GIRL POWER

"Too many bands in Oxford over-think things and try and play 'intelligent' music. We just wanna play dumb fast punk"

Oxford’s hardcore heroes keep it fast and furious

Also in this issue:
Introducing VERA GRACE
SUPERNORMAL reviewed
Three pages of local releases
and
Five pages of local gigs
ONE NOTE FOREVER hosts a series of gigs at Medmenham Art Oxford starting this month. The local record label and website have entered into an indie-noise crew Sauna Youth to open the first of its Saturday 5th October, where they’ll be joined by Mutet, Poloed and Telegrapher. Before you see Lurner, Catalina and Kid Kai at MOA on Tuesday 1st September and James Blackshaw with Jali Fily Cissokho on Tuesday 22nd September. Advance tickets for all three shows are on sale now from www.modernartoxford.org.uk, with the Sauna Youth show likely to sell out quickly. Go to onenoteforever.com for more news on the gigs and loads more.

Meanwhile, local splatter-metallers Beelzeboozo release a single for one show to support Black Candy at the sold-out reunion show at the Wheatsheaf on the 5th of September.

AGS CONNOLLY heads off on a comprehensive tour of the UK, beginning in Ireland this month with Jack Grette Wymer’s Armenian restaurant has teamed up with Missouri’s own country, folk and honky tonk musicians for the 15-date tour that kicks off in Ireland at the end of August before coming to England at the Cellar in Oxford on Saturday 5th and finishing with a hometown show at Fat Lads in Winyte on Thursday 17th. Find out more at agsconnolly.com.

VANGOFFY’S show at the O2 Academy this month has been rearranged. The band, fronted by former Supergrass drummer Danny Goffey, is due to open on Monday 2nd December. Tickets, priced £12, are on sale from the O2 box office.

SWIM THE ATLANTIC are the latest Oxford band to hit the comeback trail. The local rock trio, led by Spike Holifield, who played bass for Session O’Connor and currently works as a tour soundman for Newton Faulkner and Hudson Taylor, split up in 1996 and also featured future Little Fish drummer Neil Greensway in their line-up. They play a one-off charity show at The Wheatsheaf on Saturday 16th January next year to mark the tenth anniversary of the death of guitar player Steve Gore with all proceeds going to Scool House. No advance tickets as yet, but it’s free on the door.

JOAL SHEARING celebrates 15 years promoting gigs at THE NORTHWEST this month and has been talking to Nightshift about his decade and a half running what has become one of the UK’s best-loved small venues. Joal is marking the occasion by hosting reunion shows with shows of both of the local bands who helped make the venue’s reputation back in the early-2000s. BLACK CANDY and SEXY BREAKFAST play an 18-show sold-out show at the Wheatsheaf on Saturday 5th September, with support from metallers BEELZEBOOZ, who are also reforming for the event, and while on Friday 18th, SEXY BREAKFAST reconvene for a one-off show.
A Quiet Word With

GIRL POWER

Agness Pike. Oli was part of Sextodco – the heaviest band Oxford has ever produced – and also played in pop-punk start-up Rainbow Reservoir, while Steve fronted anarcho/crust punk-metal band Berserker and played in that drummed with Government Male and Faith In Hate. The three have been friends for some time and with backing likes they were seemingly destined to play hardcore punk rock with each other. So what initially prompted them to form Girl Power? Oli: “We were chatting for ages about doing something and at one stage I was going to join him in Berserker, who were awesome. They were on hiatus through and at that point Sextodco were long gone, and we were twiddling our thumbs. So Steve twisted Pete’s arm and we got together and worked.” Steve: “To be honest, I just wanted to play drums again. I had devoted so much energy to Berserker and was ready to take more of a back seat – literally – and let someone else write lyrics and goof off at gigs.”

GIVEN THEIR COLLECTIVE BACKGROUND, artistically, involving bands with often far from straightforward approaches to heavy music, was there a determination to do something a bit more simple with Girl Power? Oli: “I think we just wanted to do something we were good at and that reflected what we listened to. All of our influences are from hardcore, Black Flag and grotty D-beat at the time. So we were talking about the sound of the original, influenced particularly by fast 80s stuff from the USA and Japan, and D-beat and stuff. And we also chatted about the slower punk stuff like Flipper and bands on Amphetamine Reptile or Touch & Go in the 80s. So we put them in the mix. No fucking about, just hardcore music.” Pete: “Despite being a lot more straightforward than some of our previous bands, we will still use those ideas of not doing the obvious; they’re scattered through our work. As far as hardcore is concerned we take influences from the whole spectrum and then throw in stuff from other genres.” Steve: “I like the fact that we can mix it up. I wouldn’t want to be in a straight line down the band.”

Going back to that original question about hardcore’s apparently permanent place on music’s furthest margins, do Girl Power think the notion is inevitable? Oli: “By no means an expert but I think punk or hardcore punk is a sign of a battle or an ethic as opposed to a prescribed sound. And that ethic is DIY and anti-establishment. So no contracts, major labels, booking agents, no dickheads getting in the way trying to make money or take over. So if that’s what proper hardcore is, yeah it’ll always stay like that regardless of bands that ‘don’t make it’ because it’s about living the ethic rather than sounding like whatever band you think is a real hardcore band. Though playing sloppy and fast and sounding crappy certainly helps.”

Steve: “If you get-Girl Power should remain underground. When it doesn’t you get shit like Gallows and Fall Out Boy.”

REGULAR LOCAL GIGGING has undoubtedly helped the band have a loyal fanbase, but they remain on the margins as far as more mainstream media goes. For a city that’s always harboured a strong heavyweight contingent amongst its population, strangely never really taken to pure hardcore big time compared to many other cities. And it’s been great, we’ve had some awesome bands down from DIY scene elsewhere, and we always try to promote new local-minded artists who just want to have a blast. And we try and bring bands down to Oxford; we see it as part of us, we just tell them to bring their friends along to party at a free gig, and we give them the opportunity to bring their friends’ bands down from out of town if possible.”

Pete: “I don’t wanna be stuck in the margins – or even that without taking youribre.”

Steve: “Charlie Harper of the UK Subs. 71 years old and still singing ‘I don’t wanna be teenage’ in every town.”

Pete: “No, just kicking steady true to your values and speak out when you think something is wrong. Also, the more people become aware of the privileges they are born with, the better.”

Steve: “I’m far too cynical to answer this question. Live your life – leave me alone.”

“GIRL POWER is now on Richter Scale. The band support Blacklisters at The Wheatsheaf on 25th September. Hear them at girlpower.bandcamp.com.”
FOALS

‘What Went Down’
(Warner Brothers/Transgressive)

A lot has been made of Foals’ decision to record their fourth album in Saint Remy-de-Provence, a place closely associated with Van Gogh’s incarceration as well as Nostradamus’s birthplace. Coupled with the naked aggression of their teaser track ‘Lost’, we’ve been led to believe this is where Foals go off the rails and into the bullring, fists clenched, the smell of blood in their nostrils. The result? A fully-fledged, tightly controlled album to date.

They’ve always been restless, shaking off the fig leaf indie disc of ‘antidotes’ off put into the desert for “Total Life Forever” (“a dream of a dying eagle,” as Yannis described it), before muscling up big time for the rocker ‘Holy Fire’, showing off their well-cultured stadium chops in the process. ‘What Went Down’ feels less like another sideways step as a more considered advance on ‘Holy Fire’, the beauty ruffiae, bulldozing groove and carefully channelled aggression of the title track marking it as a close cousin to ‘Holy Fire’s twin high points, ‘Inhaler’ and ‘Birch Tree’. There’s room again too for far fewer numbers, and the fleet of foot and nimble-and well-aimed firepower of their big rock sound is muscling up big time for the rockier ‘Holy Fire’, of a dying eagle,” as Yannis described it), before

with its swirling, shifting harmony like the world’s most elegant footie top front cover, this splendidly
remains a marksman whose personal ferocity dial seemed to be stuck at 11.

We reviewed Vera Grace in the demo pages a few months ago and marvelled at their unbridled rage – a spittle-flecked, spasming noise storm fronted by a singer whose personal ferocity dial seemed to be stuck at 11. And this new EP suggests they’ve got even better. And say. At least on the opening side of opener ‘Exposition’, an opulent slab of metastructure that manages the near Herculean task of reminding us that bucked up at times with its dense, shifting seas of guitars and rasping vocal. In fact the production here is excellent, bringing the songs into focus while piling on the pressure layer by brutal layer. But what’s equally impressive about the band is their attention to texture and nuance, leaving the onward rush into battle when necessary to explore darker, warmer hues, as one the sublime, industrial gothic, “Inc’F and the sombre, glowing ‘Griever’ that reminds us of the much missed Xaniss Lights in parts which blossom gloriously, revealing something seriously epic. It all ends in a boiling pit of rage that sounds a lot like old-time bluegrass, giving Hank Williams’ “I Saw The Light” a quick brush down along the way. Lead track ‘A Place Back West’ is bitter-sweet down-home jelly – jaunty banjo

plucking, swaying fiddle and drums of a place called home. The banjo becomes positively infectious on ‘I Saw The Light’, a sparkly counterpoint to the edge of regret that lines each song here.

If there’s a criticism to be made it’s that James Robert’s voice tends to sounds less like Tom Waits and more like Horrible Histories’ take on Henry XIII, but since

Horrible Histories

‘Novella’ (Self-released)

We reviewed a dedicated hardcore issue of Nightshift a la the recent reggae issue, but in the same month we stalk Power Girl powerfully front the cover, this splendidly splenetic offering arrives in our inbox, sets about kicking the shit out of all the other emails and frankly makes most of the other local releases in the pile sound a bit, well, wimpy.

Sponsored by

AIRSTAR

‘Retrospect’ (Self-released)
Old Oxford bands are reforming or coming back out of the woodwork at quite a rate right now. The last Nightshift entry we have for Aistar is back in 2005, while their last demo was featured in the January 2003 issue, but, they tell us, they’ve finally finished their debut album. Don’t strain yourselves, kids.

The fact that the three songs that featured on that last demo make it on to this album suggests the band really haven’t put themselves out to write a handful of new material. It’s also, sadly, symptomatic of how dated much of this sound.

Opening brightly enough with the jolly, summery ‘Wake Up’, with its Christian happy-clappy pop feel, all sunshine melodies and cock-o-koo (plus some incongruous scratching), it’s all harmless enough if nondescript, but a full album quickly becomes a trawl, “Beautiful Thing and ‘Still In Love’ nothing more than bland, nondescript 90s, possibly early-noughties, landed indie, wandering into full on ball hard band territory at times. Is that a hint of The Levellers we hear? Or maybe Rayleighs? Can’t know who, we underwent years of therapy to try and forget some of these bands. They up it all a notch or two with ‘Chromium’, but sounding a bit like something Radiohead might have stuck on the end of “Pablo Honey” is something even Muse left behind a decade ago. Thereafter we’re into more solid, vaguely anthemic indie rock that sounds a lot like the stuff that late-90s/early-00s indie bands put your ears on. Possibly every guitar band to get a major label deal between 1995 and 2005. Or, in the case of ‘All For You’, ‘Deus Vult’. Ultimately ‘Retrospect’ is timeless in all the wrong ways: stuck in a place in pop history that’s been forgotten for good reason. If it had come out a decade ago maybe we could have been kinder in fact that demo review credits Aistar with “some pleasantly aspiring weems content as

常务副署长办公室”

remained due to the moderate success of a new EP’s title track is easier, more solid, vaguely anthemic indie rock that sounds a lot like the stuff that late-90s/early-00s indie bands put your ears on. Possibly every guitar band to get a major label deal between 1995 and 2005. Or, in the case of ‘All For You’, ‘Deus Vult’. Ultimately ‘Retrospect’ is timeless in all the wrong ways: stuck in a place in pop history that’s been forgotten for good reason. If it had come out a decade ago maybe we could have been kinder in fact that demo review credits Aistar with “some pleasantly aspiring

and John Challis’ epic country rock, here they sound closer to Telenovas repetitve rob-pop married to downbeat indie.

It’s slight but agreeable, the repetitive, minimalist groove helped along by an arty video from local singer and director Laima Bite, involving a balletic masked robot girl who looks like a cross between Harold O’Connor in Breaking Glass and Leeloo from The Fifth Element. And this being Youtube, when the video finishes

a moment listening to the gorgeous ‘Quicks As A Mouse’ when we realise that he to sing like something from a vintage Oliver Postgate TV show.

Listening to that wistfully simple vocal melody and those urbanely bucolic ditties of guitar, and couldn’t this be what Gabriel the Toad might have he had to explain something intangibly complex like regret or melancholy, instead of hot air balloons and sharing. What makes this album beautiful is not just the lovely sound – although the sound is lovely, from the 60s soundtrack horns and Rachmaninov bass of ‘Long Way From Home’ to the Golden Syrup ‘Abbey Road’ wraith of ‘Morning Song’ – but the way that the deftly constructed miniature songs seem to say a lot about huge topics in very few words, like indie folk as written by Saki, Or Yoda.

The key concept that resurfaces throughout the records is home, whether as welcoming shelter after a hard journey, or as mute witness to painful absence; the title track could easily be a rewriting of Philip Larkin’s ‘Home Is So Sad’ over a melancholic melody that somewhat recalls early 90s R.E.M. It’s not easy to home in on what specifically these allusive little songs are saying, whether it’s a singer whose personal ferocity dial seemed to be stuck at 11.

Airstar

‘Houses That You Lived In’
(Beard Man)
LITTLE BLOOD
‘Ancient Enchantment’
(O Thing)
When Val Doonican passed away in July the old jokes about rocking, but gently, resurfaced, but truth is the man left a greater legacy than the dangerous, turbulent waters of proper rock and roll.

The genial spectre of dear old Val hovers in the peripheries of our hearing throughout this second album from Little Blood, a band formed by Mike Allen, Paul Quarterman and Giles Farley, who each share vocal duties, but which also features Ride’s Mark Gardener on bass and backing vocals. As such you’d hope there’d be a bit more vocals, and mighty beatmeister Tim Turan on drums. As such it settles down with its mug of cocoa and comfy slippers from the very first track and rarely even suggests it’s up for a walk down to the pub for six pints of Stella and a punch-up in the car park.

The overwhelming feel of the album is wistful reflection, tidily arranged and polished neat as a pin, but struggling to pull you into its world. Quarterman’s songs in particular, like ‘All Those Moments’, sound like Richard Hawley’s street-walking ballads, but without the rain and poetry. It’s pretty at times, but there’s a certain soul missing. Elsewhere you sense echoes of Elvis Costello’s more delicate ruminations and the soft night-time jazz of Stereol Dan, but while songs like ‘All Those Moments’ might be heartfelt and the shimmering ‘Bleeding Life’ displays an occasional ability to create something better, you long for a bit of dirt, or dust or some sense of deeper hurt.

While we’re not suggesting for a minute that every band should sound like The Ramones’ Tattertine-added kid brothers and sisters, such relentlessly soporific fare fails to ignite even a spark of excitement as it somnambulates across eleven tracks and forty minutes of rocking. But, of course, very, very gently.

Dale Kattuck

POLEDO
‘Egg Ccun Catpil Butfli’
(Deadbeat And Down)
Four tracks of neo-grunge fuzzpop from Poledo, who eschew precision and sheen, and instead plump up gloriously messy melodic noise that’s a ton of fun to spread wide on the floor to. With less of a nod to Pavement and Sebadoh – more of a delighted and deliciously messy headbang – what we have here is a paean to the simple life of mid-90s America-skewed indie rock. ‘Ultimate Fearing Champion’ kicks its post-rock introductory bars to the curb with a riff leading effortlessly to several minutes of ‘Shanted And Enchanted’ guitar squiggling and curious vocals; ‘Phoenix Fire Protection’ is half moody grumble, half hopeful grasp, wrapped in an almost Ti/Faith Healers-esque rhythmic shuffle. ‘Comfortable Life’ switches back up to Urusei Yatsura / Built To Spill mode – it’s the best track here, a journey of melodies and feedback barely held together by a panoply of guitar effects. Finally, ‘Loser’ (they had to have a track called ‘Loser’, obviously) introduces a touch of Sonic Youth ‘Goo’-style guitar glide to energising effect. ‘Egg Ccun Catpil Butfli’ is rightfully available on splatter vinyl 12”.

With less of a nod to Pavement and Sebadoh (who eschew precision and sheen, and instead plump up gloriously messy melodic noise that’s a ton of fun to sprawl wasted on the floor to), Poledo, it’s pretty at times, but there’s a certain soul missing. Elsewhere you sense echoes of Elvis Costello’s more delicate ruminations and the soft night-time jazz of Stereol Dan, but while songs like ‘All Those Moments’ might be heartfelt and the shimmering ‘Bleeding Life’ displays an occasional ability to create something better, you long for a bit of dirt, or dust or some sense of deeper hurt.

Dale Kattuck

THE WATSON FAMILY
SINGERS
‘Dulverton Fair’
(Tiny Budge Records)
Will we ever – can we ever – be set free from the sounds and colours that continue to besumbler our senses like the baritone chuckles of a filthy-smelled bearded furniture maker? Onward friends to Dulverton Fair! But as the light fades and we fear we shall be forced to camp, a broad-shouldered former innkeeper is at first seduced then later tied down by gothic witches, his splayed form tormented, yay tortured, by waxy exfoliant before the former innkeeper is at first seduced then later tied down by gothic witches, his splayed form tormented, yay tortured, by waxy exfoliant before the former innkeeper is at first seduced then later tied down by gothic witches, his...
FRIDAY 4th
HAYES CARLL: The Bullingdon
Redneck-baiting classic country from the Texan troubadour – see main review

KLUK KAFØEN WITH UN:K + COSMOS + GHOSTS IN THE PHOTOCHEMICALS + THE WHEATSFORD – Excellent top-rave-electro-punk craziness from Glastonbury's UN:K + cosmos & Ghosts In The Photocemical's The Wheatsford – one of the most exciting acts on the scene and a must see for any electro-punk fan.

EDGELIGHT: The Cellar – Classic rock

SATURDAY 5th
BLACK CANDY + BEILZERBOZ: The Wheatsford – Oxford's early-90s nuggets metal heroes reform for a one-off show – see main preview

AGG CONNOLLY + JACK GRELLE: The Cellar – Winny's Americanized singer Agg Connolly heads out on a co-headline tour of the UK and Ireland with Missouri's Jack Grelle, the pair taking country music back to its raw, early rock roots. Expect a high-octane show in the intimate surroundings of Sheffield's The Wardhouse.

TRIPOLYPHONIC SPRE: 02:00 – Celebrating fifteen years since their inception Tim DeLaughter's eponymous group returns to the UK, the occasionally 20-strong loose ensemble of which has been celebrated as 'The most popular indie band in America' by The New York Times.

THURSDAY 3rd
AUTOBAHN: The Bullingdon – Post Floydian krautrocker superhero band's rising barometers of doom – see main preview

SUNDAY 6th
BASS NATION: The Cellar

SATURDAY 7th
THE ASH EJARDA GROUP: The Bullingdon – Free gig in the Cellar's downstairs bar from the local blues veteran.

WHAT YOU CALL IT, GARAGE?: The Wheatsheaf – Rising garage-punkers Monkey club band, rocking from Cosmosis in support, alongside Senser and The Shaman at times. Heavy-duty garage punk at its finest. Get to this show 

THE HAZE + THE STRING PROJECT + SYSTEM: The Bullingdon – monthly gothic and nu-jazz club night, hosted by DJ Dan Ofer.

THE UKULELE ORCHESTRA OF SINFICT + IAGO: The Wheatsheaf – Rising folk band from the local veteran.

THE AUREATE ACT + COSMOS: The Wheatsheaf – Rocking from Mogmatic and Autumn Saints at tonight's 'It's All About the Music' gig, plus inventive prog from The Aureate Act.

CONTEK + SLATE HEARTS + TOO MANY ROOTS, AWAY FROM THE SHEEN + THE FIREGAZERS + SONG AND SWEETNESS: The Wheatsheaf – Monthly gothic and nu-jazz club night, hosted by DJ Dan Ofer.

THE LONDON MODERN: The Wheatsheaf – Rocking from Mogmatic and Autumn Saints at tonight's 'It's All About the Music' gig, plus inventive prog from The Aureate Act.

THE BLACK JESTER EXPERIENCE + FUNK JUNGLE: The Wheatsheaf – Celebrating fifteen years since their inception Tim DeLaughter's eponymous group returns to the UK, the occasionally 20-strong loose ensemble of which has been celebrated as 'The most popular indie band in America' by The New York Times.

THE HAZE + THE STRING PROJECT + SYSTEM: The Bullingdon – monthly gothic and nu-jazz club night, hosted by DJ Dan Ofer.

THE UKULELE ORCHESTRA OF SINFICT + IAGO: The Wheatsheaf – Rising folk band from the local veteran.

THE AUREATE ACT + COSMOS: The Wheatsheaf – Rocking from Mogmatic and Autumn Saints at tonight's 'It's All About the Music' gig, plus inventive prog from The Aureate Act.

CONTEK + SLATE HEARTS + TOO MANY ROOTS, AWAY FROM THE SHEEN + THE FIREGAZERS + SONG AND SWEETNESS: The Wheatsheaf – Monthly gothic and nu-jazz club night, hosted by DJ Dan Ofer.

THE LONDON MODERN: The Wheatsheaf – Rocking from Mogmatic and Autumn Saints at tonight's 'It's All About the Music' gig, plus inventive prog from The Aureate Act.

THE BLACK JESTER EXPERIENCE + FUNK JUNGLE: The Wheatsheaf – Celebrating fifteen years since their inception Tim DeLaughter's eponymous group returns to the UK, the occasionally 20-strong loose ensemble of which has been celebrated as 'The most popular indie band in America' by The New York Times.

THE HAZE + THE STRING PROJECT + SYSTEM: The Bullingdon – monthly gothic and nu-jazz club night, hosted by DJ Dan Ofer.

THE UKULELE ORCHESTRA OF SINFICT + IAGO: The Wheatsheaf – Rising folk band from the local veteran.

THE AUREATE ACT + COSMOS: The Wheatsheaf – Rocking from Mogmatic and Autumn Saints at tonight's 'It's All About the Music' gig, plus inventive prog from The Aureate Act.

CONTEK + SLATE HEARTS + TOO MANY ROOTS, AWAY FROM THE SHEEN + THE FIREGAZERS + SONG AND SWEETNESS: The Wheatsheaf – Monthly gothic and nu-jazz club night, hosted by DJ Dan Ofer.

THE LONDON MODERN: The Wheatsheaf – Rocking from Mogmatic and Autumn Saints at tonight's 'It's All About the Music' gig, plus inventive prog from The Aureate Act.

THE BLACK JESTER EXPERIENCE + FUNK JUNGLE: The Wheatsheaf – Celebrating fifteen years since their inception Tim DeLaughter's eponymous group returns to the UK, the occasionally 20-strong loose ensemble of which has been celebrated as 'The most popular indie band in America' by The New York Times.
SASHA McVEIGH: The Bullingdon – Clash of post-reggae and new-style country from the rising young UK singer who’s been doing the music community equivalent of taking toasts to Newcastle by wowing Stateside fans with her sweet, smooth take on traditional sounds. She sold out in Nashville bars like The Rutledge and The Bottle Tree, and she’s gone on to perform at the 40,000-capacity Country Jam Festival and the prestigious Academy of Country Music. Kick off early in LA. Having released her Kickstarter-funded debut album ‘I Stand Alone’ earlier in the summer, she’s on her biggest UK tour to date. Catch her before America claims her for its own.


AGG CONNOLLY + JACK GREBBLE: Fat Lil’s – Final night of Fat Lil’s headline tour from local Americano seller Slowpop, with ex-Humanoids from America outfit Superloose, electro crew STEM, Burlesque troupe Scarlet Vitae and, of course, local legends The Royal Band of Ding-dongs. Ding-dongs are among others, plus competitions for best beard, moustache, facial hair and even best ladies’ beard, plus free £300 for the Ulster cider festival, all in aid of Prostate Cancer UK.

FRIDAY 18th

SLEEP WALKING: The Famous Monday – A day of music and more in the name of one of the most beloved dub bands of all time, with The Nippon Dub Ensemble, fusing his pioneering dub with the traditional sounds of Japan. Going out this time as Invaders of The Heart suggests a return to some of his beloved dub with the traditional sounds of Japan. Going out this time as Invaders of The Heart band in the 1980s, preceded by The Haze and more.

JAH WOBBLE’S INVADERS OF THE HEART: O2 Academy – Back after a summer break, Skeleton bring the noise once again with a showcase of local metal, heavy rock and metalcore bands.

MAD LARRY + VINCENT WHITE BAND: The Cellar – Fast-improving local band OxRox does a day of music and more in the name of one of the most beloved dub bands of all time, with The Nippon Dub Ensemble, fusing his pioneering dub with the traditional sounds of Japan. Going out this time as Invaders of The Heart band in the 1980s, preceded by The Haze and more.

JAH WOBBLE’S INVADERS OF THE HEART: O2 Academy – Back after a summer break, Skeleton bring the noise once again with a showcase of local metal, heavy rock and metalcore bands.
SATURDAY 26th
GAPPY TOOTH INDUSTRIES with GHOSTS IN THE PHOTOGRAPHS + NEUROHARP + FOCI'S LEFT: The Wheatsheaf – Top-notch post-rock noise from Ghosts in the Photographs at tonight’s GTI show, the band channeling the influence of Godspeed and Explosions in the Sky to fine effect. Cerebro-drone from Brighton’s Neuroharp, featuring Caravan of Whores’ astonishing former drummer and kicking out seriously heavy stoner jams. Atmospheric, occasionally abstract minimalist electronics and pianism from Foci’s Left making a rare live showing.
BROWNNY LEONARD & GEORGE HUXTABLE: The Bullingdon – Smooth and sultry jazz, blues and soul in the old school vein of Billy Holiday from Bristol singer Brownny Leonard.

SUNDAY 27th
WLODE: The Bullingdon – Tango, a bit of Polish rap? Well here you go – in the form of Warsaw’s Wlodi, making a rare trip over to the UK.
BLUES JAM: Fat Lil’s, Witney – Fat Lil’s, Witney – Classic mod blues session.
GRAINNE DUFFY: The Bullingdon – Powerful blues and soul from the County Monaghan singer, whose debut album, ‘Out Of The Dark’, was recorded with members of Sharon Shannon and Van Morrison’s bands, her husky blues voice drawing comparisons to Bonnie Raitt. In her native Ireland she’s supported everyone from Little Feat to Ocean Colour Scene and returns to the Haven Club to promote her ‘Out of the Dark’ album.

MONDAY 28th
ALVIN ROY & REEDS UNLIMITED: The Wheatsheaf – Trad jive, swing and hop from veteran clarinettist Alvin Roy and his reeds band.
OPEN MIC SESSION: James Street Tavern
WEDNESDAY 30th
TOM RUSSELL: St John the Evangelist – Tex-Mex and traditional Texan country music from the el Paso-resident veteran, whose been covered by the likes of Johnny Cash, Nanci Griffith, Gay Clark and kd lang among many others. Tonight playing from his extensive back catalogue, including most recent album, ‘Mesabi’.
31 HOUSE + SEVEN O’CLOCK JUNKIES + KID KIN: Fat Lil’s, Witney – Spacey alt-rocker from 31 Hours and mathsy electronica from Kid Kin at tonight’s Strummerroom showcase.
BASS NATION: The Cellar

DUKASMA: The Bullingdon – Bristol’s long-standing roots and dub duo Digitiser and DJ Stryda play a club set, mixing live instrumentation and lo-fi dubwise textures for a tasty rasta roots vibe.
THE TEXAS FLOOD + SKY VALLEY MISTRESS + HELL’S GAZELLES: The Cellar – OnXox rock night with south Wales’ balls-to-the-wall rockers The Texas Flood, Beta Blocker & The Body Clock; delicate indie-noise from Kitsch, plus trippy, soulful r’n’b and electro-pop from Esther Joy Lane.
EXTRA CURRICULAR: The Cellar – EYECON: Fat Lil’s, Witney – Classic mod and Britpop covers.
THE PETE FRYER BAND: The Dolphin, Wallingford – Open mic session.

OTHERS:
DURKASM: The Bullingdon – Bristol’s long-standing roots and dub duo Digitiser and DJ Stryda play a club set, mixing live instrumentation and lo-fi dubwise textures for a tasty rasta roots vibe.
THE TEXAS FLOOD + SKY VALLEY MISTRESS + HELL’S GAZELLES: The Cellar – OnXox rock night with south Wales’ balls-to-the-wall rockers The Texas Flood, Beta Blocker & The Body Clock; delicate indie-noise from Kitsch, plus trippy, soulful r’n’b and electro-pop from Esther Joy Lane.

BLACKLISTERS / GIRL POWER: The Wheatsheaf

BRONWYN LEONARD & GEORGE HUXTABLE: The Bullingdon – Smooth and sultry jazz, blues and soul in the old school vein of Billy Holiday from Bristol singer Brownny Leonard.

SUNDAY 27th
WLODE: The Bullingdon – Tango, a bit of Polish rap? Well here you go – in the form of Warsaw’s Wlodi, making a rare trip over to the UK.
BLUES JAM: Fat Lil’s, Witney – Fat Lil’s, Witney – Classic mod blues session.
GRAINNE DUFFY: The Bullingdon – Powerful blues and soul from the County Monaghan singer, whose debut album, ‘Out Of The Dark’, was recorded with members of Sharon Shannon and Van Morrison’s bands, her husky blues voice drawing comparisons to Bonnie Raitt. In her native Ireland she’s supported everyone from Little Feat to Ocean Colour Scene and returns to the Haven Club to promote her ‘Out of the Dark’ album.

MONDAY 28th
ALVIN ROY & REEDS UNLIMITED: The Wheatsheaf – Trad jive, swing and hop from veteran clarinettist Alvin Roy and his reeds band.
OPEN MIC SESSION: James Street Tavern
WEDNESDAY 30th
TOM RUSSELL: St John the Evangelist – Tex-Mex and traditional Texan country music from the el Paso-resident veteran, whose been covered by the likes of Johnny Cash, Nanci Griffith, Gay Clark and kd lang among many others. Tonight playing from his extensive back catalogue, including most recent album, ‘Mesabi’.
31 HOUSE + SEVEN O’CLOCK JUNKIES + KID KIN: Fat Lil’s, Witney – Spacey alt-rocker from 31 Hours and mathsy electronica from Kid Kin at tonight’s Strummerroom showcase.
BASS NATION: The Cellar

Friday 25th
SKYLRarkin SOUNDsystem with LAID BLAK: The Cellar
So summer’s over, as if it ever really began, and it’s time to pack up your tent and slowly but surely let those festival memories fade into the ether. Alternatively you could say to hell with such talk and keep the carnival-flavoured party going a little bit longer. Tonight’s monthly edition of Sky Kirk’s soundsystem club night sees everyone involved back inside after a summer playing to festival crowds. Club host Count Skykirk has been here, there and everywhere with his Doxor Shed, and tonight celebrates his birthday on the decks, playing his trademark mix of big and bouncy reggae, dancehall, hip hop and drum & bass till the small hours. He’s joined once again by Bristol’s seven-strong party reggae outfit Laid Blak, who have similarly spent much of the summer in assorted fields, earning themselves a reputation as one of, if not the, best live reggae band in Europe. Smash hits like ‘Bristol Love’ and the near-anthemic ‘My Eyes Are Red’ have raised their profile yet higher, while they’ve shared stages with The Wailers, Massive Attack, John Legend and Julian Marley along the way. So whichever way you want to do this – pretend the summer’s still here, or Christmas has come early – just keep those dancing shoes on a little longer.

Nightshift listings are free. Deadline for inclusion is the 20th of each month - no exceptions. Email listings to editor@nightshiftmag.co.uk. All listings are copyright Nightshift Magazine and may not be reproduced without permission.
**TANGLED HAIR / ALPHAMALE TEA PARTY / 100 ONCES**

**The Cellar**

Glowed was the good eggs at Idle King. Not only have they brought a taste of the forthcoming weekend’s ArcTanCent festival to Oxford for the band to perform a run of misses at dusk on one of the likes of Drunken Reindeer, Dearheef and Blanck Mass, but they’ve also done so in aid of Macmillan Cancer Support.

Heading back to Bristol for a second consecutive year are 100 OXES, who kick the evening off with a set of the sort that screams “Follow This!”

At the first the duo come across like fellow LA natives ‘Age Of Age’ they’d not skipped much so school to smoke pot, but later a discernible affection for the technicalities of thrash metal edges in. Not bad thing, we assure you. When guitarist Barrett Poledo pronounce themselves a little surprise that newer material

Drayton Football Club, giving it space for a vast, village and new up and coming music together, for the sixth annual D-Fest.

This year finds it in its expanded new home at the Beard of Destiny, with Water Pagent, Fair Ones.

Red Kites circling overhead.

is taking its hold on us too, as a wave of young acts currently proliferating in Manchester and they quickly set about playing into the remaining Abjacts buzz, with their reverber.

A reluctant arrow / The Lost Art / Huck

Given the southern gothic charm of his ‘Alexander the Great’ trilogy later, we see first simply break off Buck’s showing tonight, which

The Cellar

After many of the band’s major bedroom bangers

we reach the happyland of bedf0wlocky, and D-Fest organiser

Craw Evans continues to bring his love of his home village and new up and coming music together, for the sixth annual D-Fest.

This year finds it in its expanded new home at Drayton Football Club, giving it space for a vast, flatbed trailer as a main stage, and extra of space for an acoustic tent, as well as a village hall dedicated to the Ministry of Sound.

The day gets off to a pacy start with local gruff-

The Illuminati

who are one of the exciting new talents currently lighting up the stage, somewhere between a sort of pop-punk, the singer’s shirt announcing the length of their set the show from the air.

The Fruit Tones are one of the latest wave of young acts currently proliferating in

The Fruits of Chance and longings for

to see if it is Rory Bremner or Mike

The pleasure

The Illuminati seek.

to see if it is Rory Bremner or Mike

The pleasure

The pleasure

Daisy West

with an odd song about a budgie

the Bone Yard, which

have been growing on the market

The Fruit Tones

so overwhelmingly indebted to

`Daisy West

Miles Young vocals haunting the home penalty

the way Ester Joy Lane

with the McCauley drumming skin, this smacks of quality and invention that confirm a step up in quality, the day’s first floor-
topped jazz-pop, folk and occasional

with crooner

there are no laughing or smiling, he’s

the ghost, splintering and snapping mid-song.

The excellence continues to multiply when we are caught between watching

Water Pagent, Neil Young vocals haunting the home penalty spot, and the even more astonishing, 12-year-old

Daisy West making jaws drop in the acoustic tent with her surreal Nina Simone-like baritone take on Massive Attack’s ‘Teardrop’ and dancing to

Daisy West

playing the drums on ‘Songs Of Innocence’

on songs as Massive Attack’s `Teardrop’ and

in the intimate venues that abound in Oxford.

Palm Honey

Daisy West

it doesn’t matter how

James Blake can be playing arenas and winning

Matt Rourke

by Ian Carmichael on wooden

The Fruit Tones are one of the exciting new

Daisy West

and Pond. It’s a suitably epic resolution to a top

Palm Honey

This is music that, in its audacious

so by the

Daisy West

is respectable enough. Their set does

Ester Joy Lane

to seize

The Fruit Tones

to burst with friends, family and

Drayton Football Club, giving it space for a vast, flatbed trailer as a main stage, and extra of space for an acoustic tent, as well as a village hall dedicated to the Ministry of Sound.

The day gets off to a pacy start with local gruff-

as far as the gig goes, it’s a

there’s not a note of Beck, which would

of day back in 2013, it thankfully has

nothing to do with Beck, which would

Beard of Destiny

so overwhelmingly indebted to

the way Ester Joy Lane

with the McCauley drumming skin, this smacks of quality and invention that confirm a step up in quality, the day’s first floor-
topped jazz-pop, folk and occasional

Palm Honey

off Huck’s showing tonight, which

The Fruit Tones

so overwhelmingly indebted to

`Daisy West

Miles Young vocals haunting the home penalty

the way Ester Joy Lane

with the McCauley drumming skin, this smacks of quality and invention that confirm a step up in quality, the day’s first floor-
topped jazz-pop, folk and occasional

The Fruit Tones

Palm Honey

so overwhelmingly indebted to

The Fruit Tones

`Daisy West

Miles Young vocals haunting the home penalty

the way Ester Joy Lane

with the McCauley drumming skin, this smacks of quality and invention that confirm a step up in quality, the day’s first floor-
topped jazz-pop, folk and occasional

The Fruit Tones

`Daisy West

Miles Young vocals haunting the home penalty

the way Ester Joy Lane

with the McCauley drumming skin, this smacks of quality and invention that confirm a step up in quality, the day’s first floor-
topped jazz-pop, folk and occasional

The Fruit Tones

so overwhelmingly indebted to

`Daisy West

Miles Young vocals haunting the home penalty

the way Ester Joy Lane

with the McCauley drumming skin, this smacks of quality and invention that confirm a step up in quality, the day’s first floor-
topped jazz-pop, folk and occasional

The Fruit Tones

so overwhelmingly indebted to

`Daisy West

Miles Young vocals haunting the home penalty

the way Ester Joy Lane

with the McCauley drumming skin, this smacks of quality and invention that confirm a step up in quality, the day’s first floor-
topped jazz-pop, folk and occasional

The Fruit Tones

so overwhelmingly indebted to

The Fruit Tones

so overwhelmingly indebted to

so overwhelmingly indebted to

The Fruit Tones

so overwhelmingly indebted to
SUPERNORMAL FESTIVAL

Braziers Park

At most festivals, on approaching any stage at random you can be pretty sure of what you’re about to see – some kind of band, most likely, playing instruments and all that boring stuff. At Supernormal, whether you’re entering the old barn or exploring the new Vortex tent, anything could happen. Sometimes what you see is little short of bonkers, like a performance by VICKY LANGAN combining her own hair over a bed of drones, accompanied on stage by what we assume is her daughter doing her homework as part of the performance. Other times, it’s sublime: the same. Long live Supernormal: a festival like no other.

DEATHCOUNTER IN SILICON VALLEY

Deathbound in Silicon Valley

They play a bewitching, exhilarating one-stop 45-minute set of repetition, complex interplay and head-down riffing along with some bagpipe loops for good measure. TREMBLING BELLS, who struggle to follow that, are almost a band with two heads. Half of their set is acceptable, psych-tinged sixties freakery; the other is a mawkish, limp slice of overly-polite folk with little to say for itself.

BRISTOL’S SPECTRES, though practically a pop band by Supernormal standards, give a brisk and stirring account of themselves, whisking up a mixture of Evol-era Sonic Youth with a shoegaze wall of guitar noise - perhaps the best main stage set of the weekend.

Headliners AR KANE haven’t played a show for twenty years, and are boosted up to a seven-piece line-up, several of whom appear to have met for the first time tonight, so ramshackle is the performance. Even the band are self-aware enough to acknowledge that some of their songs probably need a bit more work,” but really it feels like watching a rehearsal session from a band who haven’t quite clicked yet.

A much finer end to the night is delivered by Dutch sludge-metallicas GGGULL (run that one through your spellcheck, Nightshift editor) sandblasting riffs slaying the skin off the front rows, while their Jeff-Bridges-atke frontman paints an evocative guttural picture.

Sunday, and noted promoters Qu Janthons install an ambitious project called PLAYVEN, a live show happening held in the round, with each performance blending into the next without a pause. From a straightforward Spectres mini-set to two men in orange suits auditioning for Eurovision to half the tent bursting into song, it’s a three-hour experience to behold.

Likewise STURLE DAGSLAND on the main stage, who truly defy description. He eats lemons on stage. He plays an upside-down skateboard. He coorns, gurns and shrinks his way through a set of solid-gold madness. Look him up on YouTube. Seriously.

For any bands looking to earn their psychedelic stripes, you could do worse than taking a few tips from BLOWN OUT, who take a groove and submit themselves entirely to it, forever. In effect, they play three riffs over the course of 45 glorious minutes, a maso of feedback and hypnotic noise that leaves the drummer exiting stage right, bolting across the grass and collapsing on his back halfway up the field, staring at the sky and gasping for air.

After three days like this, we feel exactly the same. Long live Supernormal: a festival like no other.

Stuart Fockes

GUITAR/SONGWRITING TUITION

Most styles, acoustic and electric, and bass
Beginners welcome - full-time teacher
of How to Write Songs on Guitar
and many other guitar books

www.rikkyrookby.com
rikky@oceanview.free-online.co.uk
Tel. 01865 765847

THE OXFORD RECORD DVD & CD FAIR

St ALDATES PARISH CENTRE
40 Pembroke St, St Aldates, OX1 1BP
Saturday 17th October
10am-4pm

Glasshouse Studios
Three state of the art rehearsal rooms.
For bookings, please contact
Call Jamie on 07917668935

Glasshouse studios, Cumnor, Oxford
glasshousestudios.org
DR SHOTovers niece takes over

Hullo, chums, and welcome to the Enid Blyton Room at the East Indies Club. Dr Shotover’s niece Mandie here, holding the fort while my dear old uncle has a regimental reunion in Dungeness. I say, aren’t the whole hols such absolutely SMASHING fun!!! Here, have a big glass of warm Club. Dr Shotover’s niece Mandie here, holding the fort while my dear...
seems to have been around the local scene for as long as we can remember, notably playing as a three-piece, Two Thirty and Pilot Kixx before going solo and providing us with a regular stream of percussion-led rock and a completely different degree of disharmament. His name, you see, seems to be ironic and in truth the guy likes the odd few drinks but elsewhere Moogiemian shifts gears between barshop harmony singing, stumbling acoustic strumming and generally messy lo-fi arrangements. And then, after sitting in the car for half an hour attracting suspicious looks from passing parents with small kids, and the well-meaning enquiries of a good Samaritan who thought we were trying to gas ourselves, out of the cassette case slips a piece of paper with a Bandcamp download code on it. So now you've been looking for no mas at all? “That’s right,” says a squeaky cat voice.

**THE DEMO DUMPER**

**AMPLIFERS**

Hey, Amplifiers – we saw what you did there. Like Amplifiers, but, like, ON FIRE! Rock. And Roll. And it gets better, because this one-song offering is called ‘What Is It Good For?’ (War?). A bit like the old Edwin Starr classic, but, like, not that one at all. Something different. Something... a bit rubbish. At first we think maybe it isn’t completely rubbish because somewhere amid the muddling mess of shuffling soft rock and sky-spotting guitar surely is what sounds like Starr’s ‘Somebody To Love’. As we quickly realize, Jefferson Airplane’s ‘Somebody To Love’ as belted out at some godawful pub karaoke session by a breathlessly overweighed woman making come-to-bed eyes at the old man next to the stage who is playing the world’s most pointless guitar solo constantly over the whole song. It’s so tortuous we contemplate going back out to sit in the car a bit more; it doesn’t have internet access and therefore we probably won’t be able to hear the bastard thing. Far more brown acid or for an entire field of naked middle-aged hippies, this is the sort of stuff that gives psychedelia a bad name.
thevenuecollective PRESENTS

THE ORDINARY BOYS

THURSDAY 29 OCTOBER
THE BULLINGDON, OXFORD
TICKETLINE.CO.UK - 0844 888 9991 • WEGOTTICKETS.COM • THEBULLINGDON.CO.UK

WEDNESDAY 25 NOVEMBER
THE BULLINGDON
TICKETLINE.CO.UK - 0844 888 9991 • WEGOTTICKETS.COM

THE CORONAS
MONDAY 16 NOVEMBER
THE BULLINGDON
TICKETLINE.CO.UK - 0844 888 9991 • WEGOTTICKETS.COM

UB40
FRI 23 OCT • THE COPPER ROOMS, COVENTRY
£30 ADV • THECOPPERROOMS.COM • BUY TICKETS: TICKETWEB.CO.UK 0844 477 1000

SPECTOR
WEDS 28 OCTOBER
O2 ACADEMY2 OXFORD
£12.50 ADV • TICKETLINE.CO.UK - 0844 888 9991
WEGOTTICKETS.COM • THEBULLINGDON.CO.UK

FOR THE LATEST INFO VISIT facebook.com/thevenuecollective