moldy Peaches and Le Tigre, but as Angela switches between songs about ponytails and cockroaches, we’re reminded even more of The Lovely Eggs. Gold stars all round.



LOWWS / CATALANO / KID KIN

Modern Art Oxford

The basement at Modern Art Oxford looks like the kind of place you might have come across Joan Baez in 1960, all low arches, low lighting and hushed conversations. Tonight it’s host to the first night of a residency for label/blog One Note Forever, with three local acts tempting a decent crowd out for a Tuesday evening.

One-man outfit Kid Kin uses electric guitar, live looping and electronics to move from gentle, minimal beginnings to almost raucous endings with nods to Mogwai and The Durutti Column. The opening number impresses with its use of E-bow guitar and subtle digital percussion but subsequent pieces retread previous ground, whereas his Soundcloud material features more sweeping, filmic material, still veering towards the epic.

Despite his name Catalano is actually Italian-born, and a sound engineer by trade. Listening to his meaty, upfront electronica you can hear his heritage coming through, only reinforced by the sight

TOWERSEY FESTIVAL

Thame Agricultural Showground

It’s jaw dropping to think this is the 51st annual Towersey, and that families have now been coming for three generations. But it one respect it’s year one, with the site relocating from Towersey village to the Thame Showground. The move has the huge benefit that the venues are close to one another, so no more treks up and down the village road to arrive breathless at a stage only to find you’ve missed half the set. It’s good too that all the main stages are undercover as the weather is lousy much the time over the weekend.

The change helps create a relaxed atmosphere which increasingly seems to include punters being open to music beyond the festival’s traditional folk remit. Take local popstrels **ALPHABET BACKWARDS**’ experience. They’re surprised, even stunned, by how well their high-energy sunny pop goes down (“I thought you would really hate us,” chimes singer James Hitchman).

Saturday is arguably the big day with **STORNOWAY** and **BELLOWHEAD**, each with a big local following, headlining the main stage. Indeed Brian Briggs seems a little embarrassed by the frequent shout-outs of “I love you, Brian” during an on- form set in which old favourites ‘I Saw You Blink’, ‘Zorbing’ and ‘Fuel Up’ are highlights, though ‘Love Song of the Beta Male’, which has come on zillions since premiered by Brian playing solo at WOOD Festival 2014, isn’t far behind.

With Bellowhead breaking up next spring, Towersey is their final ever festival appearance and they mark it with a typically high-octane performance. After a period when they went too far into indulgent muso virtuosity, they seem to be re-capturing the balance between embellishment and straight-ahead riffing which makes them such an exciting live band. In particular with ‘Rigs of London’ and their anthem, ‘New York Girls’, they’re back to their joyous best.

Should Bellowhead fans suffer withdrawal symptoms **JOE BROUGHTON**’s

of him actually dancing behind his equipment. Presumably showcasing his forthcoming album ‘Patience, Perseverance’, keyboard lines recall progressive tracks such as those on John Digweed’s Bedrock label, while the percussion has a contrasting lo-fi feel. An intriguing taster of things to come. Six-piece indie band Lowws, previously The Sea The Sea, battle a muddy mix but the upbeat, decently crafted songs pull them through. Aided by a singer with a strong, clear voice and a rock-solid drummer, the pacey set showcases a new EP and older material. But they’re victim to that modern affliction, the 80s-style itchy, fiddly guitar sound that lurks around every song like a cold. Bands like Josef K used this to glorious effect, but here it’s too often a jarring irritant to what seems like a decent band struggling to get out. ‘Captives’ is a good example, though saved by a chorus with a catchy hook and just the right amount of emotion.

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THE WHEATSHEAF

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FUZZY LOGIC BABY

THESE ARE OUR DEMANDS 8pm/£5

Saturday 3rd October

JOHN OTWAY & THE BIG BAND

8pm/£12

Friday 9th October – IT'S ALL ABOUT THE MUSIC

STORYTELLER

MOGMATIC + PAPA UNI 8pm/£6

Saturday 10th October – BURN THE JUKEBOX

FRET!

WORKIN MAN NOISE UNIT + TELEGRAPHER

MOUNTAIN OF FIRE & MIRACLES

8pm/£5

Saturday 17th October

JUNKIE BRUSH

TENTH LISTEN + DIRTY VALUABLES 8pm/£5

Wednesday 21st October – IT'S ALL ABOUT THE MUSIC

O.W.L

AYANNA + MELODI HADEBE + LUCY MAIR 8pm/£5

Saturday 24th October – KLUB KAKOFANNEY

PEERLESS PIRATES

VIENNA DITTO + CHEROKEE 7:30PM / £5

Tuesday 27th October

MIRIAM JONES

8pm/£6 ADV

Wednesday 28th October

COLTSBLOOD

FROM THE BOGS OF AUGHISKA + FUNERAL PACT 8pm/£5

Friday 30th October - OXROX

THE BLACK BULLETS

HELL'S GAZELLS + TRAUMA UK 8pm/£6

Saturday 31st October – GAPPY TOOTH INDUSTRIES

BEWARE THIS BOY

THE 150 FRIENDS CLUB 8pm/£4.50

The Wheatsheaf 129 High Street, Oxford OX1 4DF / www.facebook.com/wheatsheaf.oxford

DR SHOTOVER joins Twitter

Ah, there you are. Get us a pint. Heard the one about Donald Trump and the dyslexic Tex-Mex tax inspector? Oh bollox I've run out of charact

Next month: *Dr Shotover investigates the role of social media in the recent Labour leadership contest, and the contributions of Corbyn-sup-porters Brian ‘The Brain’ Eno, Maxine ‘Bolton Wanderer’ Peake, Daniel ‘Harry’ Potter, and of course lovely-lovely Welsh songbird Charlotte Church – while trying to ignore the fact that Russell ‘Most Irritating Man In Britain’ Brand is also a Corbynite. There will be plenty of the good Doc-tor’s trademark italics and requests for strange drinks at the East Indies Club bar. There will be name-checking of obscure prog rock bands and 1970s drugs, some of which may be interchangeable. There is bound to be random scuffling over Oxford Music acts from the past and present. East Indies Club bar steward Bedingfield may be called upon to adjudi-cate. You know the sort of thing. Cheers! Down the hashtag!*



Dr S: How do you do a bloody ‘re-tweet’, anyway?

INTRODUCING....

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

KONE

Who are they?

Kone are an Oxford-based trio formed by Alice Ream (guitar/vocals) and Jonny Munday (bass/vocals) in 2013 to play an already booked show at the Ashmolean Museum. Drummer Graeme Murray (formerly of Youthmovies as well as part of ODC Drumline) joined soon after – “and then we got louder.” Gigs at Modern Art Oxford, as well as Power Lunches and the Old Blue Last in London followed, leading up to the release of the debut single this month. Double A-side ‘No Colour World’ / ‘Bauhaus Table’ was produced by Young Knives’ Henry Dartnall and will be officially launched with a gig at the Bullingdon on October 2nd, supporting Liu Bei.

What do they sound like?

Steeped in the dark-edged post-punk sounds that preceded goth, Kone namecheck the greatest goth band of them all in their single’s title, but are closer to the likes of The Chameleons and Psychedelic Furs, particularly in Jonny’s rich, melodic baritone and Alice’s sparse, delicate backing vocals, which add just enough portent to their spooked and spangled, hollowed-out rock. They describe themselves as “art music for guitars,” but really they are the sound of impending winter, all cold, dark evenings and snowdrifts.

What inspires them?

“Playing music together as a band. We get a kick out of that. If we didn’t we wouldn’t be doing it. But otherwise, everyday life; human experiences that demand attention; the past; communicating something to people gathered in small dark rooms.”

Career highlight so far:

“So far, probably being played on BBC Radio... oh and the Modern Art Oxford show. That was fun.”



And the lowlight:

“Maybe, musicians being expected to work for free.”

Their favourite other Oxfordshire act is:

“Young Knives: their dedication and attitude to their work is impressive.”

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

“Animal Collective: ‘Strawberry Jam’.”

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

“The Bullingdon on October 2nd, supporting Liu Bei, alongside Grace Lightman. Can’t wait for this one.”

Their favourite and least favourite things about Oxford music are:

“Favourite: there are enough Oxford promoters that are prepared to take risks. Least favourite? ...hmmm maybe not enough decent spaces for artists to rehearse.”

You might love them if you love:

The Chameleons; Psychedelic Furs; Joy Division; The Horrors; Can.

Hear them here:

www.interkone.com

ALL OUR YESTERDAYS

THIS MONTH IN OXFORD MUSIC HISTORY

20 YEARS AGO

HMV. Remember them? The branch in Cornmarket only closed down a year ago but already it seems like a name from a bygone age. Back in October 1995 though, HMV was very much at the heart of the Oxford music scene, with a dedicated local releases stand and regular instore shows. This month it was the turn of **The Candyskins**, who kicked off an Official Candyskins Day to celebrate the release of their ‘Mrs Hoover’ single with a show at HMV, followed by an instore at **Green River Records** on Cowley Road and finishing off with a sold-out show at **The Hobgoblin** on The Plain in the evening. HMV. Green River Records. The Hobgoblin. The Candyskins. All gone now, but back then – heady times as Oxford’s musical star continued to rise. **Thurman** too were set for an HMV show, to launch their debut album ‘Lux’, the band (formed by brothers Nick and Simon Kenny and drummer Dan Goddard, all now playing as **The Long Insiders**) riding the tide of Britpop and signed to Righteous Records. Venue things were picking up apace too with The Hobgoblin set to close for two months to undergo a major refurbishment and reopen as **The Point** at the end of the year. In its temporary absence **Oxford United Social Club** was to become a hub for local and touring bands. **Brookes University**’s new 1000-capacity union venue, **The Terminal**, was completed and, although still without a full public ents licence, was all set to attract major acts to town. **The Bullingdon Arms** was set to have its previously refused application for a live venue at the rear reassessed, laying the groundwork for what is now one of Oxford’s major venues, and the new bame for the **Oxford Venue** was announced – **The Zodiac** (we laughed a bit when they first told us) was all set for launch in November.

10 YEARS AGO

By October 2005 **Brookes Union** was a well-established live venue, this month hosting **The Subways**, and **The Kooks** on the same bill as well as **The Magic Numbers**, while **The Zodiac** was now among the best venues in the country. This month alone saw **Bellowhead**, **Queen Adreena**, **Ladytron**, **Editors**, **Seth Lakeman**, **Laura Viers**, **Dreadzone**, **Reuben**, **Mew**, **The Fall**, **Alexisonfire**, **The Kills** and **Four Tet** treading their boards. In local music news 80s hard rock faves **Charlie Mouse** were set to reform for a one-off show at **The Red Lion** in Witney to launch a career-spanning compilation album and DVD, while there were new releases for **The Evenings**, who graced the cover of this month’s *Nightshift*, **Harry Angel**, singer **KTB** and **Suitable Case For Treatment**. **Supergrass** released a new single from their ‘Road To Rouen’ album, ‘Low C’, though it’s not one that instantly springs to mind when you recall their pop genius. Meanwhile the much missed **Exeter Hall** in Cowley hosted a special John Peel Day concert to commemorate the legendary broadcaster’s death a year previously, while long-standing local open club night **Catweazle Club** was on the move again, this time to **East Oxford Community**

Centre, where it still resides.

5 YEARS AGO

Not for the first time **Little Fish** glowered from the cover of *Nightshift* in October 2005, the duo of Julia-Sophie Heslop and Neil Greenaway, now augmented by Hammond player Ben Walker, set to release their debut album, ‘Baffled & Beat’, on Linda Perry’s Custard Records. “At the end of recording the album,” recalled Juju, “Linda said to us she had never been so hard on any artist as she had been with us.” The band had enjoyed/endured a non-stop tour of Europe and The States in the company of Hole, Blondie, Placebo and Them Crooked Vultures around the recording session and were as yet to fully feel the force of cruel mistress music industry’s whip hand. This month’s big gig in town was the second annual **OX4** all-dayer across east Oxford, with **Willy Mason** and **Everything Everything** co-headlining the sold-out event, which also featured a local premiere for the film *Anyone Can Play Guitar*. **A Silent Film** re-released their debut album, ‘The City That Sleeps’ this month to coincide with their Number 1 hit in Portugal with ‘You Will Leave A Mark’. Five years on, they’re touring the States with their third album. Also out this month were local releases for **Coloureds** and **Fixers**, while topping the demo pile were a scrawny bunch of ne’er-do-wells fuelled by disgust and stories of serial killers, called **The Cellar Family**. Another great local band now sadly lost to history.



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DEMOS

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Demo OF THE MONTH

MISSING TEETH

You know it’s time to leave the house and meet other human beings when you listen to a demo and you’re first thought is, “this reminds me a bit of 80s minimal wave protagonists Oppenheimer Analysis.” Seriously, there are approximately a dozen people on the entire planet would nod knowingly at that reference and you probably wouldn’t want to be stuck in a lift with any of them. But there you go, *Nightshift*’s dedication to obscure synth music knows few bounds (pauses to caress a rare Japanese import copy of Berlin Blondes’ ‘Framework’ single). So it’s with a certain inevitability Demo of the Month goes to a (presumably) bedroom-bound electro-dabbler who just knows that the only thing *Classic Rock* magazine is fit for is lining cat litter trays (actually we tried that and the cats were so repulsed they took to using the neighbour’s flower bed as a lavatory, which suited us down to the ground, so thank you *Classic Rock* magazine). Anyway, four tracks here from Missing Teeth, the work of Dominic Millard, opening with ‘Between/Within’, all glowering sequencers, opulent synth flourishes and sparse, sullen incantations, which could potentially be a lost early recording of Jean Michel Jarre attempting to write the theme for *Terminator*. This, obviously, being A Very Good Thing Indeed. After an oddly incongruous acoustic mis-hit, Dominic, who really should have called his musical project Nexus 6 or T-1000 or something equally cyborg-ian, heads off down Kraftwerk’s sleek, silicon autobahn with an airy instrumental wander, before hitting the demo’s slightly gorgeous coda, ‘Set Free’, a buzzing, blossom-light lament that could be one of Spiritualized’s more tender devotional pieces gene-spliced with (*surprise!*) Kraftwerk. In the end we had to play it six times in a row to make sure we weren’t getting all gooey and excited for no reason. We weren’t.

BOON, MEW & WOOSTER

Even as the evenings draw in some folks would have you believe it’s still summer and we should all be sat around a small fire singing happy songs after helping our neighbours to raise a new barn. Possibly in Appalachia. Credit to Boon, Mew and

Demo of the Month wins a free half day at Soundworks studio in Oxford, courtesy of Umair Chaudhry. Visit www.umairchaudhry.co.uk/nightshift

Wooster for keeping a smile on their faces as they barrel through a set of polite, lightweight bluegrass and 60s pop here; *Nightshift*’s been in a 24/7 sulk since the middle of August when the weather gods decided to play a game of “Remember that bit in the Old Testament about Noah and stuff.” And so ‘Something’s Got To Give’ is all barroom/bonfire jollity, an easy freight train rhythm and some close harmonies taking their rootsy music into Beatles-y pop. ‘Who’s Having Who’ sounds like a question usually reserved for seedy swingers parties but tends more towards wistful country folk than 70s porn funk, while ‘Setting Sun’ aims for a more Tex-Mex theme, managing a decent flourish but sounding far too English and polite and neither desolate or debauched enough. It evokes tea on the lawn of a village fete more than a tequila and Sangria blow-out, and The Epstein conjure those wide open spaces and big old skies with more elan. Still, as another now-homeless-and-destined-to-die-a-lonely-death wasp bashes its head repeatedly against the *Nightshift* office window to mark the onset of autumn, BMW at least manage to remind us that optimism once existed within these four walls. Only next time bring more booze.

GO ROMANO

Porridge. You just can’t beat porridge for breakfast. It gives you stamina. It is The Breakfast of Champions. Go Romano would do well to indulge in the occasional bowl or two of the stuff. It might help them get to the end of a song without sounding like a rickety pensioner who’s just carried a fridge freezer up Snowden only to find the person who’s meant to sign for it has bunked off early and it’s the wrong model anyway and could you take it back, please. You see, they start well enough – the hollowed-out krautrock tumble of ‘Haven’t You Heard’, and the strident guitar intro to ‘Say It Again’, but just as you’re thinking here’s a band with a bit of vim and fight in their blood, they sort of slump into standard middling, nominally indie rocking, as if all that initial effort has drained their meagre energy reserves. The singer doesn’t help, at once husky but plaintive, manly yet sensitive and vulnerable, offering couplets like “Save us from our shattered dreams / Lord, I don’t know what it means” with the come-to-bed sultriness of an aging bull mastiff. Only rarely do they sound like they’ve got the gumption to go all the way, notably the last minute or so of ‘Say It Again’ with its guitar buzz and Super Furries-style backing vocals, but too often it’s workmanlike rather than inspiring. A band should never sound like they’re happy to finish in third place. Particularly when it’s only the egg and spoon race they’ve entered.

PIPA MORAN

While Go Romano are wearily lugging that fridge freezer back down Snowden they might encounter Pipa Moran here sat on a rock, weeping that she’s got blisters all over her feet before she’s even halfway up the mountain. Certainly she’s unhappy about something and she’s going to let us know about it with all the gusto her poor wee lungs can muster. Partway between intimate confessional folk-pop and high-wired r’n’b, Pipa’s chief line of complaint should be that she has a reasonable – if sometimes shrill – voice, with a decent range (from doe-eyed reflection to eardrum-bothering wail in the space of a single line, reminding us a little of Minnie Riperton on occasions), but not much by way of a decent tune as yet. That might explain why her Youtube page is filled with cover versions, from Everything But the Girl and Elbow to David Guetta and Taylor Swift. Armed with just an acoustic guitar and, occasionally, a drum kit, her own material deviates little from the standard strum’n’moan fare we get from a dozen singer-songwriters every month, either on demos or at open mic nights. Only a rare few singer-songwriters are gifted in both departments, and there’s no shame in using your own voice to sing other people’s songs if that’s the way it has to be. And on this evidence, maybe it does.

BLACK SOUL

We were saying only a couple of issues ago that all bands with Black in their name were great, and here’s a local one to stick in the pack. And their demo CD is called ‘Hunt For The Missing Pistachio’, which is just, like, whooh, crazy, and there’s a drawing of the band on the cover rocking out like proper rock and roll demons and the CD itself has a drawing on it of someone being punched in the face while shouting “ARRRGH!”. This I gonna be fucking mental! Even when the band declare “We don’t take things too seriously,” in their letter, which is obviously shorthand for “we reckon we’re a right wacky bunch of funsters! PAAAAAARTAY!” we fail to notice the alarm bells going off. Because they’ve got the word Black in their band name. Black Sabbath! Big Black! Black Uhuru! Black Angels! Fuck, yeah. And then there’s the ominous, almost hymnal opening track, ‘Into The Dark’, which might feasibly be Foreigner getting all deep and sombre with John Cale, which is mildly intriguing. Sadly it can’t last and that sheer cliff face drop into the middle of the road rock mire looms on the horizon. Onward the band confidently canter, oblivious to the fact everyone else has jumped off the wagon and is stood screaming at them to stop right now before it all goes a bit Marillion. Too late, and even though they realise a moment too late that what they should be doing is kicking out a bit of metalcore noise, as they do on ‘Counter Operatives’, it’s a lesson

*Send demos for review to: Nightshift, PO Box 312, Kidlington, OX5 1ZU, or email links to editor@nightshiftmag.co.uk, 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. And don’t fucking whine about your review on Twitter either, else we’ll print a screenshot and make you look like a prize tit.*

only half learned and by the time they hit the ground with a hefty thump, they’re back to conjuring ponderous pomp-rock of the type that small Mid-West enclaves still believe are the apex of rock evolution. Ah well, every rule needs an exception to prove it.

TEMPLE INVISIBLE

It’s almost an unspoken rule here at *Nightshift* that any demos accompanied by a video or lyric sheet must be demolished with bile and mockery. But Temple Invisible here manage to lull us into such a state of soporific contentment with their artfully abstract video we can think of nothing unpleasant to say about then, preferring instead to loll about on the sofa like lotus eaters, unaware of the passage of time or the outside world in general. And if they did have a lyric sheet it’d only spoil the enjoyment of the singer’s glacially ethereal vocals, the lyrics little more than glossolalia. A warm, soothing mix of ambient drum&bass and minimalist electronic tones over which the vocals swoon prettily, the music doesn’t really go anywhere in particular other than up into the clouds, where it floats idly, gazing down on strange alien mountain ranges below, like a soft, fluffy coming together of Autechre and AC Marias. All a bit early 90s then, but we don’t care. It makes us want to lie in the sun and smoke drugs and think about dolphins for the rest of the week, so we’ll consider it a success.

THE DEMO DUMPER

ANNA ZED

Floaty woaty dolphin-imagining ambient fluff of a different hue here, from locally-based singer Anna Zed, who, like Temple Invisible, offers us a one-song demo, entitled ‘Under the Water’. We swear there’s even something resembling whale song sneakily buried amid her languorous sighs and whispers, which seem designed to lure weary sailors onto jagged rocks where they’ll be impaled by barely conscious lounge jazz and epic soft rock guitar solos until they go insane with the clichéd tedium of it all. Seriously, this couldn’t be any more lacking in soul if it’d been grown in a Petri dish at Porton Down. Not sure which grates the most, Anna’s woozy, witchy wailing, which might be the final breathless exhalations of a Victorian lady dying of consumption on a chaise longue, or the endless middle-distance guitar noodling, which sounds like what we imagine whoever moves into Snowy White’s house when he kicks the bucket will hear all night every night as the veteran fret botherer’s restless ghost fails to realise he was always dead inside. ‘Under The Water’? Get in the fucking sea, more like.



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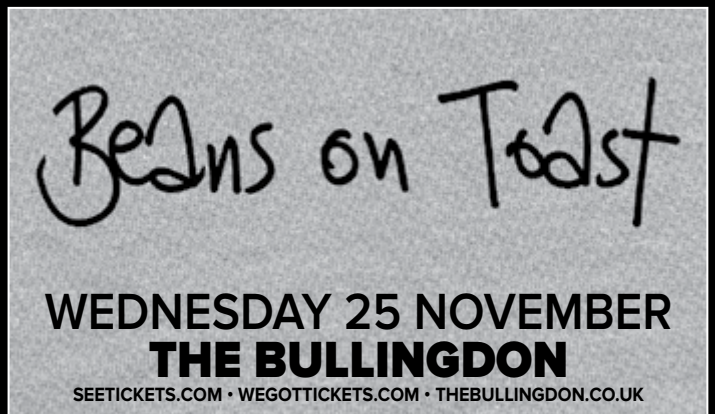
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