



# NIGHTSHIFT

## Oxford's Music Magazine

**Free every  
month  
Issue 269  
December  
2017**



On the fast track to fame with  
Oxford's electro-pop heroes

*Also in this issue:*

Nightshift's **TUNES OF 2017**

Introducing **EASTER ISLAND STATUES**

**PIER CORONA** and **GARY 'GUITAR' SIMPSON** remembered

*plus*

All your Oxford music news, previews, reviews  
and five pages of local gigs for December

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



# THE BULLINGDON

## DECEMBER 2017 GIG & CLUB LISTINGS

Friday 1st December  
**Rawdio Soundsystem**  
15 Years of Critical Records  
feat. Mefjus & Kasra

Doors: 10pm

Saturday 2nd December  
**Simple**  
**Beatrice Dillon**

Doors: 10pm

Sunday 3rd December  
**Bernie Torme**  
**Spiral Dive**  
**Narda Narda**  
**Man Make Fire**

Doors: 7pm

Thursday 7th December  
**Ben Haenow**

Doors: 7pm

Friday 8th December  
**Tropicale Popsicle**

Doors: 10pm

Saturday 9th December  
**Off-Key**  
**Ntn and Mez**  
**Nikzta, Silas, Gilly Gill**  
**Fireo, Dertz, Side**

Doors: 8pm

Friday 15th December  
**Catfish**

Doors: 7pm

Friday 15th December  
**Straight Outta Cowley**

Doors: 10pm

Saturday 16th December  
**Musical Medicine**  
**Kon**

Doors: 10pm

Sunday 17th December  
**John Otway**  
40th Anniversary of The Hit

Doors: 7pm

Thursday 28th December  
**Cowley Road Unplugged**  
**Xmas Special**

Doors: 7pm

Friday 22nd December  
**P.Y.T Xmas Party**

Doors: 10pm

Saturday 23rd December  
**The Shapes / Peerless Pirates**  
**Xmas Show**

Doors: 8pm

Sunday 24th December  
**Reggae Christmas**  
**Susan Cadogan Live**  
**Mighty Leap**  
**Count Skylarkin**  
**Destanation DJs**  
**Dasher & Wazzy**

Doors: 8pm

Tuesday 26th December  
**Deep Cover**  
**Boxing Day Bash**

Doors: 10pm

Friday 29th December  
**Versions**

Doors: 7.30pm

Sunday 31st December  
**Cowley Road's NYE Festival**  
**Dutty Moonshine Big Band**  
**Skylarkin & Friends**  
**ZAIA Soundsystem**  
**Simple**  
**Old Skool Oxford**

Doors: 8pm

Friday 12th January  
**Groove**

Doors: 10pm

Saturday 13th January  
**Doctor Feelgood**

Doors: 10pm

Saturday 20th January  
**Musical Medicine**  
**Magnier**

Doors: 8pm

Friday 26th January  
**Mr Scruff**

Doors: 10pm

Sunday 28th January  
**Pete Fij & Terry Bickers**

Doors: 7pm

Thursday 1st February  
**The Brew**

Doors: 7pm

Friday 2nd February  
**London Calling**  
**Play The Clash**

Doors: 7pm

Saturday 3rd February  
**Simple**  
**DJ Stingway**

Doors: 8pm

Sunday 12th February  
**John Robins:**  
**The Darkness of Robins**

Doors: 7pm

Friday 16th February  
**Fern Brady 'Suffer Fools'**

Doors: 7pm

Saturday 17th February  
**Silent Disco by Silent Social**

Doors: 8pm

Tuesday 20th February  
**Pete Boss & The Bluehearts**

Doors: 7pm

Friday 23rd February  
**Daliso:**  
**'What the African Said...'**

Doors: 7pm

Monday 26th February  
**Barnes Courtney**

Doors: 7pm

Thursday 1st March  
**Matt Edwards Band**

Doors: 7pm

Friday 2nd March  
**Patrick Monahan:**  
**Rewind Selector 90s**

Doors: 7pm

Saturday 3rd March  
**Simple**  
**Objekt**

Doors: 10pm

Thursday 8th March  
**Youthmovies**

Doors: 7pm

Friday 9th March  
**Youthmovies**

Doors: 7pm

Sunday 12th March  
**Simon Evans**

Doors: 7pm

Thursday 15th March  
**Will Wilde Band**

Doors: 7pm

Friday 16th March  
**Rob Auton:**  
**The Hair Show**

Doors: 7pm

Wednesday 28th March  
**Geoff Achison**  
**& The Souldiggers**

Doors: 7pm

Thursday 29th March  
**Noasis**

Doors: 7pm

# NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

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EXCELLENT NEWS ON THE CELLAR FRONT it seems, with the buildings' owners, the St Michael's and All Saints charities apparently no longer seeking to apply to turn the venue into retail space. Cellar manager Tim Hopkins informs us that "our solicitors have had a reply back from the landlords saying they are happy to start re-negotiating our new lease. No court summons. So this puts us back to where we would have been before we got the letter telling us they wanted us out. This is the best outcome."

SUPERNORMAL has announced plans to take a year off in 2018. The annual artist-curated, not-for-profit festival, which takes place at Braziers Park, Ipsden, has earned a reputation as one of the best alternative festivals in the country, showcasing experimental music and art in a laidback atmosphere. In a statement on their website the organisers said, "Supernormal is a year-round endeavour; once the festival is cleared away we're straight back to planning our activities for the following year and the next festival. After eight years of working at this pace we have made the decision to take a year out to slow down and have a much needed rest, take stock of how far we've travelled and explore what the future of Supernormal could look like. We know that it will be

disappointing news, but there will not be a Supernormal Festival in 2018. We will instead be taking some time to explore strategies for ensuring Supernormal can be a more financially sustainable organisation in the future; one that supports and invests in the communities we engage, the work we present and the team that make it happen. Supernormal will always keep true to its roots and values and continue to forefront the experimental and the alternative, the underground and the DIY, the new and the strange, as we move forward into new and as yet unknown territories with possibility and excitement."

HALFWAY TO 75's CHRISTMAS JAMBOREE and Day of the Deadbeats are two of the music events taking place at **The Isis Farmhouse** this month as the pub, under new management, is set to become a regular live music venue. After hosting their sold-out annual summer festival at the picturesque riverside pub in the summer, Halfway To 75's Christmas event on Friday 15th December features an Oxford debut from Nashville bluesman and cult Hollywood actor Jake la Botz alongside Knights of Mentis and The Al Ryan Swingtet, playing swinging Christmas hits. The fourth Day of the Deadbeats, hosted and headlined by local country-blues and r'n'b crew The



Photo: Gray Henstock

**COMMON PEOPLE** returns to Oxford in 2018. The two-day festival takes place in **South Park** over the weekend of the **26th-27th May** and earlybird tickets are on sale now, including, for a limited time, free tickets for under-18s. Earlybird adult day tickets for the event are £25, or £48 for weekend tickets. The offer ends on Saturday 2nd December.

Last year's Common People was a sell out with headline sets from **Sean Paul** (pictured) and **Pete Tong's Heritage Orchestra**.

*Nightshift* will once again be hosting the Uncommon stage, dedicated to Oxford acts. Line-up news is due later in December.

Get your tickets at [oxford.commonpeople.net](http://oxford.commonpeople.net)

Deadbeat Apostles, takes place on Saturday 9th December. The band are joined by this year's *Nightshift* Number 1 act The August List, plus Country For Old Men. On Friday 1st December, Amnesty International host an Acoustic For Amnesty show, with sets from Steph West, Simon Davies & Colin Fletcher, Ben Champion, and Owl Light Trio.

**RABIDFEST 2018** brings two days of rock and metal to Oxfordshire next summer. The two-day festival takes place at Abingdon Utd Football & Social Club over the weekend of the 3rd-4th August 2018, following on from this summer's OxRox Live event. Acts confirmed so far include Divine Chaos; Morass of Molasses; Fahran; Crimson Tusk; VIG; Promethean Reign and The Freudian Session. All

profits go to child welfare charity RACPA UK. Tickets are on sale now. More info at [www.rabidfest.co.uk](http://www.rabidfest.co.uk).

**MOJO DEMON** release their debut album this month. The blues rockers, led by veteran local singer and guitarist Ady Davey, launch 'Lost & Found' at The Wheatsheaf on Friday 8th December. Tickets, priced £7, are on sale at [Wegotickets.com](http://Wegotickets.com).

**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](http://bbc.co.uk/oxford).

## GARY 'GUITAR' SIMPSON 1966-2017

Musicians and friends have paid tribute to local guitarist Gary Simpson, who died on the 12th November, aged 51.

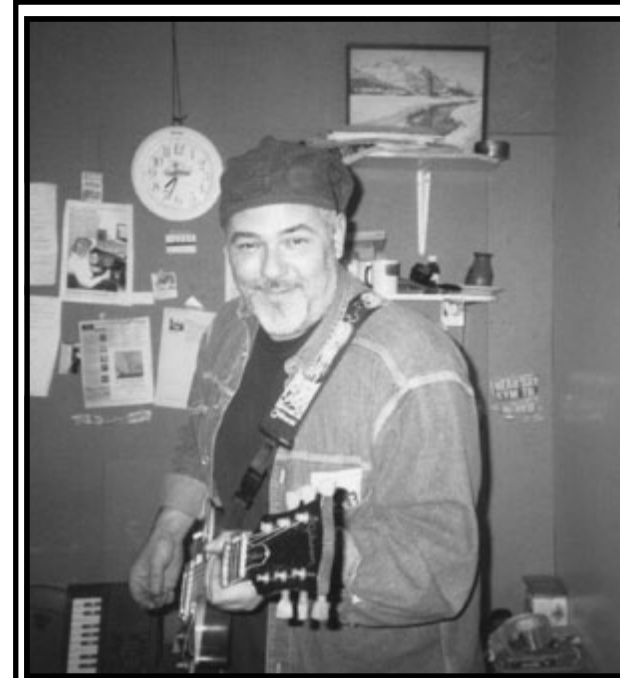
Originally from Cumbria, Gary moved to Oxford for work. Here he met Ady Davey and became a roadie for No Joy In Mudville until 1992. He played lead guitar with Ady in Pod from 1993 until 1996 and the pair continued their association when Gary played on the first Easy Tiger album in 2003. Gary also worked in PMT on Cowley Road before returning to West Cumbria.

Talking about his friend, Ady said, "Gary was an incendiary guitar player and fine singer who could turn his hand to all aspects of music. He could mend and build guitars as well as he could play them. At the time of his passing he had over one hundred guitars. He was quite the funniest person you could meet as well – a mine of catchphrases, jokes and songs. When you were with him, you spent the whole time belly-laughing."

Tim Turan who played alongside Gary in Easy Tiger added, "Gary was an absolute joy to have in the band. When we weren't falling about laughing at his stories and antics we were in awe of his sublime musicianship and prowess on any one of his 100 plus guitars. We were heartbroken when he decided to move back up north but blessed that we had him perform on our first record. My enduring memory of him is his one word stock reply to anything that went wrong or didn't turn out as he had hoped. Delivered in his wonderful northern brogue he would utter: "COCK!" I can hear him laughing now."

Promoter and musician Mark 'Osprey' O'Brien also paid tribute, saying, "another great musician gone to early, but all my memories of him are happy and positive as the guy he was: a man who performed with heart and fire."

*Nightshift's* condolences go out to Gary's wife Caroline and all his family and friends.



## THE BEST IN LIVE STAND-UP COMEDY

Saturday 2nd December - 7pm  
**Suzi Ruffell, Andrew Bird, Paul McCaffrey, Rob Deering**

Friday 8th & Saturday 9th December - 7pm  
**John Fothergill, Sol Bernstein, Andrew Bird, Stuart Mitchell**

Saturday 16th December - 7pm  
**Keith Farman, Jojo Smith, Kate Lucas, Junior Simpson**

Friday 22nd December - 7pm  
**Andrew Bird, Tom Lucy, Jojo Smith, Charlie Baker**

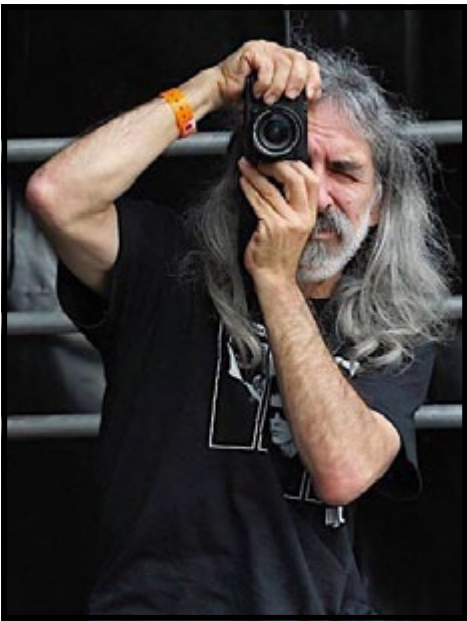
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THE OXFORD MUSIC SCENE HAS BEEN paying tribute to one of its most beloved characters with the news that photographer Pier Corona has passed away, from cancer, aged 61. A familiar face down the front at local gigs and festivals for many years, Pier's photos regularly graced the pages of *Nightshift*. He possessed a rare gift for capturing some of the most animated and feral moments of rock and roll action, which coupled with his love for some of the weirdest, most extreme and inventive music around made for some stunning pictures. As well as a superb photographer, Pier was renowned for his generosity of spirit and his encouragement for every musician he encountered, characteristics that were widely celebrated on Facebook after the news of his death. A crowdfunding appeal to raise money towards the cost of his funeral raised almost £4,000 in a matter of days. Many of *Nightshift*'s best memories of Pier are from Supernormal Festival, almost his spiritual home for its adventurous and esoteric line-ups and where he became official festival photographer. Posting on their page, organisers said, "All of us here at Supernormal are very saddened to hear of the passing of Pier Corona, a warm-hearted, charming and talented man who – besides his considerable photographic skills – brought positivity and spirit to Supernormal on a level that's completely

## PIER CORONA 1956-2017



unquantifiable. The festival will never be the same without you." Perhaps the most eloquent tribute came from Tom

McKibbin, who played drums in Undersmile and Drove with Pier's daughter Taz. Writing in the *Oxford Mail* he said "When Pier came into your life, it was first as the guy with the camera at the front of the audience, but if you were lucky enough he became a cherished friend and a valued source of knowledge, support, and genuine warmth. A humble man, he rarely, if ever, accepted or requested payment for his work. He gave advice to other budding photographers. He gave people lifts to and from gigs. He would go out to gigs four nights a week in spite of the tiredness brought on by gruelling shift-work to do what he loved doing – watching live music. And he was always there to welcome you with his kind eyes, warm smile, and a life-affirming hug. As a discerning music fan with an encyclopaedic knowledge, he was sometimes the only person you needed in the audience because his presence was validation enough. He would sometimes tell me that he was off to a gig to see four bands he'd never heard of, just because. He was exactly the kind of person that a thriving, vibrant artistic community needs, and he gave back so much to that community. His photographs are now eternal." And here then is a small selection of the photos Pier took for us over the years. His presence will be hugely missed and *Nightshift*'s thoughts go out to his family and many, many friends.



# FIRST-CLASS LIVE MUSIC AND ENTERTAINMENT ON YOUR DOORSTEP



## DECEMBER

BANANARAMA	Mon 4
THE SENSATIONAL 60s EXPERIENCE	Fri 8
CHRIS REA	Sat 9

## JANUARY

MACCA: THE CONCERT - CELEBRATING THE MUSIC OF PAUL MCCARTNEY AND GREATEST HITS OF THE BEATLES	Sat 13
ICONS OF THE 80s	Thu 18
THE CHICAGO BLUES BROTHERS	Fri 26
ELKIE BROOKS	Sat 27

## FEBRUARY

THE JOHNNY CASH ROADSHOW	Thu 1
FRANKLY SINATRA	Sat 3
SOMEONE LIKE YOU - THE ADELE SONGBOOK	Sat 10
CILLA	Tue 13 - Sat 17

## MARCH

G4	Thu 1
BUDDY HOLLY AND THE CRICKETERS WITH THE ENGLISH ROCK AND ROLL ORCHESTRA	Sat 3
JAKE BUGG	Fri 9
PAUL CARRACK	Sat 10
MERCURY: THE ULTIMATE QUEEN TRIBUTE	Thu 29
A VISION OF ELVIS	Fri 30

## APRIL

PUBLIC SERVICE BROADCASTING	Thu 5
BETH HART	Wed 18
BARRY STEELE & FRIENDS - THE 30 SPECIAL THE ROY ORBISON STORY	Thu 19
MOTOWN'S GREATEST HITS: HOW SWEET IT IS	Wed 25
BRYAN FERRY	Fri 27

## MAY

THE WATERBOYS	Sun 6
BEAUTIFUL - THE CAROLE KING MUSICAL	Tue 8 - Sat 12
THE ILLEGAL EAGLES	Thu 17



PUBLIC SERVICE BROADCASTING  
Thu 5 Apr



BETH HART  
Wed 18 Apr



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KERSHAW

Cutting  
Grew

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# LOW ISLAND



“IT’S BEEN A PRETTY CRAZY year for us!” exclaims Low Island bassist Jacob Lively, contemplating the highlight of his band’s first year in existence. “I’d have to say the highpoint for me would be hosting the Ritual Union after-party at The Bullingdon and then flying off to do a show for Primavera in Barcelona in consecutive nights. It was our first hometown show and our first European show, all within the space of 48 hours: something I’ll remember for a long time for sure.”

## STRANGE TO THINK THAT

Low Island have only been with us for just over twelve short months, given just how much they’ve achieved in that time.

Formed in November last year, their first recording, ‘Anywhere’, earned them a *Nightshift* Demo of the Month. With barely a live show under their belts they quickly started picking up airplay from the likes of Huw Stephens, Lauren Laverne and even Radiohead’s Phil Selway when he sat in for Jarvis Cocker on 6Music. *Nightshift* picked them to play the Uncommon Stage at Common People in May and soon after they found themselves playing Reading and Leeds Festivals. Things got properly silly in October when, as Jacob says, they had to fly out to Barcelona to play Primavera just hours after hosting the Ritual Union Festival on Cowley Road.

## ANYONE RIGHT NOW

thinking “jammy bastards, how did they get all that good luck so quickly,” should note that Low

Island – named after an island in County Cork, in Ireland – have a bit of history, coming together from the ashes of former local favourites Wild Swim, who, coincidentally, featured on the cover of *Nightshift* exactly five years ago this month.

## PURVEYORS OF RAREFIED,

electro-tinged indie in the vein of Wild Beasts and Grizzly Bear, Wild Swim went their separate ways at the start of 2016 (singer Richard Samson heading off to become a tailor in Saville Row), but the seeds of Low Island had already been sown with guitarists Carlos Posada and Jamie Jay collaborating on an electronic soundtrack for the play *Fast Track* at The North Wall in 2014. The pair, along with Jacob and drummer Felix Higginbottom, headed off on their new journey with Jamie taking over the main vocal duties.

“Wild Swim will always remain very dear to us and we’re really proud of the music we made,” says Felix, remembering their roots; “as we left university and entered the real world the relevance of that music changed as we did and some of the others decided to move on to other things. It felt like a good moment to recognise the end of one project and the start of a new one.”

## WHILE LOW ISLAND ISN’T A

completely radical overhaul of Wild Swim’s delicate, elaborate, occasional ethereal sound, the move into a more electronic-led style of music is noticeable, the influence of Caribou, Little Dragon and particularly Arthur Russell more to the fore.

“*Fast Track* was really the start of Low Island, explains Carlos; “musically, we were writing loads of cinematic underscore, with a lot of synths, drones, samples and chopped up drums. We came out of it with all of these shells and a few lyrical fragments that we knew we could turn into songs, so that’s sort of how everything started. In terms of the difference to the music we’d made before, the stuff was more driven by synths and beats rather than guitars. It didn’t necessarily sound like a band. I think we liked the idea of making music that someone would listen to without being able to know how many people were behind it. The play dealt with a lot of different themes, but I think the one that we particularly related to was navigating the modern world as a young twenty-something year old, and noticing change as you grow up. So in that sense it gave us an idea of the sort of things we were interested in lyrically.”

## UNSURPRISINGLY, GIVEN

their previous time together, the quartet clicked immediately and attracted all the right sort of attention from the off, with Tom Robinson another renowned tastemaker joining Huw Stephens and Lauren Laverne in their quickly burgeoning fanclub. They’ve also been picked up by several Spotify playlists and already have over two million streams under their belt.

“Both the radio and Spotify support for us in our first year has been really helpful and, honestly, quite unexpected,” admits Jamie. “As for

the radio, BBC Introducing in Oxford have been so supportive from day one, which definitely had a knock-on effect with the other radio plays.

“I think Spotify has definitely had a big impact on the music world, though I don’t think it’s made radio defunct,” he adds, when *Nightshift* asks if the steaming service is rendering mainstream radio redundant in breaking new music. “I think they both offer different ways to discover music. On the radio, you’re much more likely to hear and register the artist’s name and some background information, whereas Spotify can seem to focus on the music itself and everything can sometimes feel a little anonymous. However, radio has a much narrower scope than Spotify, given the amount and variety of Spotify playlists available compared to the small number of national radio stations you can tune into.”

Certainly given its renowned lack of monetary feedback for artists, Low Island aren’t getting too carried away just yet.

“Ah, the dark art of band revenue,” laughs Felix; “a band is in essence a very risky business: you invest all your time and money and if you’re among the lucky 1% you might eventually make some of that back. We just sold out two nights in London and Jamie still can’t afford a towel, but we’re ever optimistic.”

## AIRPLAY AND ONLINE

streaming has been the chief driving force behind Low Island’s rise and rise so far, with extensive gigging far from a priority, at least up until now. Was there a conscious effort to stay

away from the traditional gig circuit? Carlos: “It was a combination of things really. We were still working out what sort of live band we were; we’re still very much on that journey, so wanted to make sure that we were as ready as we could be before playing a load of shows. I think it’s always good when you initially start a band in the way that we did, by releasing music first rather than gigging, to not do too many shows. It makes the launch of the project feel more special. The beauty of starting a band is that there is really no need to rush anything: taking our time to work things out and get comfortable was really important to us. As things start to progress, you inevitably have to move faster. We wanted to postpone that for as long as possible.”

## AS SUCH COMMON PEOPLE IN

May this year was the first time most Oxford fans got to see Low Island in full band mode.

“That was a really special moment for us,” says Jamie; “none of us ever imagined our first hometown show would be a big festival tent in front of 400 people. In a way, it was quite strange playing to our local scene that late on, given that most bands traditionally play at home before anywhere else. Luckily the Oxford crowd was really great, and the same can be said for Truck Festival and Ritual Union later in the year. Common People was the same weekend we played Dot to Dot Festival in Manchester, Bristol and Nottingham, so we were doing four cities in under 72 hours. That was our very first taste of being a band on the road, hopping from one gig to another, which is something we’ve been lucky enough to do more since then, but we’ll never forget that first experience!”

And just three months later you got picked to play Reading and Leeds Festivals; it must have felt like things were happening pretty fast. Jacob: “For sure, that was a pretty special moment for us. The announcement coincided with our track ‘That Kind of Love’ getting play-listed on Radio 1 so it suddenly felt like BBC Introducing were really backing us, which was a real honour. It was something we never expected to happen so early.”

## FOLLOWING THEIR SUMMER

of festivals, Low Island have embraced the idea of touring a bit more, but with a twist. In October they embarked on their Low Island & Friends’ club tour, mixing up their own live band sets with guest DJs and multi-media artists. The tour included two sold-out nights in London. Felix: “From the inside the arts industry often feels like a silly, over-competitive and cynical game.

We wanted to try and shake this up by challenging the idea of what a gig could be, sharing the space and audience with performers, visual artists, illustrators and our favourite other musicians. By exposing the audience to different types of art outside of its typical context, people had the opportunity to encounter things that they might not have otherwise. Low Island & Friends was about meeting and collaborating with local artists along our tour route. In London we worked with visual artist Shawn Soh and movement director Sara Green, on a new piece that drew on the themes of an unreleased song of ours called ‘Too Young’. It was a phenomenal piece of dance that invaded the audience and completely took them off guard. The audience’s reaction really summed up everything we were trying to achieve with these nights.”

**“Low Island & Friends was about exposing the audience to different types of art outside of its typical context; people had the opportunity to encounter things that they might not have otherwise.”**

The Ritual Union after-party at The Bullingdon brought that concept to Low Island’s hometown audience. Carlos: “It really did feel like a homecoming, and we weren’t expecting that. It was the best first club show in Oxford we could have asked for: amazing crowd, great venue, and great to work with Simon Bailey from Future Perfect who’s doing such a brilliant job in supporting and developing the local scene. We’re really looking forward to playing at home again in January at The Cellar.”

The downside was having to leave for Barcelona immediately after. Felix: “We’d literally had the time of our lives playing our first Oxford headline show, then tanked up on that adrenaline we went straight to the airport to get a 5am flight to play Primavera Sound in front of our first European crowd and still had enough energy to make the most of our one night in Barcelona. Then at 9am on Monday I was back listening to teenagers pummel the living daylight out of a drum kit in the school I teach at.”

## LOW ISLAND’S GIGS HAVE

opened up their sound a lot from the recordings so far: on stage they’re heavier, more dynamic, the electronics more powerful and driven along by live drumming in a way that occasionally reminds us of fellow local electro heroes Maiians. A live band with rave dynamics is how *Nightshift* described their Common People set; is that something they’ve

aimed for?

Carlos: “I think that’s absolutely a fair description. We definitely aimed to incorporate a lot of dance music’s qualities into our songs, not least because Jamie and I used to do loads of DJing, and we all still love that music. And I think we all want to push it more in the rave direction. Listening to and watching a lot of LCD Soundsystem recently has really opened our eyes to how a band can make dance music in such a live way. I watched ‘Shut Up and Play the Hits’ for the first time the other day, and was totally blown away by how the band was able to occupy this space of rave/punk/indie/disco all at once.”

The live sound is more intense than the records; do you consciously want to delineate the two?

Jamie: “We’re definitely aware of this difference though it’s never really been a conscious decision. We

sometimes try to bring the nuances of our recordings to our live show and some of the live show’s intensity to our recordings. That said, we feel like our recorded music ultimately sounds better when there’s more restraint, whereas our live show sounds best without it.”

## THE BAND HAVE RECENTLY

been recording with Joe Hartwell Jones who’s worked with Glass Animals, a band who emerged on the Oxford scene around the same time as Wild Swim and have gone onto global success with a sound that equally has its roots in electronic dance music and with a woozy, trippy ambience. Are they a band, particularly being fellow Oxfordians, Low Island feel an affinity with? Jamie: “We all grew up with Glass Animals. Back at school, they used to come over after nights out and jam in our bedroom studio, where Joe, the drummer, once put the kick pedal through our bass drum skin, which I was pretty impressed by; I’ve not seen it done since! We’ve always been into a lot of the same artists and genres and have gone on quite a similar journey of being teen indie kids who then discovered electronic music and took things from there, so I’m sure there’s definitely some crossover. But I think the overall feel of our music is different from theirs.” The fruits of Low Island’s work with Hartwell is a succession of tracks released on Soundcloud, building up to a full EP as we move into 2018. Jacob: “Our new single, ‘I Know

You’, has just come out so that’ll see us through until Christmas and then we’ve got lots more music ready to be released in the new year. Now that touring is finished for the year we’re back in writing mode, working on some tunes for the latter-half of 2018.”

While recent single ‘Lines’ has made it into *Nightshift*’s end of year Top 10 tracks, it’s the more recent ‘Tomorrow’ that has turned heads; it’s quite an about turn stylistically, heading more into experimental classical music; was it intentional to defy expectations?

Carlos: “I’d been watching some of Charlie Kaufman’s stuff around the time of writing the song. I love how *Eternal Sunshine of the Spotless Mind* is essentially a romcom, but with these nuances that subvert the genre. With ‘Tomorrow’, we set out to write what was basically a piano ballad, but by having this string part that sounded slightly detuned, and by putting loads of glitching into the track – we recorded the piano part onto a CD, tossed it about in the road, and then recorded that – we pulled it away from being just a little piano song with a melody. There’s a lot in the lyrics about memories and how they fade, and we wanted the musical decisions to support this.”

## THE WEEK NIGHTSHIFT

spoke to Low Island they were announced as BBC Introducing In Oxford’s act of the year, a fantastic accolade for such a new band and a reflection of the speed at which they have taken off.

Since the band seem to be the big new, shiny musical thing in Oxford, we wonder if Jamie, Felix, Carlos and Jacob have had a chance, among all that pop star travelling, to visit the big new shiny thing in Oxford shopping-wise, The Westgate, yet.

Jamie: “Carlos and I have been there recently... it’s enormous! I honestly can’t think of anything that big in this city, but there don’t seem to be many exciting shops in there, which is a bit of a disappointment given the amount of space it takes up. Apparently, there’s some nice things on the roof, which we need to check out.”

At their current rate of ascent, Low Island will be far above Westgate roof bar level by this time next year. All things being fair they’ll be able to afford their very own island in good time. Have they got one in mind? Jamie: “Definitely not Low Island. We love the area, but the island itself is pretty unimpressive and unsuitable for living. There’s a nice island nearby called Rabbit Island, which we used to camp on as kids. We’d happily live there.”

**Low Island play The Cellar on Saturday 27<sup>th</sup> January. Hear them at [soundcloud.com/lowislandmusic](https://soundcloud.com/lowislandmusic)**



# RELEASED

## MOJO DEMON

### ‘Lost & Found’

(*Mojo Demon*)

Plenty of musicians play the blues, but only a few of them have got the blues deep down in their soul. You can tell the ones who haven’t straight off: they’re all technique and fancy stuff and no feeling. They listen to Stevie Ray Vaughan. The true bluesmen are all groove and gravel. Their blues is dirty and often deceptively simple. Mojo Demon sound like the real blues deal.

Frontman Ady Davey is a local scene veteran – he’s been in more bands than you’ve had drunken nights out on the town. He’s had more drunken nights out on the town than most of us have had hot dinners, and a fair few of the songs on this debut album deal with those nights and their after-effects. Opening title track ‘Lost & Found’ is simply a song about trying to find a set of keys dropped in the park where he fell unconscious the night before but it sounds like a pained plea for the return of a lost lover, all heavyweight blues-rock riffage, Jim Morrison vocals and Markus Butler’s raw, free-ranging harmonica, like Little Walter’s invited The Doors and Led Zep round to his for some afterhours jamming.

The band’s theme tune ‘Mojo Demon’ is similarly driving blues-rock, meaty and fluid, while ‘Judgement Day’ digs right back into those southern blues roots with its “Mama told me…” opening gambit and raw, rambling jam. The band work less well on the occasional more considered tracks, like ‘NYC’, although even here they hold their heads up well, Davey’s Morrison-like voice reminding us of ‘Love Her Madly’.



## KING KHAN SHAMANIC & TANG THE PILGRIM

### ‘The Shamanic Pilgrimage’

(*Inner Peace*)

In a quiet year for local hip hop, Inner Peace Records offer us a year end treat in the form of nomadic producer and musician King Khan

Sponsored by



## DELTAVIOLIN

### ‘Dark Descended’

(*Self released*)

What Ben Heaney doesn’t know about the electric violin isn’t worth a shilling and his defiantly experimental eight track release as Deltaviolin has to be one of the most carefully constructed musical statements of any Oxford artist in 2017. The immediate reference point is The Residents, the anonymous weirdos who devoted a whole album to the theme of an Eskimo whale hunt almost four decades ago now. While that dark and at times deliberately inaccessible *oeuvre* ended on a melodic note and succeeded in chronicling the traditional existence of Arctic First Nations, ‘Dark Descended’ would appear to update the story in grim style, accounting for forty years of climate change and fracking as the icecaps melt beneath the igloos. It’s not an easy listen: opener ‘Namibia’ is the most uncompromising cut of all, perhaps recalling, in the manner of Godspeed You! Black Emperor’s ‘Mladic’, one of the nastiest events of 20<sup>th</sup> Century history, the massacre of the Herero peoples that foreshadowed the Holocaust. Whether that is the intention, one can only guess but it’s a bitterly atonal effort, the violin’s wailing echoing mournfully and profoundly unsettling.

Unsurprisingly for an album titled as it is, the mood doesn’t lift – ‘Adrift Alive’ could have been the soundtrack to the movie *Open Water* that saw a couple on a diving holiday left to the sharks, the music’s ripples and eddies providing an illusion of eternal buoyancy. ‘A Watcher by the Dead’ is more low-key growl than full-on aural assault and hence might be deemed the most palatable track on the album but it’s hardly designed for the Westgate on a Saturday afternoon.

Therein perhaps, lies the slight problem: ‘Dark Descended’ is an artfully constructed whole but needs a change of pace to elevate it to a place among the best experimental albums. That might have occurred had recent release and *Nightshift* Demo of the Month ‘Ghost Notes’ been included. Still, as an exercise in using an instrument to explore unlikely musical alleyways, this is a significant contribution.

**Rob Langham**



## MOOGIEMAN

### ‘Red Xmas’

(*Self released*)

Anti Christmas songs are now so prevalent that they’re in danger of becoming as clichéd as the tinsel and bauble-spangled hits they’re intended to counter. Still, Moogiemán’s hopefully not one to follow the pack, surely.

This four song offering lyrically does err towards some of those well-worn tropes, notably ‘Why Am I Always Alone’, which finds our lopsided electro-pop little match girl left on their tod for the festive period: “The food is all dry / I just want to sit and cry” he moans before the chorus find him emoting “Lonely and silent is the night.” All this over a soundtrack that might be DAF’s electro-grind invading Toytown. Talking of which there’s love – and loss – on Santa’s production line on ‘Red Xmas’, while ‘The Evangelist’ sounds like an acid-frazzled busker attempting to recreate The Human League’s ‘Dare’ on an acoustic guitar and a kids’ keyboard, while berating John the Baptist. Best of the lot if closer ‘Mr Stylites’, which shifts forward to the post-Christmas come-down (rhyming January with austerity into the bargain), bolstered by some heavenly backing vocals and sounds like a punked-up Divine Comedy doing his Christmas after-dinner turn for the in-laws.

The EP does sound a bit rushed – though that’s part of Moogiemán’s *modus operandi* – and while there’s enough clever lyrical thought gone into it, it doesn’t stray as far from an increasingly well worn path as we’d hope given his recent musical form and very obvious lyrical talents.

**Dale Kattack**

## BE GOOD

### ‘Nightbus’

(*Communion*)

It’s a funny thing that countless decades of independent spirit and experimentation in music now see us arriving at a point that ‘Nightbus’ typifies. Along with its B-side ‘Hazelnut’, here’s a pair of lightweight pop songs that mix up Mr. Mister, washed out, schmaltzy 1990s slow jams, feathery r&b funk *à la* The Style Council, and the falsetto-esque vocals apparent on a variety of latter-period Foals tracks. Combined with what seem like tongue-in-cheek lyrics, it’s either a post-modern strain of musical consciousness that is beyond the processing power of my aging brain, or part of an ongoing cosmic joke that’s shared by Flight of the Conchords. This is a

## KONE

### ‘For John Heartfield’

(*Self released*)

‘For John Heartfield’ is Kone’s first new material for a while and comes as a something of a surprise release in the twilight of 2017 and hence slightly too late for the *Nightshift* Top 25. A shame since an ability to get the single out earlier might have earned it a high placing. Happily, it’s one of a number of tracks the band hope to release over coming months so is manna from heaven for cultural commentators hoping to provide tips of bands to watch for come 2018. it’s a tantalising glimpse of what the band could have forthcoming in their locker. As ever, it’s vocal contrast between Jonny Munday’s baritone and Alice Ream’s ear for a melody that elevates matters, with the music pulsing beautifully in the background, guitars and synths merging delightfully to recall the finer highlights of new wave. It also happens to be a damn good tune which will surely provide immediacy to their live set.

John Heartfield himself is a fitting choice for a tribute, the artist having shown considerable guts in standing up to the Nazis by way of his photomontages and Kone follow Blur, System of a Down and Laibach in referencing the man born Helmut Herzfeld in musical form. In an era where worthwhile political statements seem to have been abandoned by guitar bands, it’s heartening to see such an up-front paean to a true great. Kone now have to be taken very seriously as one of the city’s leading acts and while bands are often faced with a choice between a series of singles and the release of an LP, either way they should always be sought out, both live and on record.

**Rob Langham**



single that’s perhaps punker than punk, with a rejection of taste and an I-dare-you approach that perhaps ask “Do you like this? Do you *really* like this? If you don’t, pause for thought on what’s so great about the music that *you* like.” I don’t understand it, I don’t think I’m supposed to, and I’m not sure I either want or need to.

**Simon Minter**

## ART THEEFE

### ‘Lover’s Lane’ / ‘Jessica’

(*Self released*)

Matt Sage’s reputation has always hinged more on his long-running Catweazle Club, which he’s helmed for over 20 years now, than his own musical work, but he’s been a constant presence



## EASTER ISLAND STATUES

### ‘Why Don’t You Live In the Garden?’

(*Self released*)

There’s something heroic about Easter Island’s ancient statues: stolidly facing down the elements through countless generations. The band named after them are similarly heroic and resilient in their own way, painting in big, bold pop colours while resisting the changing moods and styles of music. They’re rooted in a 80s fog and fuzz of noisy indie, particularly The Wedding Present, whose ever onward rush of layered guitars drives most of the songs here, while there’s also a little of The Smiths’ elegant pirouetting, particularly in Donald Campbell’s rich, velvety voice.

EP opener ‘Jousting Colours’ flies out of the traps in a flourish of indie thrash and doesn’t pause for breath until it abruptly ends before it’s even reached the two minute mark. ‘Bow & Arrow’ is similarly carried along on a wave of its own bullish ebullience. The band sound less fun when they rein themselves in a bit, though even here, as on ‘Little Bird / Ballerina’, they recognise they need to bundle in a bit more fully and forcefully and, with deft use of some trumpet and a great vocal performance, it ends up being the highlight of the EP. Closer ‘Street Static’ sails in a similar ship to Peerless Pirates – though less obviously high on grog and high seas romance – and Easter Island Statues sound like a band willing and able to hoist their big, bright banners aloft and carry all before them.

**Dale Kattack**

on the local scene for all that time, both as a solo performer and singer/guitarist with Art Theefe. This single ahead of a full album next year condenses all the hopes and ideas he’s worked on over that time, harking back to a classic 60s and early 70s sound where Kinks-y riffage rubs up against blowy funk, blues and psychedelia and a Van Morrison-styled soul, everything powered along by bassist Josh Regal, moonlighting from Little Brother Eli. The song maybe struggles to push its own identity but it’s a more succinct statement of intent than the band’s often rambling jam-heavy live sound.

‘Jessica’ is more appealing, with a more tender touch that finds a reflective halfway point between Donovan’s ‘Mellow Yellow’ and Bolan’s ‘Deborah’ and shows Sage’s voice off in a sweeter light.

**Ian Chesterton**



# TRACKS OF OUR YEAR

*The end of another year, one that has seen some sad goodbyes (Stornoway’s farewell) and some happy hellos (welcome back, Ride). And, as ever, a whole heap of great new music from local artists. Up against some seriously big guns, it was fantastic to see THE AUGUST LIST release what was not only the best Oxford album of the year, but one of the best album of 2017 full stop. So, as is traditional, here is Nightshift’s Top 25 Oxford songs of the year. Quality from start to finish. Disagree? Missed something? Head over to the Nighthsift Facebook page to let us know who your favourites were.*



## 1. THE AUGUST LIST `Wilderness`

In 2017 The August List released not just the best album to come out of Oxford in `Ramshackle Tabernacle`, but one of the best albums you’ll hear from anywhere. Taking the themes of isolation and loneliness and utilising rich musical atmospherics and drones – guitars, violin, Omnichord, studio trickery – to back up their flawless vocal interaction, they created a whole world in album form, one sparsely populated by hermits and softly spoken sadness. Highlight among an album of highlights was `Wilderness`, which took those ideas to their ultimate conclusion, a slow-build ode to a world beyond human company built on the gorgeously downbeat harmonies of Kerraleigh and Martin Childs, a bleak rootsiness and The Velvet Underground’s art-drone magnificence. It’s absolutely stunning. A black diamond at the heart of a luxuriously bejewelled crown of an album.

## 2. WILLIE J HEALEY `Lazy Shade of Pink`

Approaching life’s mundanities with the puzzled sense of wonder of a stoned puppy dog, Willie J brings his strange little world to life and sends it off for a trip through the clouds. Here, over a suitably spaced-out and bluesy slacker-grunge soundtrack he cuts himself shaving and ponders the drops of blood in the sink while threatening to faint clean away. In something of a condensed version of debut album `People & Their Dogs`, the songs variously sounds half asleep, breezy, frisky and positively feral. Variety is the spice of Healey’s life, a life he’s somnambulating through with a grin on his face as wide as Frideswide Square.

## 3. CANDY SAYS `Looking In From The Outside`

Has any Oxford band reinvented themselves so completely and so brilliantly as Candy Says? Having retreated from music altogether while raising a family, Julia Walker was inspired back to songwriting by the EU Referendum alongside husband and musical partner Ben, the pair’s deeply intimate, intricate form of wraithlike electro-pop, all Mellotron drones, glitches and Julia’s harmoniser-effected voice, fused together

to make for a ghostly hymn that sounds like Sinead O’Connor reborn as the ghost in Laurie Anderson’s machine. Being haunted never sounded so good.

## 4. RIDE `Charm Assault`

Ride didn’t feel the need to reinvent themselves when they reformed and subsequently recorded their fifth studio album, and their first in 20 years. Instead they put the mistakes of `Tarantula` behind them and remembered exactly what made them great in the first place, `Weather Diaries` sounding like the missing link between `Gong Blank Again` and `Carnival of Light`, as on this lead song from the album, all psychedelic spangle, rock and roll blast and cloud-gazing vocals. A very welcome back.

## 5. CASSELS `Coup`

“We form an army of waifs and strays” came the opening line of Cassels’ debut album and this, its lead track, brothers Jim and Loz Beck taking on the world, its injustices and inequalities, armed with several sackfuls of highly personal childhood trauma and frustrations and a frenetic, poetic approach to lyrics that often made the band sound like they were trying to vent every ounce of hurt and rage in half the time allowed, all to a soundtrack of spindly, disjointed hardcore, punk

and angled pop that’s sprinting to the finish line, blowing a gasket in the process and carrying on regardless.

## 6. LOW ISLAND

### `The Lines`

From tastemaking DJs to influential Spotify playlists, Low Island won some serious fans as 2017 went along. *Nightshift* loved them enough from the start of the year to book them for the Uncommon stage at Common People and was rewarded with a set that took their airy electro-pop to a whole new level, a live band with rave dynamics and funk muscle. They end the year still on the up and building up to a new seven-track EP with a series of Soundcloud releases, including this woozy, wowzy synth-funk canter that’s gently hypnotic and feather soft. Watch it float into the sky. Look at the fluffy clouds. See the pretty lights. Ain’t life wonderful. And fluffy.

## 7. THE OTHER DRAMAS

### `Radio`

The band with the best hair in Oxford also produced one of the most instantly memorable tunes of 2017 in `Radio`, their debut single, the duo – singer/guitarist Maria Ilett and drummer/vocalist Richie Wildsmith – finding that sweet spot between bubblegum pop simplicity and gnarly grunged-up garage rock, like Lily Allen joining L7. Like many of the best things in life this is short and simple but packs in everything you need from a song: fuzz, harmonies and a chorus you’ll be singing to yourself in idle moments for months to come.

## 8. ESTHER JOY LANE

### `Friendless Necessity`

Esther might have moved to London now and spent much of the past year touring with Charlie XCX, but she’ll always be one of us, especially if she keeps producing sweet tunes like this: all future factory hiss and shimmer with almost anthemic intent, sequencers wow and flutter and at its core there’s a voice that’s pure and soulful and sounds like it was tailor-made for the soundtrack of some existential sci-fi epic. It’s killer robot pop, but behind the laser gun, it’s all heart.

## 9. DEATH OF HI-FI

### `Lazarus`

In Lucy Cropper Death of Hi-Fi found a singer around whose gorgeously soulful tones they could wrap a darkly trippy fog of electronics and hip hop around. Their second album, `Follow`, dispensed with the rotating cast of MCs of their `Anthropocene` debut, allowing Cropper centre stage where she occasionally rapped but mostly sang with heroic pop intent, as on this euphoric centre-piece, the lines “I’m reborn / I will rise up” bringing optimism and redemption to an album born of struggles with depression.

## 10. SLATE HEARTS

### `I’m Not There`

Having woken half of Oxford from its Sunday

morning slumber with an incendiary set at Common People, Slate Hearts were crowned undisputed grunge kings of the city – no frills, no nonsense, no surrender and no getting in their way. `Honey Roasted Henry` was a beast of an EP, and even up against the molten `Hypocrite` `I’m Not There` was a pure force-of-nature highlight, all melodic punk chorus and old school metal. Slate Hearts might hate themselves, but everyone else just loves them to bits.

## 11. THE GREAT WESTERN

### TEARS `Bid Her Well`

Country music is at its best when life is at its worst. Heartache, sorrow, loss and regret are its hard (knock) currency, and The Great Western Tears are the world weary barkeepers of the flame. Old flames generally, such as the subject of this grizzled, heartbroken ode to a departing love, singer Dava Waterhouse bringing poetry to resignation and melancholy on this high point from their excellent debut album, `Tales From Tallows`, a starlit, pedal steel-led lament with a melodic hook that could sweep a rodeo steer clean off its feet.

## 12. ZAIA `Simple Tune`

If Zaia are flying the flag alone for live reggae in Oxford at the moment, they prove that quality wins over quantity every time. This single from their `Butterflies` album is all loping dubby groove, sharp horns and fresh vibes. What makes it though is Amy MacKown’s gorgeously honey-dripping sing-song vocal, which sounds like liquid sunshine over the rich, easy canter of the music. She’s the heart and soul of the song, and as long as we have her and Zaia around, local reggae is in rude health, and even the depths of winter can feel like the height of summer in their company.

## 13. AGS CONNOLLY

### `I Hope You’re Unhappy`

All things considered it was a hell of a year for Oxfordshire-born Americana. The man most deeply rooted in outlaw music was Witney’s Ags Connolly, keeping the cowboy flame burning brightly on his second studio album, `Nothin` Unexpected`, mixing traditional heartbreak with wry humour on this lead track, all languorous pedal steel, Celtic fiddle swoop and a melancholic lack of magnanimity in his comforting baritone. His woman done gone done him wrong but you know what, we think Ags is gonna be just fine. In fact, through the tears and the whisky, he sounds like he’s having a ball.

## 14. LUCY LEAVE

### `Chant//Fresh Crepes`

Awkward and contrary almost by definition, Lucy Leave’s wired, lopsided take on punk, pop, jazz, grunge and whatever else you’ve got in your musical bag made them favourites with plenty of fellow local musicians if hardly the most obvious candidates for future global stardom, never more wayward and exciting than on this mangled car crash of musical hysteria and bent-out-of-shape rhythm and melody. Like Robert Wyatt borrowing The Cardiacs’ sense of mischief to gut a Fugazi song and stitch it back together inside out. If you’re reading this and thinking, “well, I wouldn’t be able to dance to *that*” rest assured, we hate you.

## 15. TIGER MENDOZA feat.

### PIERREQUINN `Dark`

Ian de Quadros’ new EP was titled `Old Ideas` but it still sounded like the future. A very dark, dystopian future, on this lead track joined by poet Pierrequinn for what sounds like a gothic industrial inversion of Arab Strap’s `The First Big Weekend` by Burial after a weekend bingeing on Throbbing Gristle and mephedrone. It’s grimy, heavy and it’s coming to get you.

## 16. 31HOURS `Castile`

31Hour’s highly promising debut album, `Tell Me What You See`, found the young band playing with the idea of staying restless, going off on tangents and creating intoxicating atmospheres, a mildly disorientating blend of lysergic wooziness and spasming electronics that was both starlit and funky. `Castile` shudders in like a malfunctioning robot that’s been left out in the snow and gradually defrosts itself in a hazy fug of stoned psychedelic synth-pop.

## 17. SID VISCOUS

### `More Human Than Numan`

Terrible puns aside this is a bloody fantastic slab of silicon-shiny techno, seemingly lab-made to thrill *Nightshift*, sampling both Gary Numan’s `Cars` and dialogue from the original *Bladerunner* and turning it into a squelchy acid house floor filler that could get the most ungainly sci-fi geek cutting some shapes. That’s us we’re talking about. Talk about beautiful and beastly; this track is both.

## 18. DRORE

### `Happy Accident`

Drore? Or *DROOOOOOOOOORE!!!!* (Multiple exclamation mark essential in this rare case). Ain’t no-one as sludgy as Drore. Or as loud. No-one in Oxford – or some distance beyond – can bellow, bawl and rasp like Taz Corona-Brown. Then again, she needs to make herself heard above her band’s magnificent, all-consuming raw noise. This is half music, half lava flow. Did we mention it’s sludgy? There can be no better way to drown.

## 19. MSRY `Home`

Rapidly earning a reputation as the most intense live act in town, Msry make music to break the world to, their recent Demo of the Month a six-song statement of violent intent with none of the boring clean or contemplative bits that usually ruin metalcore. Instead we got full-throttle, high-octane musical brutality amid which carnage this was the sprawling, epic high point, or at least the point where the last bit of furniture in the *Nightshift* office surrendered and ran screaming from the building. They’re called Msry, but they bring us so much joy.

## 20. THE SHAPES `Til They

### Put Me In The Ground`

Good-time party-starters and a heritage band in the truest sense – keeping the stories of Cowley Road Past alive in song – The Shapes all came to music late but have repeatedly proved that golden oldies can rock it as long, loud and late as bands half their age, their rambunctious but tender-hearted rhythm’n’blues infused with punk spirit as on this EP highlight, a celebration of life kicked

out in almost Pogues-y style. Even *Nightshift* has been spotted cutting a few shapes to these guys.

## 21. EARINADE `How Evel

### Was Evel Knieval?`

The band with the most impressive pedigree in Oxford music are barely a year old but have collective experience that goes back decades, so it was no surprise their debut album was accomplished to a degree few new bands can manage, mixing up punk, post-punk and garage-rock with belligerence, humour and self-consciously terrible rhymes. This queasy synth-led dirge was its high point, casting a cynical eye on the former stunt legend and by extension an entire past era and proving that even if the world and its morals change, musical class is permanent.

## 22. LITTLE RED

### `Diamond Back`

Back on the chain gang for the Oxford-Reading dark folksters on this single, building up to their second album early in 2018. After bad wolves and black dogs, the trio discover “there’s always a snake in the grass,” as they continue to sound like they’re being hunted by terrors unseen and barely known. The band’s three-way harmonies and chain gang rhythm confirm their existence at the place where *O Brother, Where Art Thou* meets *The Wicker Man*. Spooked folk-pop for dark days.

## 23. THE LONG INSIDERS

### `True Blue`

A tribute to their late father, brothers Nick and Simon Kenny were at their darkest and therefore best on this cut from their `Love Tortured Blue` EP, a sullen gothic rockabilly and surf swagger that sounded like the soundtrack to some chiselled anti-hero walking out of a bar to face his final High Noon. It sounds like The Cramps facing off Chris Isaak at the climax of a Sergio Leone western. That’s one fine send-off.

## 24. TREV WILLIAMS

### `The Only One`

A constant if hardly imposing presence on the local scene over the past decade, Trev Williams came into his own with his most recent album, `The Start Line`, which dealt with both mental health issues and running, as he mixed the personal and political, but at his best when, as here, he downplayed everything, adopted a less-is-more musical approach and let us inside his darkest thoughts. Backed by sparse rhythms, cello drone and wandering brass, he conjured gentle melancholy and stark jazz *noir* as well as a window into his soul.

## 25. MOOGIEMAN

### `44 Sunsets`

The coda to Moogiemans’ expansive `Girls & Film` album found him tempering his idiosyncratic, cerebral approach to pop with a song of almost euphoric warmth and something that was either tenderness wrapped in withering sarcasm or biting satire wrapped in romanticism. Either way it was a delightful slice of bubbling Magnetic Fields-style electro-pop that served as the big emotive closer to his live sets. His is a strange world, but it’s always fun to spent a little time in there.



# G I G G U I D E

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

**JAGGED LITTLE PILL:** **O2 Academy** – Tribute to Alanis Morissette.  
**TIM WESTWOOD:** **O2 Academy** – The veteran hip hop DJ brings his club night to town, Westwood, turning 60 this year, still championing rap, grime and drill 35 years after starting out as glass collector at Gossips, opening for Rodigan, learning his trade from NYC DJs Marley Marl and Mr Cee and working on pirate stations LWR and Kiss. After 20 years at the Beeb he’s still at it on Capital Xtra, still a loud, larger than life mouthpiece for the genre.  
**BOSSAPHONIK with CHAINSKA BRASSIKA:** **The Cellar** – Latin beats, global grooves, Balkan beats, nu jazz and reggae club

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

## SWEET BABOO / FLIGHTS OF HELIOS: The Cellar

“Hold on to that smile / These are wonderful times to be alive,” sings Sweet Baboo on new album ‘Wild Imagination’, and you think you’d probably need a wild imagination to come to such a conclusion. But then Stephen Black, who is Sweet Baboo, is a gentle soul who just wants the world to be a sweeter, sunnier place for everyone. Such a genial disposition is probably what’s led the north Wales-born, Cardiff resident singer-songwriter to record and perform with Cate le Bon, Gruff Rhys, Euros Childs, Slow Club and H. Hawkline over the years. Everyone loves Stephen and in his own gently strange musical way he’s reflecting those good vibes back out at the world. His music is generally hazy, lazy and carefree: tender and idiosyncratic, fusing folk, country and psychedelia with Toytown synth-pop, where Daniel Johnston’s romantic eccentricity meets Alt.J’s rarefied atmospherics and lashing of Beach Boys harmonies. And in case you think that’s all a bit too nice and cloying, he’s also a pretty funny fella onstage, so go and make him feel good about the world; he is a one-man tonic for these dark times. Great spaced-out electro-prog pop from local sonic explorers Flight of Helios in support. If they don’t think planet earth is all that they’re off on a journey to new worlds.



# DECEMBER

night, tonight with a live set from London’s ska and reggae collective, drawing on Jamaican roots for their horn-led sound that’s seen them collaborating with Toots Hibbert along the way. Dan Ofer plays world jazz and dance on the decks.  
**RAWDIO SOUNDSYSTEM:** **The Bullingdon** – Drum&bass club night celebrating 15 years of Critical Records, with Mefjus and Kasra.  
**KLUB KAKOFANNEY with WAYNE McARTHUR & THE UNIVERSAL PLAYERS + VIENNA DITTO + THE WHITE TIPS + CORA PEARL:** **The Wheatsheaf** – The last Klub Kak of the year sets itself to go out with a bang, with conscious roots reggae outfit Wayne McArthur & the Universal Players, alongside riotous jazz, rockabilly and synth-pop duo Vienna Ditto, Aylesbury’s grunge rockers White Tips and funk/soul pop trio Cora Pearl.  
**FLOEFEST INSIDE:** **Florence Park Community Centre** – Benefit show for the annual Flofest in Florence Park, with live acid house fun from Audacity and more.  
**STEPH WEST + SIMON DAVIES & COLIN FLETCHER + BEN CHAMPION + OWL LIGHT TRIO:** **Isis Farmhouse, Iffley Lock** – An evening of acoustic music in aid of Amnesty International.  
**THE DYLAN PROJECT:** **Kidlington FC** – Career-spanning tribute to Bob Dylan from the folk-rock supergroup, led by singer Steve Gibbons, backed by PJ Wright, Gerry Conway, Dave Pegg and Phil Bond.  
**THE ERIN BARDWELL COLLECTIVE:** **Thomas Hughes Memorial Hall, Uffington** – Album launch show for Swindon’s roots reggae, rocksteady and ska outfit, drawing on classic 60s and 70s Jamaican traditions.  
**THE BRITPOP BOYS:** **Fat Lil’s, Witney** – Gender-specific tribute to 90s indie faves.

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

**THE PRINCE EXPERIENCE:** **O2 Academy** – Tribute to The Purple One.  
**SWITCH X NCTNRL with PENDULUM DJs:** **O2 Academy** – Epic drum&bass from Pendulum DJs at tonight’s joint club night from Switch and Nctnrl.  
**SWEET BABOO:** **The Cellar** – Cardiff’s happy busman is going to make the whole world smile – *see main preview*  
**SIMPLE with BEATRICE DILLON:** **The Bullingdon** – Long-running house club night Simple plays host to London producer, musician and NTS Radio DJ Beatrice Dillon, with support sets from Em Williams, Tim Gore and James Weston.  
**DISCIPLES OF SIN + FURY:** **The Wheatsheaf** – Horror punk and glam metal in the vein of Alice Cooper, WASP and Murder Dolls from Disciples of Sin at tonight’s OxRox show, plus thrash and

classic metal from Worcester’s Fury.  
**FREERANGE:** **The Cellar** – UK garage, grime and bassline club night.  
**THE SHAPES:** **Harcourt Arms** – Intimate show from the recent *Nightshift* cover stars, mixing 60s r’n’b with new wave, folk and soul.  
**THE MIGHTY REDOX:** **The Black Swan** – Swamp blues, funk, rock, psychedelia, ska and fun vibes from the veteran local outfit.  
**SPARKY’S SPONTANEOUS SPOTLIGHT & SHOWCASE JAM:** **The White House** – Sparky hosts his monthly bands and jam night, with sets from Richard Brotherton, Beard of Destiny and The Missing Persians.  
**HEADINGTON HILLBILLIES:** **The White Hart, Old Headington** – Americana and bluegrass from the local ensemble.  
**W.A.M:** **Fat Lil’s, Witney** – Ska-punk faves.  
**SYN CITY ROCKERS:** **The Brewery Tap, Abingdon** – AC/DC and Thin Lizzy tribute.

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

**BERNIE TORME + SPIRAL DRIVE + NARDA NARDA + MAN MAKE FIRE:** **The Bullingdon** – Classic rocking at OxRox’s gig tonight with veteran guitarist Bernie Torme coming to town for the first time in two years. With a musical history going back to the first wave of punk, Torme is best known for his work with Gillan in the late70s /early 80s before going on to play with Ozzie Osborne, Atomic Rooster and Dee Snider, but since the early 80s he’s fronted a succession of bands, kicking out his trademark heavyweight melodic blues rock, inspired by Hendrix, Gary Moore and Cream. He’ll be playing tracks from across his extensive career as well as song from most recent album ‘Blackheart’.  
**THE DEMOISELLES + ROSE SEGAL + BROWN GLOVE + GLENDA HUISH + CREAKY KNEE:** **The Wheatsheaf (3.30-7pm)** – Klub Kakofanney host a free afternoon of music in the downstairs bar.  
**DONNINGTON COMMUNITY CHRISTMAS PARTY:** **Donnington Community Centre (3-9pm)** – The Donnington music sessions host their Christmas bash, all in aid of the Donnington Doorstep project. There’s a kids’ party from 3, followed, at 5, by live music from Osprey; Beard of Destiny; Mark Atherton & Friends: The Jesters; Franklin’s Tower; The Riverside Voices, and Yulekeles. Free admission but all donations go to Donnington Doorstep.  
**OPEN MIC SESSION:** **Harcourt Arms** – Weekly open mic session.

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

**BANANARAMA:** **The New Theatre** – Return of the original Girl Power trio – *see main preview*  
**GOOD LIFE with THE HEATWAVE:** **The Bullingdon** – Bass, grime and garage club night with London’s dancehall duo The Heatwave.  
**OPEN MIC SESSION:** **The Royal Blenheim** – Weekly session.  
**PTER KNIGHT’S GIGSPANNER:**

**Nettlebed Folk Club** – Nettlebed hosts former Steeleye Span fiddle player Peter Knight, now concentrating on his Gigspanner band, giving a modern folk twist to traditional songs on recent album ‘Layers of Ages’.

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

**SPARKY’S SIDE OF THE MOON:** **James Street Tavern** – Weekly open mic night.

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

**CIPHERS + DEAR MICHELLE + RICHIE STIX & THE BRAINMEN + MISSING NOTES:** **The Wheatsheaf** – It’s All About the Music showcase.  
**DESPICABLE ZEE:** **Studio Workshop, St. Mary’s Road** – A first solo show from Zahra Tehrani’s Despicable Zee project, following on from her collaborative Punt show in 2015, here mixing up beats with hip hop and electronic experimentation as part of a national series of live performances.  
**DISTRICT:** **The Bullingdon** – Rock, indie, grunge and punk-pop club night across two rooms.  
**CHRISTMAS CAROLS:** **Harcourt Arms** – Must be nearly Christmas, then.

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

**BEN HAENOW:** **The Bullingdon** – The 2014 *X-Factor* winner tours his new album, ‘Remember Me? No, Me Neither’, playing Christmas Number ‘Something I Need’ as well as hits like ‘Shooting Fish In a Barrel’, ‘Oh You Know, That Other One’ and ‘Syco Killer’.  
**TOUCH MY SECRET:** **The Cellar** – J-rock from Tokyo’s Touch My Secret, touring their 2016 ‘Nil’ album following supports to Mutant Monster on their UK tour.  
**PROTECTION SPELLS + SLONK + KATE STAPLEY:** **The Library** – Divine Schism celebrate the end of a great year of gigs by welcoming back London’s folky, psychedelic dream-popsters Protection Spells to town after their set at If Not Now, When? in July and support to Jane Weaver in October. They’re joined by spiky Bristolian post-punkers Slonk and acoustic folk-pop singer-songwriter Kate Stapley.  
**THE MIGHTY REDOOX:** **The Wheatsheaf** – Free show in the downstairs bar.  
**CATWEAZLE CLUB:** **East Oxford Community Centre** – Oxford’s longest running open club night showcases singers, musicians, poets, storytellers and more every week.  
**ACOUSTIC THURSDAY:** **Jude the Obscure** – Weekly unplugged open mic night.  
**BLUES JAM:** **The Catherine Wheel, Sandford** – Open jam session.

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

**IRREGULAR FOLKS with GAELYNN LEE + WAITRESS FOR THE BEES:** **St. Barnabas Church** – Superb double bill of musical adventures at tonight’s Irregular Folks and OCM Christmas celebration – *see main preview*  
**MOJO DEMON + ALBOA + THE VINCENT WHITE BAND + TONY BATEY + THE TOM IVEY:** **The Wheatsheaf** – Album launch gig for the local blues rockers, releasing their excellent ‘Lost & Found’ debut, taking inspiration from Led Zep, The Doors and Little Walter and mixing in elements of psychedelia and rock’n’roll for a genuine blues treat. Goodly local blues and blues-

rock supporting cast.  
**THE TWANG:** **O2 Academy** – Birmingham’s baggy indie rock survivors celebrate their tenth anniversary with new album, ‘Either Way, It’s the Best of The Twang’, Phil Etheridge bringing a romantic edge to the band’s laddish pop.  
**ABSOLUTE BOWIE:** **O2 Academy** – Tribute to the Thin White Duke.  
**TOM ZANETTI & K.O.KANE:** **O2 Academy** – Switch and Nctnrl host Leeds’ entrepreneurial MC, rapper, producer and label boss Zanetti to town, flying high on the back of hits ‘You Want Me’, ‘Uber’ and ‘Moe & More’.  
**THE SHAPES + BEWARETHISBOY + CELIA BARRETT:** **The Cellar** – Party-hearty rhythm’n’blues, blue-eyed soul and new wave from recent *Nightshift* cover stars The Shapes, joined by traditional English folk and rock outfit Bewarethisboy, mixing ballads, historical stories and folk dance.  
**THE HISTORY OF JUNGLE MUSIC:** **The Cellar** – Classic jungle anthems and rare cuts.  
**THE SENSATIONAL SIXTIES EXPERIENCE:** **The New Theatre** – Package tour of 60s pop survivors with Mike Pender from The Searchers, Chris Farlowe, Herman’s Hermits, The Fortunes and The New Amen Corner.  
**ALL TAMARA’S PARTIES with JOHANNA GLAZA + TAMARA PARSONS-BAKER + BEN CHAMPION + JEN BERKOVA:** **East Oxford Community Centre** – Tamara Parsons-Baker hosts her own Christmas do, with baroque folk singer Johanna Glaza back in town after her showing at If Not Now, When? There’s barroom piano pop and comedy from Ben Champion, while Tamara herself performs with her dark, emotive acoustic pop.  
**TROPICAL POPSICLE:** **The Bullingdon** – Tropical house club night.  
**MO MOJO:** **The Jericho Tavern** – Rock and pop covers.  
**WHITESNAKE UK:** **Fat Lil’s, Witney** – UK tribute to the renowned Ghanaian metallers.

**SATURDAY 9<sup>th</sup>**  
**THE MARK LANEGAN BAND + DUKE GARWOOD + JOE CARDOMONE:** **O2 Academy** – Gravelly, gothic, gorgeous – the voice to end all wars – *see main preview*  
**WILLIE J HEALEY:** **O2 Academy** – Local rising star Willie rounds off an astonishing year with a final hometown show, following his triumphant set at Ritual Union last month. Having spent most of the year on tour, as well as a releasing his acclaimed debut album, ‘People & Their Dogs’, he can expect another hero’s welcome from his Oxford fans.  
**CHRIS REA:** **The New Theatre** – Still driving home for Christmas after all these years. That A34’s a bugger, ain’t it. The road to hell, you might say. Or is that the A420?  
**YVES + THE WHITE LAKES:** **The Cellar** – Double dose of lively indie rocking from Swindon’s Yves, touring their new ‘Only Ones’ single, and local newcomers The White Lakes.  
**TURF:** **The Cellar** – House club night.  
**DAY OF THE DEADBEATS:** **Isis Farmhouse, Iffley Lock** – Deadbeat Apostles round off a year in which they established themselves as one of the most entertaining and flamboyant live bands in town by hosting their fourth Day of the Deadbeats shindig. Finding a sweet spot between rootsy country rocking and 60s soul revue, they’re joined by The August List, who end 2017 atop



## *Monday 4<sup>th</sup>*

## BANANARAMA: The New Theatre

Even a year ago the idea that Siobhan Fahey, Keren Woodward and Sara Dallin would reform the original line-up of Bananarama seemed as likely as a Smiths reunion, such was the depth of acrimony that followed Fahey’s departure in 1988. But in April this year the trio announced they were back together, and friends once more. Good news for fans of great pop music. The three got together in 1979 while studying fashion and, through the 1980s, became the most successful all-female band in history, becoming the inspiration for The Spice Girls in the 90s. What always lifted Bananarama above ‘girl groups’ as we know them, was the fact they were in charge of their own destinies, often wrote their own songs, designed their own clothes, made up their own dance moves and controlled their own image. Early singles like ‘It Ain’t What You Do...’ and ‘Really Saying Something (both with Funboy Three) are still among the best the 80s has to offer, and the hits just kept coming: ‘Shy Boy’; ‘Cruel Summer’; ‘Robert DeNiro’s Waiting’; ‘Venus’ and ‘I Heard a Rumour’ among them. When Fahey left she was briefly replaced with Jacqui O’Sullivan before Woodward and Dallin carried on as a duo, but it was always that original three-piece line-up that brought the pop magic. It’s always good to see a happy ending, see old friends make up and hear brilliant bands back together. Yes, we’re excited.

*Nightshift’s* Tracks of the Year list, and bluesy Americana crew Country For Old Men. Sounds good, right? It’s free by the way. Sounds even better, yeah?  
**NEW GENERATION ALLSTARS + TRAUMA UK + THE URBAN OUTSIDERS:** **The Wheatsheaf** – Nottingham’s punk-infused hard rockers New Generation Superstars return to town for tonight’s OxRox show. They’re joined by Witney’s punk veterans Trauma UK and punk near neighbours The Urban Outsiders.  
**BRICKWORK LIZARDS:** **St Giles Church** – Rounding off the current season of Jazz at St. Giles are long-time local Turkobilly faves Brickwork Lizards, mixing Turkish, Arabic and Balkan gypsy traditions with rock’n’roll.  
**GRUB + WORRY:** **The Jericho Tavern** – Psychedelic garage fuzzstorm rocking in the vein of Mudhoney, MC5 and The Stooges from Grub.  
**THUNDERSLUG:** **The Brewery Tap, Abingdon** – Heavy rock anthems and covers.  
**THE PETE FRYER BAND:** **The Dolphin, Wallingford** – Blues and rock covers from the freewheeling local guitar veteran.





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

## GAELYNN LEA / WAITRESS FOR THE BEES: St Barnabas

Two staggeringly original talents for the price of one at tonight’s Irregular Folks Christmas special in conjunction with Oxford Contemporary Music. Minnesota singer and electric violinist Gaelynn Lea was born with the genetic condition Osteogenesis Imperfecta, which led her to develop her own unique playing style, holding her violin more like a cello and thus, like a cellist, striking the low notes first, lending her songs a sense of melancholy, with roots in traditional Celtic folk and bluegrass as well as experimental classical music. Her use of loops creates a rich, elegant, droning backdrop for her voice, which has been compared to Joanna Newsom and Karen Dalton. Waitress For the Bees too uses loops to build and expand her sound. Canadian singer and viola player Emma Hooper was the star of Irregular Folks’ Summer Session in 2016, her idiosyncratic songs about insects and dinosaurs off the scale in their strange, funny and highly educational way, bringing existential melancholy to bear on a tale of an aquatic dinosaur unable to lift its head out of the water for its entire life, but also a sense of joy to a celebration of stick insects. She’s a genuinely fascinating presence, explaining each song’s back story to reveal a mind possessed of both childlike enthusiasm and professorial knowledge, the songs themselves infused with humour, warmth, deep pathos and a sinister undercurrent. A real privilege to have two such stars on one bill.

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

**STEAMROLLER & FRIENDS: The Cellar** – The veteran local rhythm’n’blues crew play their annual fundraising show in aid of children’s respite charity Rosy, the band joined by a cast of mates, including bluesman Krissy Matthews and Sunfly. **TOM IVEY & FRIENDS + JESTERS + BEARD OF DESTINY + PURPLE MAY + DELTA HARDWARE: The Wheatsheaf (3.30-8.30pm)** – Giddyup Music host a free afternoon and evening of live music in the downstairs bar. **OPEN MIC SESSION: Harcourt Arms** **THE PETE FRYER BAND: The Prince of Wales, Iffley (6pm)**

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

**OXFORD CLASSIC JAZZ: Harcourt Arms** – Classic jazz and ragtime from the local ensemble, taking on Jelly Roll Morton, Louis Armstrong, Fats Waller et al. **St. AGNES FOUNTAIN: Nettlebed Folk Club** – Traditional folk songs with a festive leaning from Chris While, Julie Mathews, Chris Leslie and David Hughes. **OPEN MIC SESSION: The Royal Blenheim**

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

**INTRUSION: The Cellar** – Monthly goth, industrial, ebm and darkwave club night, with residents Doktor Joy and Bookhouse keeping it dark on the decks. **SPARK’S SIDE OF THE MOON: James Street Tavern**

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

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

**DOC BROWN & THE HAGGIS HORNS: O2 Academy** – Rap and funk from the hip hop and comedy polymath – *see main preview* **BE GOOD + MAGIQUE: The Cellar** – Indie crew Be Good Launch their new single ‘Night Bus’ on Communion Records, with support from Leicester’s electro soul-pop outfit Magique, last seen at Ritual Union. **FRAU: The Cellar** – Club night celebrating female voices in r’n’b, soul and pop from the 90s onwards, playing everything from Aaliyah to Whitney Houston, via Grimes, J-Lo, Lauryn Hill and Sugababes. **JESS DANIEL EDWARDS & L.A. EDWARDS: Isis Farmhouse, Iffley Lock** – Acoustic pop and close harmony singing from the musical brothers. **MOTORHEADACHE: Fat Lil’s, Witney** – Lemmy! Yeah! Tribute to the legend, courtesy of OxRox. **CATWEAZLE CLUB: East Oxford Community Centre** **ACOUSTIC THURSDAY: Jude the Obscure** **BLUES JAM: The Catherine Wheel, Sandford** **THE PETE FRYER BAND: The Wheatsheaf** – Free gig in the downstairs bar.

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

**HALFWAY TO 75 CHRISTMAS JAMBOREE: Isis Farmhouse, Iffley Lock** – Roots and Americana festival Halfway To 75 follow their sold-out summer shindig with their second festive jamboree, featuring a headline set from rough’n’ready bluesman Jake la Botz, born and raised in Chicago, learning his musical trade from pre-war blues legends like Dave Honeyboy Edwards and Homesick Jones, before moving to California, where he was discovered by Steve Buscemi and starred and sang in various movies before relocating the Nashville to fully pursue his musical career. His gospel-tinged, whisky-soaked style of blues is pure old school. He’s joined by foot-stomping roots crew Knights of Mentis and The Al Ryan Swingtet, performing a set of swinging Christmas jazz. **UPRISING with LEADER + ULYSSES WELLS + RHYMESKEEMZ & THE P45s + BIRTHDAY LAD + GREYS: O2 Academy** – The O2’s regular team-up with BBC Introducing in Oxford brings local stadium-sized rockers Leader back to the big stage following their epic

set at Common People back in May, the quintet mixing up Coldplay-style melody with U2 and Muse-proportioned rock. They’re joined by blues rockers Ulysses Wells, rising local rapper Rhymeskeemz and more.

**CATFISH: The Bullingdon** – Rising stars of the British blues scene, not to be confused with The Bottlemen. Having hit number 1 in the IBBA Blues chart with their debut album ‘So Many Roads’, the Sussex-based quartet repeated the feat with their tribute to BB King, ‘When BB Sings the Blues’, and a slew of nominations at the British Blues Awards, back in town tonight as guests of The Haven Club.

**EASTER ISLAND STATUES: The Cellar** – Heroic 80s-inspired indie and folk-tinged alt.rocking from the rising local stars – *see Introducing feature* **SOUL SESSIONS: The Cellar** – Classic soul, funk and disco from the 60s, 70s and 80s. **DEAD MAN’S WHISKEY + DOOMSDAY OUTLAW + BIGG: The Wheatsheaf** – Raucous hard rocking in the vein of Guns’n’Roses, Alter Bridge and Black Stone Cherry from London’s Dead Man’s Whiskey, out on tour to promote debut album ‘Under the Gun’.

**THE LONG INSIDERS + BAD MONKEY: Fat Lil’s, Witney** – Midnight rockabilly and back-alley surf rock from The Long Insiders, sounding like a High Noon stand-off between The Cramps, Carl Perkins, Johnny Burnette and Dick Dale.

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

**LEATHERAT + 3 DAFT MONKEYS + KAPELLE + STEVIE: O2 Academy** – Banbury’s high-octane folk-rockers bow out with a final headline show in Oxford, having made their name playing pubs and clubs around the Shire over the past 13 years, as well as Cropredy Festival. Fairport’s Ric Sanders and Chris Leslie have appeared on Leatherat’s albums, while the band have shared stages with Status Quo, The Levellers and Jethro Tull along the way. **CRAIG CHARLES FUNK & SOUL SHOW: O2 Academy** – BBC Radio’s most infectiously enthusiastic DJ brings his party-starting collection of soul, funk and rare grooves back to town for a traditional Christmas party set. **MUSICAL MEDICINE with KON: The Bullingdon** – A festive disco and rare grooves treat from Musical Medicine, tonight hosting Boston’s legendary crate digger and DJ Kon – one half of hitmakers Kon & Amir – on the decks, the acclaimed editmaster reworking classic disco tracks since the 1980s. **GAPPY TOOTH INDUSTRIES with LUCY LEAVE + SELF HELP + MANU LOUIS + BEARD OF DESTINY: The Wheatsheaf** – The reliably eclectic and high quality GTI hosts its annual Christmas celebration of the best acts it’s put on over the past few months, tonight with the brilliant, idiosyncratic Lucy Leave, sticking pop, punk, grunge, jazz and psychedelia in a blender, refusing to mash it all into a smooth puree and instead fizzing it all up into weird, fascinating musical shapes. They’re joined by jagged, eccentric pop-punkers Self Help, Berlin-based composer and performer Manu Louis, whose mix of pop, jazz, electronica and 20<sup>th</sup> Century classical music makes for an eclectic form of experimental instrumental music, and veteran local blues rock duo Beard of Destiny.

**BLACK CANDY + THE AUTUMN SAINTS: The Cellar** – Rage Against the Machine-inspired rap-metal from reformed local stars Black Candy, plus atmospheric Americana crew The Autumn Saints.

**FLUID: The Cellar** – The long running bass, UK garage and drum&bass club night hosts its Christmas party with DJ Barely Legal, plus Masp and more on the decks.

**THE OXFORD BEATLES: Harcourt Arms** – Fresh from their run of shows performing ‘Sgt. Pepper’ in its entirety, the local Beatles tributeers bring out the classics hits again.

**PSYCHEDELIC CIRCUS: East Oxford Community Centre (3pm-2am)** – An eleven-hour psychedelic happening across the Community Centre’s two rooms, featuring live music, poetry, DJs, discussions, trippy lightshows and burlesque. Glasgow’s dark-psych rockers Helicon headline and are joined by local psych bands The Elephant Trap, Shotgun Six and Freemantle, plus London’s Every Silver Lining. Feed your head. **SHEPHERD’S PIE: Fat Lil’s, Witney** – Hard rock covers. **THE MIGHTY REDOX: The Tree, Iffley**

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

**JOHN OTWAY + CHASING DAYLIGHT: The Bullingdon** – Celebrating the 40<sup>th</sup> anniversary of his one and only hit single, ‘Really Free’ – with Willy Barrett – The Clown Prince of Pop returns yet again to town, for a typically madcap barrel through old faves like ‘Beware of the Flowers Cause I’m Sure They’re Going to Get You Yeah’, ‘Bunsen Burner’ etc. One of a kind. Similarly off-the-wall support from local rockers Chasing Daylight, taking inspiration from The Blockheads, Madness and the quirkier side of The Kinks and Small Faces. **THE RED JUMPSUIT APPARATUS + VERIDIAN + BETTER THAN NEVER: O2 Academy** – Florida’s million-selling rockers come to town ahead of the release of new album ‘Awakening’ – the follow-up to 2014’s ‘4’. **HAIKU SALUT CHRISTMAS LAMP SHOW: Friends Meeting House, St. Giles** – Charmingly oddball folktronica invention from Derbyshire’s instrument-swapping trio, playing an intimate Christmas show tonight, their whimsical, homespun journeys utilising accordion, ukulele and trumpet alongside laptop electronics to create a sound that takes traditional folk music into the realms of Kraftwerk, Bjork and Yann Tiersen, the show lit by an array of second hand lamps, adding to the intimate atmosphere. **THE MONKEYFISTS + FIREGAZERS + TONY BATEY & SAL MOORE + DUO CANI + PETE GARDINER: The Wheatsheaf (3.30-7pm)** – Klub Kakofanney host a free afternoon of live music in the Sheaf’s downstairs bar. **OPEN MIC SESSION: Harcourt Arms**

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

**BELSHAZZAR’S FEAST: Nettlebed Folk Club** – Best known as fiddle and oboe player with Bellowhead, Paul Sartin has been a staple on the English folk circuit for night on twenty years and together with accordion player Paul Hutchison makes up Belshazzar’s Feast, bringing humour and virtuosity to old English dance tunes, ballads, war poems and folk standards. **OPEN MIC SESSION: The Royal Blenheim**

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

**SPARK’S SIDE OF THE MOON: James Street Tavern**

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

**RASCAL presents DEABEAT UK: The Cellar** – Bassline, grime and drum&bass club night hosted by Rascal, with Sheffield producer Deadbeat, alongside Rascal residents Burt Cope, Hamdi x Archetype and Xodos.

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

**SLADE: O2 Academy** – No Noddy Holder but if it’s Christmas it must be time to crack out some Slade, right. Dave Hill and Don Powell helm the current incarnation of the blockbusting 70s glam rockers, once more running through their litany of hits – from ‘Mama, We’er All Crazee Now’ and ‘Gudbye T’Jane’ to Skweeze Me Please Me’, ‘Cum On Feel The Noize’ and, oh yes, ‘Merry Xmas Everybody’. Novelty antlers optional, boozy good cheer essential. **BRIXTONS + RESTRUCTURE + LOST DARREN: O2 Academy** – It’s All About the Music showcase with Wantage rockers Brixtons, plus rap-rave-punk hoolies Restructure and more. **JAMES KIRBY + SHANTI GORDI: The Cellar** – Acoustic soul-pop from James Kirby on tour. **KING TERRIBLE presents THE LORDS OF DISCO WONDER XMAS SPECIAL: The Cellar** – Rock, disco and 80s hits. **COWLEY ROAD UNPLUGGED: The Bullingdon** **HELL’S GAZELLES + GUNS OF ANARCHY + SWITCHBLADE CITY + LEST WE FORGET: Fat Lil’s, Witney** – OxRox takes over Witney once again with local punk/glam hard rockers Hell’s Gazelles kicking it out in the style of Judas Priest, Guns’n’Roses and Led Zep. Support from Watford’s melodic hard rockers Guns of Anarchy back in town, having previously supported Gun’n’Roses and Meenstead, and Northampton rockers Switchblade City. **CATWEAZLE CLUB: East Oxford Community Centre** **ACOUSTIC THURSDAY: Jude the Obscure** **BLUES JAM: The Catherine Wheel, Sandford**

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

**DREADZONE: O2 Academy** – Dreadzone return to town with their peculiarly British form of reggae, fusing roots sounds and dub with a folky feel, trance and breakbeats. 24 years old this year, veterans of ten albums (plus a Best of), six Peel sessions and countless tours and festival appearances, their enduring appeal rests in their ability to transform any room, or field, into a reggae party. The trippy, spacious, almost rustic feel of their sound might feel almost archaic compared to what’s come since but it’s following their own path that’s ultimately kept them on top of their game for so long. **MAIANS + PORRIDGE RADIO + KID KIN + GARDEN CENTRE + PROGRESSIVELY LESS ELEPHANT DJs: The Cellar** – Now here’s a genuinely special reason to celebrate as Christmas approaches – Maians regroup for their first show in a year, the five members having gone their separate ways across the globe

last year after the release of their debut album. Their double drumkit-powered electro-tripping takes a drive along Kraftwerk’s ‘Autobahn’ as well as winding along Ibiza’s coastal roads, making for a spaced-out rave experience in live band form. Just brilliant. Great local supporting cast tonight’s Divine Schism-hosted show from lo-fi junk-popsters Porridge Radio; epic electronica and post-rock from Kid Kin; Ween-esque creep-pop from Garden Centre, and indie sounds from PLE DJs into the wee small hours. **AUDACITY LIVE + FRACTURE + STATE ONE: The Wheatsheaf** – Live acid house extravaganza from Audacity Live at tonight’s It’s All About the Music show. **BRIGHTWORKS + TIBETAN NIGHT TERRORS: The Jericho Tavern** **NICK COPE’S CHRISTMAS KNEES-UP: Tap Social** – Family-friendly singalong from the nation’s favourite children’s songwriter. **PYT: The Bullingdon** – Disco, funk and soul club night.

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

## THE MARK LANEGAN BAND: O2 Academy

How many artists find themselves 30 years into their career and still getting better and better? Well, Mark Lanegan for starters. His latest solo album ‘Gargoyle’ – his tenth – is up there with his best, following on from ‘Blues Funeral’ and ‘Phantom Radio’ in its marrying of southern blues and gospel with 80s electro-goth, a meeting at the crossroads between Muddy Waters and Joy Division. Like good whisky Lanegan’s voice has matured and deepened with time, and to be honest it sounds like he’s drunk plenty of that whisky along the way, leaving him with an almost majestically grizzled baritone, full of mournful grandeur. All the better to convey the loneliness, inner demons and dark humour of his songs. Alongside those solo albums former Screaming Trees frontman Lanegan, a chiselled, statuesque figure onstage, one who looks like he could snap your neck as soon as look at you, has recorded with a host of acts, from Queens of the Stone-Age, Greg Dulli (as Gutter Twins) and Soulsavers, to PJ Harvey and Isobel Campbell (a perfect foil for his weather beaten intensity) and so has a vast back catalogue to pick from, but whatever he chooses to play tonight, it will be dark, his way with melodic delicacy and poetic lyricism rarely allowing much light into music that is brooding, downtrodden and funereal. And really, that voice is a thing of genuine beauty.







*Thursday 14<sup>th</sup>*

## DOC BROWN & THE HAGGIS HORNS: O2 Academy

Plenty of people will know Ben Bailey Smith, but often for completely different things. Some will know him as DS Joe Hawkins in *Law & Order: UK*; others as Nathan Carter in CBBC's *The Four O'Clock Club*. Others will remember him as the rapper in Mark Ronson's band for his 'Version' album, alongside Amy Winehouse and Daniel Merriweather. Others still might know him for his stand-up comedy. But it's as a rapper, under his Doc Brown guise, that he finds his true calling. Smith learned his hip hop trade in rap battles in Camden, where he first met Ronson and where he in turn met and mentored a young Lowkey. Throughout his varied career he's used rap extensively: his stand-up shows are a rare case of rap and comedy mixing together: his self-effacing nature and ability to deconstruct the genre and its clichés going well together. He's just released his first new album in a decade, 'Stemma', having previously toured with Busta Rhymes and De La Soul. He's backed tonight by veterans of the UK funk scene The Haggis Horns, who also formed part of Ronson's live band, bringing hefty doses of soul, hip hop and Afrobeat to their driving funk sound.

**DIRTY EATH BAND: Fat Lil's, Witney** – Classic and alternative rock covers.  
**THE PETE FRYER BAND: The Victoria Arms, Marston**

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

**THE SHAPES + PEERLESS PIRATES: The Bullingdon** – Christmas show from two of Oxford's most naturally party-friendly bands. Classic 60s soul, r'n'b and new wave from The Shapes, inspired by Van Morrison, Dexy's, The Pogues and Tom Petty, alongside Peerless Pirates' swashbuckling rockabilly and indie rock.  
**PITCH BLACK: The Cellar** – Techno club night.  
**FUSED: Fat Lil's, Witney** – Rock covers.  
**THE PETE FRYER BAND: The Whitehouse, Abingdon**

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

**A REGGAE CHRISTMAS: The Bullingdon** – Susan Cadogan leads the roots, dub and dancehall party into Christmas – *see main preview*  
**SUPERLOOSE + PURPLE MAY + SONG & SUPPER ROOMS + PETE LOCK & MARK**

**BOSLEY: The Wheatsheaf (3.30-8.30pm)** – Giddyup Music host a free afternoon and evening of live music in the downstairs bar.

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

Merry Christmas to all our readers. Feel free to show your appreciation for all of *Nightshift's* hard work this year by sending wine, chocolate, kittens, Bananarama, or Boris Johnson's head on a silver platter to the usual address.

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

Please tell us we didn't drink all twelve bottles of that port last night. Oh, and please disregard anything we posted on Twitter after about 5pm yesterday.

**THE PETE FRYER BAND: Seacourt Arms, Botley** – Traditional Boxing Day bash from the veteran local blues man and chums.

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

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

**SLATE HEARTS + KING KNIT + FLATLANDS + EASTER ISLAND STATUES + RATS EAT RATS + SPANK HAIR + SELF HELP: The Wheatsheaf** – Local band post-Christmas extravaganza with virulent grunge faves Slate Hearts alongside Bracknell's indie/garage crew King Knit, pop-punks Flatlands, big-hearted indie rockers Easter Island Statues, grunge crew Rats Eat Rats and spiky pop-punk/indie starlets Self Help.  
**A VERY MERRY NANGMAS: The Cellar** – Funk, disco, house and techno club night.  
**CATWEAZLE CLUB: East Oxford Community Centre**  
**ACOUSTIC THURSDAY: Jude the Obscure**  
**BLUES JAM: The Catherine Wheel, Sandford**

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

**VERSIONS: The Bullingdon** – OxRox host an evening of cover versions from a hoard of local bands, with sets from Zaia; Trauma UK; The Shapes; Echo4four; Black Candy; Black Bullets; K-Lacura; Osprey & Band; Snotcork, and more.  
**TERRAFORMS: The Cellar** – Drum&bass club night with Voltage, Document, Greencode & Bolo, Rich Raw & Beatsurfer, MC KB and MC Sandman and MC Rider.  
**HENRY TAYLOUR + HENRY GRACE: The Jericho Tavern**  
**THE BITE: Prince of Wales, Shippon** – Rock covers.

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

**TERMINUS: The Wheatsheaf** – Classic hard rock and blues covers from local rockers Terminus at tonight's OxRox show.  
**OFF KEY: The Cellar** – Bassline, grime, drum&bass and garage, with Lukewarm, Hamdi, Xodua and Gilly Gill.

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

**COWLEY ROAD NYE PARTY: The Bullingdon** – Party into 2018 with Bristol/Oxford big band electro-swing act Dutty Moonshine, helmed by DJ and producer Michael Rack, mixing classic swing and Vaudeville with garage, grime, funk and drum&bass. He's joined by Count Skylarkin and friends, playing ska,

reggae, dancehall and more; local dub-pop faves Zaia's soundsystem; house from Simple DJs and Old Skool Oxford.

**KLUB KAKOFANNEY NYE PARTY: The Wheatsheaf** – Klub Kakofanney host their annual NYE party, with Phil and Sue's own Mighty Redox and Pete Fryer Band, alongside Osprey and Self Help.

**FREERANGE NYE: The Cellar** – UK garage, bassline, grime and drum&bass into 2018.

**ANDY ROBBINS: Prince of Wales, Shippon** – Acoustic blues, rock and pop from the local singer/songwriter.

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

*Gig listings are free. Deadline for inclusion is the 20th of the month. No exceptions. Listings are copyright Nightshift and may not be reproduced without permission.*

### Sunday 24<sup>th</sup>

## A REGGAE CHRISTMAS: The Bullingdon

Nowadays as much of an Oxford Christmas tradition as the turning on of the lights, drinking too much Advocaat and swearing at The Queen, Count Skylarkin hosts A Reggae Christmas, to send you skanking into the seasonal night. An evening of roots, dub and dancehall features near-legendary Jamaican singer Susan Cadogan (*pictured*), back in Oxford for the first time since 2015. Since the librarian-turn-singer scored a brace of hits singles in the mid-70s she's sporadically released music and toured. She opened her account with 'Love My Life', the recording session for which introduced her to Lee Scratch Perry. He produced a cover of Millie Jackson's 'Hurt So Good', which went Top 5 in the UK and was followed into the charts by the Pete Waterman-produced 'Love Me Baby'. Commercial success subsequently eluded her until she scored a succession of hits back in Jamaica, while her reputation and influence has continued to grow. She's joined by Desta Zion Wilson's six-piece reggae crew Mighty Leap, previous support to The Wailers and Susan Cadogan herself, with their blend of deep basslines, soulful melodies, sweet harmonies and lively dancehall. Skylarkin keeps the party going on the decks alongside Desta\*nation Soundsystem. And a very reggae Christmas to you all.



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## BILLY BRAGG

### O2 Academy

There’s a female Conservative in at Number 10, austerity measures everywhere you look, and a scandal in Westminster, and despite the fact it’s 30 years since the 1980s Billy Bragg is also still commanding attention at sold out shows. As he opens with the unmistakable chords of ‘Sexuality’ it becomes clear that tonight is going to be filled with equal measures of greatest hits and political protests, recognising that where Bragg is concerned the two often go hand in hand. From the heartfelt encapsulation of lost love in ‘Must I Paint You a Picture’, to the rousing sing-a-long ‘Power in a Union’, Bragg

ensures the crowd are attentive to every word. Nevertheless, for me, the magic happens in the newer numbers. Bragg tell us that “In the new year [he] made a resolution to stop ranting on Facebook and start writing songs” and the offerings from ‘Bridges Not Walls’ seem to perfectly encapsulate his feelings about the current climate. Whether it’s his cover of Anais Mitchell’s ‘The Wall’, which feels pointed toward the US Administration, or ‘The Sleep of Reason’, which nods to the events of 2016, each number is laden with a sense of politic and, perhaps more importantly, protest.

## CHASING DAYLIGHT / DEATHSEX

### BLOODBATH / MAMZER

### The Wheatsheaf

Halloween: the night when all the souls denied entry into Heaven or Hell are gathered at Gappy Tooth Industries. Chief among these is Al Kenny, once dubbed “the most evil man in rock” for appearing to be playing bass in every band in the city at that time. Here he is, the guitar riffing, drop D force behind Mamzer’s super tight heaviosity. We’re not entirely convinced the country vocals of Christina Kowalchuk, solid as they are, marry in with the tough belly vibe, as if Fiona Apple had joined Deaf Radio or Ugly Kings, but maybe there’s a grungy Nightwish thing we’re missing out on, so rock on. Coventry’s Deathsex Bloodbath come toolled up for the occasion with their Deathsex

Adams Family Values Show. Infamous in the Noughties, as much for their offstage meltdowns as their explosive live shows, they’ve reunited with a new drummer – dressed as Wednesday Adams – and released their Best Of album, ‘Golden Showers’, on Corporate Records. This should tell you all you need to know about this *Rocky Horror* /Art Gothic / B52s mayhem; if not, song titles like ‘Asphyxiwank’, ‘Let’s Fuck’, and ‘My Fingers Are Wet’, will give you a few more clues. You know you’ve been to a gig when you’ve had Chasing Daylight’s wonderful frontman, Julian Sharples, pointing directly at you shouting “Oi! You can’t do that!” during that eponymous song, and for a moment taking it personally.

For others in the crowd the highlights come in other places, be that ‘Accident Waiting to Happen’ or ‘The Milkman of Human Kindness’. Perhaps then what’s most impressive is Bragg’s ability to select songs from a catalogue spanning more than 30 years and deliver them with a vibrancy and passion so that you could be forgiven for believing each and every one of them was a new release. Yet more impressive still is his ability to continually examine, explore, and create songs about the views of the disenfranchised. The fact that the audience tonight spans a similar number of generations simply serves to confirm that the world needs Bragg just as much now as it did in the 80s.

*Lisa Ward*

They are the very best of pugnacious, wrongfooting British humour and pathos, and stuff their Cheese & Dave Rockney saveloy full of funny lyrics and swill it down with a party seven of heartfelt ache. Tonight the whole band are wearing white suits, celebrating the 43<sup>rd</sup> anniversary of their hero Lee Brilleaux doing the same on Canvey Island. But initially Julian, normally free and easy in an onstage kilt, seems sweatily constrained in his, and it’s only after the crowd ape undressing to the band’s intermezzo of ‘The Stripper’ music while he remedies a broken guitar string, that he returns to work his magic and brings the room alive with songs like ‘*Ouch!*’ and ‘*What? Nothing!*’. Chasing Daylight, named after a book about having three months to live and setting out to fulfill your dreams, are so unapologetically knees-up they should become part of the UK Citizenship Test.

*Paul Carrera*

## GHOSTPOET

### O2 Academy

One of the very many great things about Ghostpoet is it’s impossible to say exactly what he is: rapper? poet? bluesman? skat singer? gothic jazzateer? avant-funk, post-punk explorer? All of them at the same time? That’s the most likely answer. What Obaro Ejimiwe definitely is is a nervy, intense performer. Looking casually dapper in his black suit, he’s alternately animated and hunched into his microphone, often punching the air with his back to the audience; he looks like a man compelled to exorcise every demon and insecurity in his body before getting the hell out of the spotlight – a spotlight that’s painted in dark greens, blues and reds throughout tonight’s set. Ejimiwe has a voice with both richness and depth but also a deep fault line of uncertainty about it, which make everything he does compelling. But it’s just the core of a sound that builds in each song from tripped-out funk and midnight jazz into hypnotic, sometimes psychotic leftfield rock and psychedelia, occasionally even veering into something approaching doom metal. Brief shards of light are thrown into his self-made shadows by guest singer Eera – also

tonight’s support act – whose PJ Harvey-like voice is reminiscent of Nadine Shah, who sang on his last album. Tracks like ‘Trouble & Me’ and ‘X Marks the Spot’ can sound like disturbing dreams made into music, with a disorientating intensity and made up of parts that don’t always sound like they make sense together until they resolve in some clamouring crescendo. The set builds to its peak with two songs from his most recent album, ‘Dark Days and Canapés’, the glowering, imposing ‘Immigrant Boogie’, a black beast of a song, and the edge-of-mania ‘Freakshow’, both tracks mixing his deep-set insecurities with a bleak outward view of the world. And then moments after the show is over Ejimiwe is out in the venue chatting happily to fans and posing for selfies, a highly personable counterpoint to that brooding figure onstage. So, what is Ghostpoet? All of the above but none of them in isolation. What he definitely is is one of the most original talents to emerge in the past decade and really, a complete star – however reluctant.

*Dale Kattack*

## BOSSAPHONIK with BUKKY LEO

### & BLACK EGYPT

### The Bullingdon

Bossaphonik serve up yet another night of treats with Afrobeat featuring Bukky Leo, a bandleader who played with the legendary Fela Kuti and Tony Allen in Nigeria in the 70s, before moving to the UK in 1982. Signing to Gilles Peterson’s Acid Jazz label he has become a giant in the British jazz and African music scene, collaborating with Joe Henderson, Dennis Bovell and others, while he continues playing with the still-touring Tony Allen. My memory of the late Fela Kuti live is limited to his set closing Glastonbury in 1986, when he started so late and brought such a huge band that once all on stage they had barely twenty minutes to play. But it was a pretty amazing twenty minutes. Tonight Leo brings an incredibly tight and proficient eight-piece band whose eyes are never far from their leader, waiting for the moment when his arm raises then drops, signalling a sudden break from the full band to a stripped down selection of players. The trumpet and trombone perfectly complement Leo’s rich, mellifluous sax work, the

long set giving all three numerous opportunities for lengthy solos. The drummer and percussionist form the backbone of the sound, light and insistent in the Afrobeat fashion rather than dominating the carefully structured whole. The icing on the musical cake is the real Fender Rhodes piano, no cheap but inferior digital recreation here, played with subtlety and panache. Taken all together the music is warm, infectious and joyous, defying anyone to watch without dancing, with much of 2012’s ‘Anarchy’ long player featured. The encore is a triumphant rendition of Fela Kuti’s ‘Water No Get Enemy’, with its instantly recognisable horn motif and typically subtle allegorical message about the certain things no-one can do without. Maybe Leo could do with more of Fela’s fiery sense of injustice and political awareness, but musically this is a rare and great opportunity to catch a key figure in the creation of a movement that influenced virtually all music that came after.

*Art Lagun*

# THE CELLAR

## WHAT’S ON IN DECEMBER

Fri 1st  
**Bossaphonik**  
**CHAINSKA BRASSIKA**  
**+ BOSSAPHONIK DJS**  
10pm–3am  
Band on at 11pm  
£7 adv • £9 tod

Sat 2nd  
**Future Perfect present...**  
**SWEET BABOO +**  
**FIGHTS OF HELIOS +**  
**WATERPAGEANT**  
7.30–10.30  
£10 adv • 16 +

Sat 2nd  
**FREERANGE**  
UKG / Grime / Bassline  
11pm–3am  
£5 all night

Thurs 7th  
**TOUCH MY SECRET +**  
**SUPPORT**  
J-rock / Hard Rock /  
Pop-Rock  
7pm–10pm • £10

Fri 8th  
**THE SHAPES +**  
**BEWARE THIS BOY**  
**WITH SPECIAL GUEST**  
**CELIA BARRETT**  
7pp–10pm • £5

Fri 8th  
**THE HISTORY OF**  
**JUNGLE MUSIC**  
11pm–3am  
£6 all night

Sat 9th  
**Future Perfect present...**  
**YVES +**  
**THE WHITE LAKES +**  
**SAD BOYS CLUB**  
7.30pm–10.30pm  
£6.50adv • 16+

Sat 9th  
**TURF**  
House  
11pm–3am

Sun 10th  
**Raising Funds**  
**for Rosy**  
**STEAMROLLER +**  
**FRIENDS**  
Rock / Rhythm & Blues  
8pm–11pm • £5

Tues 12th  
**INTRUSION**  
Goth / EBM / Industrial  
8.30pm–2am • £4

Thurs 14th  
**Future Perfect present...**  
**BE GOOD + MAGIQUE**  
7.30–10.30  
£6adv • 16+

Thurs 14th  
**FRAU**  
Rn'B / Indie / Girl  
Party Pop  
11pm–3am  
£4 adv • £6 otd

Fri 15th  
**Future Perfect present...**  
**EASTER ISLAND**  
**STATUES + GUESTS**  
7.30–10.30  
£6adv • 16+

Fri 15th  
**SOUL SESSIONS**  
Disco / Funk / Soul  
11pm–3am • £5

Sat 16th  
**It's All About the Music**  
**EARINADE +**  
**BLACK CANDY +**  
**THE AUTUMN SAINTS**  
Indie / Heavy Rock/  
Americana  
7.00–10.30pm • £7

Sat 16th  
**Fluids Christmas Party**  
**DJ BARELY LEGAL**  
Bass / UKG / D&B  
11pm–3am  
£6 adv • £8 otd

Mon 18th  
**Cinema Under the Stairs**  
**DIE HARD**  
7.30pm for 8.30pm  
start • £4 otd

Wed 20th  
**Rascal Presents...**  
**DEADBEAT UK +**  
**BURT COPE + HAMD**  
**X ARCHETYPE +**  
**XODOS**  
Bassline / Grime / DnB  
11pm–3am  
Starting at £3.00 online

Thur 21st  
**JAMES KIRBY +**  
**SHANTI GORDI**  
7.30pm–10pm  
£12 adv

Thur 21st  
**King Terrible Presents...**  
**THE LORDS OF DISCO**  
**WONDER XMAS SPECIAL**  
Rock / Disco / 80s  
11pm–3am  
Free B4 12 • £3 After

Fri 22nd  
**Divine Schism**  
**Xmas Party**  
**MAIIANS +**  
**PORRIDGE RADIO**  
**+ KID KIN +**  
**GARDEN CENTRE +**  
**PLE DJS**  
Electronic / Indie /  
Motown  
7.30pm–3am  
£7 adv  
£5 otd after 11pm

Sat 23rd  
**PITCH BLACK**  
**CHRISTMAS SPECIAL**  
Techno / Techno / Techno  
10pm–3am • £tbc

Sat 23rd  
**OXFORD CHRISTMAS**  
**FLEA MARKET**  
Gift Ideas / Mulled Wine  
/ Music  
12pm–6pm • free entry

Thur 28th  
**A VERY MERRY**  
**NANGMAS**  
Funk / Disco / House /  
Techno  
10pm–3am • £5

Fri 29th  
**Terraforms**  
**VOLTAGE +**  
**DOCUMENT ONE**  
Drum & Bass  
10pm–3am  
£7 • £8 adv • £10 otd

Sat 30th  
**Off Key**  
**LUKEWARM +**  
**HAMD + XODUS +**  
**GILLY GILL**  
Bassline / Grime / DnB  
11pm–3am • £6

Sun 31st  
**FREERANGE NYE**  
UKG / Bassline / Grime /  
Jungle / DnB  
11pm–4am  
£5 • £8 ad • £10 otd



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photo: Jo Cox



## EMILY BARKER

### The Bullingdon

I’m not entirely sure what to expect from tonight’s gig. Having been drawn to Emily Barker’s music when she was writing and playing folk tunes with the Red Clay Halo, then seeing her briefly transition herself into one third of Applewood Road (alongside Amber Rubarth and Amy Space) out in Nashville, and now watching her take the country vibe solo on her new album ‘Sweet Kind of Blue’, it’s hard to figure where she’ll place it. Presumably she’ll be promoting the latter, but I can’t have been the only one hoping that everything else hasn’t been completely thrown out of the window. Thankfully it hasn’t and when she opens with ‘Dear River’, the title

track from Emily Barker & The Red Clay Halo’s third and final full length album, I feel like the punt might be worth it. With the smattering of older tracks, like ‘Litter Deaths’ and ‘Ghost Narrative’, it’s enough for me to give the new album, which I’ve really struggled to listen to despite ever desperate efforts, a go live. I’d like to say that in doing so I’ve been bowled over by the new sound, but despite some moments where there’s the feeling the material has been bolstered by the live band I leave very much as I entered: liking the Emily Barker of old and feeling nostalgic for the days of ‘Nostalgia’.  
*Jo Cox*

## MARIKA HACKMAN

### The Bullingdon

Aristotle once asked why it is that all those who become eminent in the arts or philosophy turn out to melancholics. He wondered if there was something hazardous in a concoction of creativity and contemplation. For 25 years old, Marika Hackman’s thought about a lot, and, yes, she’s somewhat melancholic about it all. Hackman hails from the same county as Laura Marling but they’re more like complementary dishes on a menu than something carved from the same joint. Long, blonde hair sullenly hangs across a face almost too delicate to sing the way she does. More Kurt Cobain than Carole King. Tonight she’s sold out The Bullingdon and the venue reads like

a microcosm of the Oxford music scene. A good sign. It’s exciting: to have Hackman here. She’s one of those who you get a feeling will be important to our era. After a vibrant intro from support act Our Girl – who sound as smooth as their hair looks – Hackman kicks off with ‘Good Intentions’ from her latest album, ‘I’m Not Your Man’. Just as with the album itself, this track is a great appetizer for the rest of her material. Her voice is as pure as it on the record, wavering through high-pitched declarations. “I’ve gotten so ill, and I’m still/Rigor mortis” is dark and arresting. From here, she leads us through more pickings from this year’s release. ‘Eastbound Train’, where if she goes left, “you’ll

the rest of the album, brought her a lot of attention back in 2012. She sings it well and it’s also interesting to hear how obvious a side step is it to her current material. She moves through ‘So Long’ and ‘Gina’s World’ with swagger, confident in her current sound. Though – perhaps due to the inclusive perspective from which she sings – ‘Animal Fear’ is the tune to get us going. It’s written present tense and the propulsive beat pushes the crowd into the moment together. Hackman closes her set with ‘Boyfriend’, which as with most of her tracks, calls for a much closer listen than one might expect. It’s a credit to her songwriting that the dark happenings she sings about are only experienced as one of the many layers to her songs. Like melancholy is to a deep person.  
*Eva Hibbs*

<b>PICTISH TRAIL</b> The Cellar 29.11.17   £10	<b>DREADZONE</b> O2 Academy 22.12.17   £17.50	<b>PETE FIJ &amp; TERRY BICKERS</b> The Bullingdon 29.01.18   £8	<b>PALE WAVES</b> The Cellar 26.02.18   £8
<b>BARRY HYDE</b> The Cellar 30.11.17   £9	<b>THE CRIBS</b> O2 Academy 15.01.18   £20	<b>FLAMINGODS</b> The Cellar 31.01.18   £8	<b>SAINT AGNES</b> The Cellar 05.03.18   £6.50
<b>SWEET BABOO</b> The Cellar 02.12.17   £10	<b>BLUE ROSE CODE</b> The Cellar 23.01.18   £12	<b>WE ARE NOT DEVO</b> The Cellar 09.02.18   £8	<b>FICKLE FRIENDS</b> O2 Academy 12.03.18   £12
<b>YVES</b> The Cellar 09.12.17   £6.50	<b>THE NIGHT CAFÉ</b> The Bullingdon 25.01.18   £8	<b>THE LOVELY EGGS</b> The Cellar 15.02.18   £9	<b>GWENNO</b> The Bullingdon 23.03.18   £10
<b>WILLIE J HEALEY</b> O2 Academy 09.12.17   £8	<b>MR SCRUFF</b> The Bullingdon 26.01.18   £15	<b>THE BLINDERS</b> The Cellar 17.02.18   £7	<b>STEVE DAVIS &amp; KAVUS TORABI</b> The Cellar 31.03.18   £6
<b>BE GOOD</b> The Cellar 14.12.17   £6	<b>LOW ISLAND</b> The Cellar 27.01.18   £6	<b>DEAD!</b> The Cellar 19.02.18   £8	<b>LITTLE COMETS</b> O2 Academy 16.04.18   £15
<b>EASTER ISLAND STATUES</b> The Cellar 15.12.17   £6	<b>THIS IS THE KIT</b> O2 Academy 28.01.18   £16	<b>CATHOLIC ACTION</b> The Cellar 21.02.18   £7	<b>SHAME</b> The Bullingdon 19.04.18   £8.50

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## AUDIOSCOPE

### The Bullingdon

The harsh reality of increased homelessness in one of the richest countries in the world is all too apparent as you walk along Cornmarket or Cowley Road, and yet those are just the highly visible minority. So it’s appropriate that Audioscope happens just as the first real cold of winter bites given the annual event is in aid of Shelter.

Appropriate too that **MASIRO** open this year’s all-dayer, given they’re an often brutal wake-up call as they untangle propulsive tech-metal riffage with the use of complex mathematics, then tangle them all back up again before you’ve had the chance to work out which line goes where. Always better live than on record, they’re like the kid at school who was always top of the class in swotty subjects but was also a bit of a tank up front in football.

**JULY SKIES** are the polar opposite, the musical equivalent of cool, breezy spring skies, genteel shoegaze shimmer that at its best is softly all-consuming before it dissipates into the ether.

They can also be hesitant and awkward and sound like a lower league Explosions in the Sky, but moments of almost Galaxie 500-like melodic dreaminess win the day on balance.

From dream-pop to electro-tripping with **R SEILIOG** whose enigmatic Aphex Twin-inspired glitches and grooves are just about gripping enough to survive being played far too quietly for this live setting and risk becoming mere background noise at times.

Absolutely no danger of the same happening with **SEX SWING**, a sort of supergroup made up of body parts of Earth, Part Chimp, Mugstar and Deathscalator and are therefore genetically designed to be LOUD. Led by an imposing baritone sax and an impending sense of doom, they build hellish dirges into intense plateaux of skronks, squawks and vocal incantations that could be Hawkwind jamming it with John Zorn and previous Audioscope stars Taman Shud. Audioscope has kicked in in earnest. As has the Guinness.

Of course, with any event as eclectic and adventurous as Audioscope, there’s always going to be the risk of something terrible on the bill and this year’s “maybe we should have nipped out for something to eat” moment comes from Grumbling Fur man **DANIEL O’SULLIVAN** whose mix of indulgently pretentious electronic noodling and mawkish piano balladry make us wish it was Daniel O’Donnell up onstage. Yup, that bad.

**JK FLESH** quickly wipes that aberration from memory. Frankly, Justin Broadrick could wipes entire continents off the face of the earth at his best. His best being a dark, dubby rave-in-hell attack that takes the brutality of his Godflesh band into the realm of pure electronica. You can dance to it, though it feels like you’re dancing in treacle. What we’d give to see this cranked out at an Ibiza foam party.

Or **PATTEN** for that matter, whose immersive smoke and laser spectacular takes their dissonant drum&bass into the darkest corners

of clubland and is, we imagine, what 25<sup>th</sup> Century aliens dance to. The first 25 minutes of their set is utterly captivating, but they let the spell break by breaking up the set with short, disjointed numbers that have no real form and by the end we’re wishing it would all end. A real shame.

Brighton’s **THE KVB** wouldn’t know how to let things slip if you stuck them on an ice rink and told them to dance like Bambi. Their reverb-laden gothic shoegaze blizzard is unrelenting from start to finish, Suicide-like rhythms and electronic riffs cut through with honeyed noise-pop melodies and a sense of purpose that’s frightening in its simplicity.

It’s a perfect climax to Audioscope and as we leave the warmth and comfort of the Bullingdon to head back to the warmth and comfort of home, past the doorways of shops that provide scant shelter for those without such luxuries, we ponder the conflicting thoughts that we’re glad such an artfully arranged event as Audioscope comes round every year, but the knowledge that in a fair and just world it shouldn’t need to.

*Dale Kattack*

## CHEROKII / BLACK CANDY / BEARD OF DESTINY

### The Wheatsheaf

Beard of Destiny are a band act we associate with mediocrity, tending to slip into well-meaning but second-rate Sunday afternoon line-ups, but you can’t judge someone by the company they keep, and the duo is one of Oxford’s hidden musical gems. Tonight’s show consist of thumping drums, blues-pickled guitar and a gold lamé jacket, and although the playing is pretty searing, the lyrics have a pier end cheekiness that makes for a nice change from broke down women and cheatin’ Chevies, so that the Beard are a strange cross between Dr Feelgood and Chas’n’Dave. Crowd-pleaser ‘Hubba Bubba’ is basically ZZ Top played with the cool intensity of a Noughties math-schooled strings and skins duo, plus any band that can leaven serious blues licks with a song called ‘The Ghost Of Larry Grayson Perry’ is alright by us.

Cumberbatch’s Sherlock looks at a room, and clues and associations flip up as text in front of his eyes. If he’d been watching Black Candy, the phrase “Rage Against The Machine” would have come popping out from every conceivable angle, until he couldn’t see anything at all, knocked over someone’s Green Goblin, and earned himself a sharp kick in the mysterious case. Because Black Candy’s strain of rap metal *really* sounds like RATM. Unless it sounds like The Beastie Boys’ ‘Sabotage’ ... covered by RATM. And whilst it would be easy to shrug off a band reuniting for

giggles, it’s impossible to deny that they absolutely, and incontrovertibly, rock like bastards. Flagrantly steal from whomever you want, boys, just keep kicking out the jams, and we’ll be there.

Cherokii are also a band for whom the pedal rarely, if ever, leaves the metal. We’re exactly two bars into the gig before bassist and vocalist Jack’s sombrero falls casualty to righteous headbanging, and drummer Felix’s top hat gets tossed away before the song ends. And that’s what we want from a band like this: riffs, sweat, hair, and riffs, in none of which are Cherokii deficient. They even have some extra riffs, in case some of them party too hard and have to have a lie down.

As well as plummeting headlong, Cherokii are quite adept at arrangement, and give their songs nuance with a piccolo snare and a gloriously overloaded octaviser pedal, so the gig never gets homogenous, the amphetamine hurtle of ‘Shit Brown’ balanced by the snakier, 70s groove of ‘Smoking Gun’, and there’s even room for a campy comic new song about identity politics and dinosaurs. If one thing niggles, it’s the relentless showboating; we’re all for a bit of theatre in our rock, but dragging a floor tom out onto a table, hitting it a few times then dragging it back won’t be giving Stomp any sleepless nights, and immediately siphons off the gig’s energy. A silly hat will do for the stage craft, lads, just stick to making that excellent noise.

*David Murphy*

## BRIX & THE EXTRICATED

### The Cellar

Opinion among Fall fanatics about Brix Smith Start’s two periods in the band is surprisingly split and even among those here tonight there’s a sense of trepidation as to what to expect from the former Mrs Mark E. Smith, with one person near us admitting they were only here for the Hanleys – brothers Steve and Paul, alongside Steve Trafford, putting The Extricated among The Fallen, and doubtless providing some kind of counselling service for all concerned. For our part we loved everything from ‘Perverted By Language through to ‘The Light User Syndrome’, as well as her short-lived Adult Net project in the late-80s, while new album ‘Part 2’ has some genuinely golden moments on it.

Tonight’s set, in front of an impressively packed house, mixes material from the new album (some of it from The Fall) with reworked Fall favourites. The best of the former are the militant spangle of ‘Pneumatic Violet’, the primal pop lust of ‘Valentino’, and best of the lot, the glam-stomping NY punk of set opener ‘Something To Lose’, revealing Brix, resplendent in glitter and sequins, as a

force of nature frontwoman who should have taken centre stage more often in her musical career.

The Fall songs are mostly brilliant. With the brothers Hanley as the rhythm section how could they be anything else. Brix and co. make them their own, while keeping them familiar, from an early ‘2X4’ and ‘US 80s 90s’, through to a bruising ‘Deadbeat Descendent’ that’s turned into something approaching a riot grrl anthem. How she manages to get away with something as uniquely Mark E. as ‘Totally Wired’ is anyone’s guess but it’s brilliantly transformed, while a finale of ‘Big New Prinz’ has the entire room united, even moshing for a few brief minutes.

For Fall fans – and tonight’s audience is overwhelmingly gentlemen of a certain age – tonight’s gig is both reassuring and revelatory, but it would have been interesting to know what a younger, particularly female, crowd, unfamiliar with The Fall, would have made of a band led by such a strong, charismatic frontwoman. Extricated they might be, but they’re no mere tribute act.

*Dale Kattack*



## HARCOURT ARMS

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## TRIO DA KALI / JALI FILY CISSOKHO

### St Barnabas Church

It's appropriate that Jali Fily Cissokho, originally from southern Senegal, opens a night of West African music as the long time Witney resident has brought the hereditary griot tradition to the local scene, especially with his many appearances at WOOD Festival. His powerful baritone voice and the sound of his kora are very familiar now, yet tonight they still carry us away.

He opens with a couple of longish numbers in a declamatory style. His voice fills St Barnabas' spaces while he plays a languorous riff on his kora

for the first song and then makes it sound like a bubbling stream for the second. The declamatory style suggests these are praise songs to honour family, friends or worthies; Jali Fily doesn't tell us. Next up is a number that feels very different, lighter in tone and with a more conversational vocal delivery and a lovely feel. If this is Jali Fily's song about a tailor it would be perfect as tonight he is resplendent in a black and gold tunic. He finishes by calling up Trio Da Kali to join him in a spirited last number.

When Trio Da Kali come on in

their own right, they start with singer Hawa Diabaté singing unaccompanied. It's an attention-grabbing opening to a brilliant set. They play traditional West African acoustic instruments but the line-up of balafon (African xylophone/marimba); n'goni (bass lute), and Hawa's voice, with no kora, guitar or any percussion other than a shaker used by Hawa, is unique.

Lassana Diabaté crystal clear balafon playing flows beautifully, even when he's striking the keys with incredible speed. It has a touch of jazz to it and a musician with his

gifts could easily slip into show-boating but he never does. Rather everything is in service to the music, including his solo number when cleverly he plays quietly and draws us in further.

The strong clear lines of Mamadou Kouyaté's n'goni are the solid spine which allows Lassana the space to weave his balafon lines, and Mamadou's own solos are as creative and varied as those of a top quality bass player in any genre. Hawa is a dignified and charismatic figure. Her rich, nuanced vocals are produced apparently effortlessly even when she hits her top notes but it is the way she gets inside and inhabits a song that's even more impressive. Their collaboration is a highly original contribution to keeping the ancient Mande culture of West Africa alive. Their music has a deep, almost spiritual African grove and even Hawa's vocals have great rhythmic drive, while the melodies and phrases spiral outwards and hold the audience spellbound.

In what is a highly polished performance, they call to the stage both Jali Fily and an audience member who studied singing with Hawa in Mali for a joyful ten-minute jam based on what we recognise as 'Sunjata', the praise song to the first king of the Malian Empire in the 13<sup>th</sup> Century. The trio then launch into their finale during which Hawa surprises with some high energy traditional dancing. Da Kali means something like making a pledge to the art of the griot, and tonight Trio Da Kali fulfil that commitment superbly.

*Colin May*

what he's singing about but we're guessing a fair amount of rage is involved; these ain't love songs. It's breakneck stuff, unsubtle to a pathological degree and a direct descendent of Discharge and the first wave of American hardcore. Smash Disco promoter and Guilt Police guitarist Oli Hewer, himself of Arabic descent and one of the few people here who know what's being sung, is leaning over the edge of the sound booth hammering at the ceiling enthusiastically; below him bodies are colliding as a moshpit manages to break out and it all feels like how hardcore was born to be played and experienced. A few doors down the road punk veterans Wire are going through the motions to the point where a few people leave and make their way here to join the party.

No complacency here; Haram mean it, man.

*Dale Kattack*

## HARAM / SNIVELLERS / GUILT POLICE / COWLEY CHAINSAWS

### The Library

Cowley Chainsaws only discovered they were playing tonight half an hour before show time, which people might imagine explains their messy dirge of a sound. But the band work hard to make such a racket, one where making as dirty a noise as possible always takes precedence over writing catchy tunes. They're made for a cramped, low-ceilinged subterranean venue like The Library. In fact they probably sleep in the walls, waiting for their next victims.

Guilt Police are never going to be some kind of respite, back on home turf after a European tour and cranking (a band like Guilt Police could only ever crank their music out, always in molten slabs with bits of shrapnel sticking out

the edges) out bolshy, head-down hardcore that suffers a little tonight for being blocked by a packed sea of bodies. We get the bass, the beats and some of the bellowing, but their intricacies – and yes, they have intricacies – get lost in the booming mush.

Snivellers bring a wired mania to tonight's celebration of hardcore, fronted by the impishly demented Max Levy, once of King of Cats, now also of Garden Centre and a man whose sole mission in life seems to be to unsettle and alienate everyone in any room he performs. Tonight, backed by denim-clad bandmates with mullets, he screams, babbles and gurgles his way through twenty minutes of deranged avant-punk that makes

you grin uneasily while scratching your head in a puzzled fashion.

By the time New York's Haram kick off the room's so packed people are craning their necks to see from the top of the steps, while inside it's a claustrophobic nightmare for anyone overly precious about personal space. Despite such a packed throng Haram frontman Nader – half punk biker, half pirate in his leather jacket, tats, huge hooped earring and bandana – is quickly breaking down the fourth wall, getting into people's faces as he delivers his hectoring Arabic vocals, their raw, guttural nature simply adding to the abrasive old-school punk pile-up the band make. Not being fluent in the language we can only guess



**WILLIE J HEALEY**

SATURDAY 9TH DECEMBER  
O2 ACADEMY2 OXFORD



**BE GOOD**

THURSDAY 14TH DECEMBER  
THE CELLAR



**EASTER ISLAND STATUES**

FRIDAY 15TH DECEMBER  
THE CELLAR



**THE CRIPS**

MONDAY 15TH JANUARY  
O2 ACADEMY OXFORD



**LOW ISLAND**

SATURDAY 27TH JANUARY  
THE CELLAR



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**NELLY**  
**O2 Academy**  
Remember 2002? They'd just introduced the Euro; the Queen was celebrating her Golden Jubilee; 'Dilemma' topped the charts for two weeks running.

Fifteen years later, it's sobering to note that Nelly can't sell out the O2. The St. Louisana rapper has been in the news lately, but not for good reasons; and it's pretty clear from the audience's demographic (almost entirely women in their mid-20s) that people are here to relive the early Noughties.

Tonight's set list takes account of this, padding out the classics with new stuff, getting the crowd on his side early with a medley of hits, politely introducing songs we might not know. It's worth remembering that Nelly's had occasional success in the last 10 years: 'Hey Porsche' isn't the most interesting song in the world, but there's enough onstage energy to get it out of first gear (pun intentional). Nelly gives a shout-out to "those of you who have been down with me since day one" – as if a significant section of the audience had only just discovered him – before launching into 'Country Grammar', the track which first introduced us to his smart, multi-layered rhymes and street-corner wordplay. It's arguably

the highlight of the evening, as fresh and enjoyable now as it was at the dawn of the millennium. Unfortunately, Nelly's handful of hits and old-fashioned charm isn't quite enough to keep the momentum going, even with a little onstage help from his friends (remember City Spud?). The set lasts a little over an hour and noticeably dips after the halfway point, while we're treated to some lesser-known singles and a few tracks from Nelly's upcoming EP, 'All Work No Play'. By 'Hot In Here' he's starting to sound a little out of breath, and some of the lustre that kicked off the night is starting to wear off. It's around this point that Nelly unimaginatively takes his shirt off, closing the set proper with a decent rendition of 'Just a Dream': a less-than-decent song. And for the encore? We get the 'All Work No Play' tracks. *A second time.* The whole affair runs the risk of highlighting the inevitable – ahem – *dilemma* faced by an artist like Nelly playing a gig like this: barely anyone actually gives a shit about the new songs, even if they're pretty good. It's an anticlimactic end to an enjoyable, slightly uneven night; but then again, what did you expect? *Tom Kingsley*

**SLØTFACE / DAISY**  
**The Cellar**

Daisy finds singer/guitarist Luke Allmond stepping away from the spiky pop-punk attack of his previous band Vagueworld and moving towards what appears to be, on the surface at least, a calmer, prettier outlook. If you're not paying too much attention to what's actually being sung, then it would be easy to consider Daisy's songs to be a little rough around the edges but with enough cute pop appeal and quirky hooks to be charming. Tonight that seems to be the case; their melodies always seem to be on the verge of faltering and some of the guitar lines are so delicate they could snap. Yet, scratch beneath the surface and there's something remarkably unsavoury lurking. Allmond's lyrics frequently deal with what might be best described as "dysfunctional relationships" and the nature of obsessive behaviour. Sometimes, as on recent EP 'Baby', the imagery he uses in lines like "My baby's eyes, they look so scared when I twist her arms and pull out her hair" is genuinely troubling. The result is that Daisy are a tough band to really enjoy: the juxtaposition of horrific lyrical content and ramshackle indie pop is for some reason, unbearably jarring. To be fair, were they delivering the same content with a tongue in cheek grunt and a blitz of frenzied guitars

like Cannibal Corpse, it wouldn't be a problem. As it is, if Daisy ask you back for a nightcap, it's probably best to turn it down, just in case things get a bit freaky. Sløtface are, by their own admission, somewhat hungover. That's rock and roll though, right? We love our bands to be living on the edge and drinking themselves into creative peaks. Unfortunately their vibrant, if somewhat generic punk-pop is being hamstrung by a band that seem to be feeling the pace of a full-on UK tour. They're a little out of sorts and at one point tonight it sounds as if they're playing four different songs at the same time. Vocalist Haley Shay's vocals are far rougher than their debut album 'Try Not To Freak Out' suggest, but when she pulls it together, she's got a got a rough pop edge that falls somewhere between Debbie Harry and Lauren Laverne. Tunes like 'Empire Records' suggest that they're actually better when they're embracing the pop side of their pop-punk approach, whereas the more spiky elements suffer somewhat from the band's apparent lack of energy. There's certainly potential in these songs and in a band that are known for energetic live shows, but tonight, the batteries are flat. *Sam Shepherd*

**SLOWCOACHES / VIOLENT CHIMES / BE STILL**  
**The Cellar**

It's Halloween and half the people here are in costume, including both support bands. Witney's Be Still look like they simply fell face-first into the dressing-up box, but there's more order about their frenetic velocity-pop, which sounds like it might be the heir to Dive Dive's local indie-punk throne with a bit of fine-tuning. Songs like 'Horses' and 'Fractures' have plenty of vim and vigour but, importantly, a decent sense of melody too. Violent Chimes' bespectacled, moustachioed singer is wearing a nun's costume, a large crucifix hanging from his guitar, while the drummer has gone full Mexican Day of the Day skeleton. At their best their powerhouse grunge comes with a side order of almost goth drama and some Jello Biafra-like vocals. They temper their bullish sense of purpose with attempts at subtlety and humour which don't always come off but they earn extra bonus points for the fact that once he removes his wimple the singer

is a deadringer for *Green Wing*'s Dr Alan Statham. No costumes for Slowcoaches; any horror lies in their lyrics, particularly new song 'Complex', an alternately simmering and splenetic DM boot to sexual abuse. Singer Heather Perkins is a fiery punk preacher, spitting out lines like "You're hanging round me all the time" with venom in her eyes as much as her voice. For much of the set the trio go at it full throttle, a breakneck display of militant, riot-grrl-inspired hardcore, but their best songs are those when they allow a little melodic light into the mix, like the Dum Dum Girls-tinged 'Raw Dealings', 'Living Out', which sounds like The Shop Assistants at their punkiest, and the bold, grunged-out '54', with its chiming fireball melody and an almost euphoric feel, which closes with Perkins sprawled across the stage, savaging her bass guitar, and on a night for such things, exorcising her demons in royally righteous style. *Sue Foreman*

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## ALBUMS OF THE YEAR 2017

### #1 SLOWDIVE SLOWDIVE

### #2 OFFA REX THE QUEEN OF HEARTS

### #3 LCD SOUNDSYSTEM AMERICAN DREAM

### #4 THE NATIONAL SLEEP WELL BEAST

### #5 FATHER JOHN MISTY PURE COMEDY

### #6 LAURA MARLING SEMPER PARVA

### #7 ALLVAYS ANTISOCIALITES

### #8 BETH DITTO FAKE SUGAR

### #9 DAVID RAMIREZ WE'RE NOT GOING ANYWHERE

### #10 THUNDERCAT DRUNK

FOR OUR FULL TOP 50 VISIT OUR WEBSITE  
OR COLLECT A LEAFLET IN-STORE

# THE WHEATSHEAF

Friday 1<sup>st</sup> December – *KLUB KAKOFANNEY*

**VIENNA DITTO** THE WHITE TIPS + CORA PEARL

WAYNE McArthur & THE UNIVERSAL PLAYERS 7:45pm

Saturday 2<sup>nd</sup> December – *OXROX*

**DISCIPLES OF SIN** FURY + FALL FROM PERFECTION 7:45pm

Wednesday 6<sup>th</sup> December – *IT'S ALL ABOUT THE MUSIC*

**CIPHERS** DEAR MICHELLE + RICHIE STIX + MISSING NOTES 7:45pm

Friday 8<sup>th</sup> December – *IT'S ALL ABOUT THE MUSIC*

**MOJO DEMON** ALBOA + THE VINCENT WHITE BAND 7:45pm

Saturday 9<sup>th</sup> December – *OXROX*

**NEW GENERATION SUPERSTARS**

TRAUMA UK + THE URBAN OUTSIDERS 7:45pm

Friday 15<sup>th</sup> December – *OXROX*

**DEAD MAN'S WHISKEY** DOOMSDAY OUTLAW

BIGG + ECHO4FOUR 7:45pm

Saturday 16<sup>th</sup> December – *GTI*

**LUCY LEAVE** SELF HELP + MANU LOUIS + BEARD OF DESTINY 7:45pm

Friday 22<sup>nd</sup> December – *IT'S ALL ABOUT THE MUSIC*

**FRACTURE** STRIKE ONE + AUDACITY LIVE 7:45pm

Thursday 28<sup>th</sup> December – *DIN TWINS*

**SLATE HEARTS** KING KNIT + FLATLANDS + RATS EAT RATS

EASTER ISLAND STATUES + SPANK HAIR

Saturday 30<sup>th</sup> December – *OXROX*

**TERMINUS** 7:45pm

Sunday 31<sup>st</sup> – *KLUB KAKOFANNEY NYE PARTY*

**THE PETE FRYER BAND** THE MIGHTY REDOX

SELF HELP + OSPREY 8pm

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**Concerts in the Barn**

Please see website for ticket information [www.theisisfarmhouse.co.uk](http://www.theisisfarmhouse.co.uk)

**Friday 1st December: Amnesty International Fund Raising Acoustic Music Evening**

4 Fantastic bands/artists performing: STEPH WEST (Singer/Harpist), SIMON DAVIES & COLIN FLETCHER (Classical Guitar Bass; BEN CHAMPION (Satirical Singer/Songwriter), OWL LIGHT TRIO (Violin/Guitar/Accordion) Breton Folk Music 7.45pm – 10.45pm

Admission price £8.50/£6.50 cons

**Saturday 9<sup>th</sup> December The Deadbeat Apostles + The August List + Country for Old Men**

A feast of local talent headlined by the amazing Country, Americana and roots inspired Deadbeats: 6pm – 9pm Admission free

**Thursday 14th December: on tour from the US Jesse Daniel Edwards & L.A. Edwards**

Award winning songwriting brothers with vocal harmonies & clever lyrics. Known for their passionate singing & memorable hooks, the brothers' sound is infused with folk, pop, & a touch of soul. 8pm – 10.30pm £10 admission

**Sunday 17<sup>th</sup> December. Carols by Candlelight in the Barn** organised by the charity Home and music performed by local musicians 4.30pm to 6pm. Everyone Welcome, admission Free

**Sunday 17th December. Calista Kazuko & her band in concert + support**

Performing original material from her recently released EP 'Love Me' plus adding a little Christmas spirit, multi-instrumentalist Calista has been winning fans across the world with her dynamic voice and captivating song-writing.

'An undoubted talent.' ~ Sir George Martin 8.30pm – 10.30pm £10 in advance, £12 on the door.

**FOR CHRISTMAS & NEW YEAR EVENTS, CONCERTS, GIGS AND PARTIES – PLEASE CHECK OUR WEBSITE [www.theisisfarmhouse.co.uk](http://www.theisisfarmhouse.co.uk)**

# INTRODUCING....

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

## Easter Island Statues

**Who are they?**  
Oxford-based indie/rockers The Easter Island Statues are: Donald Campbell (*guitar/vocals*), James Askwith (*bass/trumpet/vocals*), and Tom Hitch (*drums*). Don and James met at university and bonded over a shared love of Neutral Milk Hotel and The Pixies. In 2015, they played a few gigs with Felix Bartlett, now of Cherokii, on drums, but progress was hampered by Don living in Cheltenham. Late last year Tom joined full time on drums and Don moved to Oxford. They've since gigged regularly at The Cellar, picked up airplay on BBC Introducing in Oxford and this month they release their first full EP, 'Why Don't You Live In The Garden?'.

**What do they sound like?**  
Easter Island Statues paint in bold pop colours, their rich songs, coated in 80s fuzz and led by Don's almost Morrissey-esque velvet voice, carry a heroic sense of purpose about them, bolstered by deft use of trumpet and an overriding sense of ebullience.

**What inspires them?**  
"Good, passionate music by good, passionate bands, and escapism."

**Career highlight so far:**  
"Recording 'Why Don't You Live In The Garden?'. It was bags of fun to record and is a pretty accurate reflection of how we sound live. Also, getting 'Bow & Arrow' from the EP picked as one of Tom Robinson's Fresh Faves was really exciting!

**And the lowlight:**  
"Don Losing his voice for a week after screaming too hard at the last gig."

**Their favourite other Oxfordshire act is:**  
"Self Help: the loveliest bunch of people you could ask to meet. Oh yeah, and they just happen to make incredible music too; we're all big fans of theirs."

**If they could only keep one album in the world, it would be:**  
"Nirvana: 'MTV Unplugged In New York'. It's the album that made me want



to become a songwriter; it's all so simple and accessible. It made me realise that anyone can make music if they're inspired enough. All you really need to know is just one or two chords... I love the freedom in that."

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

"15<sup>th</sup> December at The Cellar, for the launch of our EP. Expect to see three people attempting to play five instruments, maybe six. Does a rainstick count as an instrument?."

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

"The best part is the local Oxford groups that we've become friends with over the last year: Self Help, Lucy Leave and Cherokees. We've found ourselves in the middle of such a buzzing scene, driven by cracking people in cracking bands making cracking music. The least, a symptom of the first, the amount of times there are two great line ups for the same night and having to cut yourself in half or sprint across the city to see both."

**You might love them if you love:**

The Wedding Present; Neutral Milk Hotel; The Smiths; The Lemonheads; Peerless Pirates; The Lucksmiths.

**Hear them here:**

[www.theeasterislandstatues.com](http://www.theeasterislandstatues.com) Full EP out on 16<sup>th</sup> December - available on Spotify, Soundcloud, iTunes, etc.

# ALL OUR YESTERDAYS

## 20 YEARS AGO

With **Radio 1 Sound City** now a fading memory, it was time to celebrate the end of one of Oxford's most successful musical years and local label **Shifty Disco** headed to London with eleven of the twelve acts to have released a CD on their monthly singles club, including **Dustball**; **Unbelievable Truth**; **Beaker**; **The Bigger the God**, and **The Full Monty** among those playing. The star turn though was a debut show from **The Animalhouse**, the band formed by Ride's **Mark Gardener** and **Loz Colbert**, alongside **Supergrass** producer and former **Mystics** frontman **Sam Williams** and bassist **Hari T.** The Garage in Highbury was packed with music industry scouts, with the band finally signing to **BMG**. **Dustball** and **Nought** were picked by **John Peel** to record sessions for his Radio 1 show, while **Beaker** attracted the attention of leading indie label **Fierce Panda**.

Looking back on the year's best local music, **Nightshift's** end of year Top 20 saw **Unbelievable Truth's** 'Building' topping the pile, edging out **Beaker's** 'Backgarden'. 'Simple' by **Cody** came in third, ahead of **Radiohead's** 'The Tourist', while there were entries for **The Candyskins** ('Monday Morning'); **Dustball** ('Ten Feet Small'); **The Bigger the God** ('If Everyone I Ever Loved Left Me'); **Supergrass** ('Richard III'); **The Secret** ('Manic'); **Nought** ('Ignatious'); **LAB-4** ('Stungun') and **Spunkle** ('A Tiny Shoe').

**Beth Orton** and **The Fall** both played at **The Zodiac**, while also in town were **The Beta Band**; **Arab Strap**; **Robyn Hitchcock** and **Jonathan Fire\*eater** (all at **The Point**).

# 10 YEARS AGO

An enigmatic front cover of **Sharron Kraus** graced the cover of *Nightshift's* December 2007 issue, the local folkstress a far more successful artist over in the States than she was in her adopted home city, despite a numerous rave reviews of her myriad albums in *Nightshift*. You just don't take any notice, do you? Her songs drew on traditional English and Appalachian murder ballads. "I don't sleep with my brother or sit in a tower waiting to murder potential suitors, but on some level what I'm writing about is true. Probably in the same way the Bible is true," declared Sharron of the gothic horror nature of her dark, rootsy music, slipping a sleeping draft into our pint of lager. Her 'Right Wantonly-A-Mumming' album was out this month, an album of traditional songs recorded with fellow local folk luminaries including **John Spiers**, **Ian Giles**, **Fay Hield** and **Claire Lloyd**.

**Foals** topped *Nightshift's* traditional end of year Top 20 with their anthemic 'Hummer', the band's growing reputation helped along by an appearance at a special *Skins* party and a riotous set at **Truck Festival** earlier in the year. **Little Fish's** 'Devil's Eyes' was runner up, while **Radiohead's** 'House Of Cards', **Mr Shadown's** 'Look Out, There's A Black Man Coming', **Jonkuil's** 'Lions' and **A Silent Film's** 'Chromatic Eyes' also featured.

**Supergrass** played a two-night stint at **Oxford Town Hall** just before Christmas, while **CSS**, **Metronomy**, **Olafur Arnalds** and **Minus The Bear** were among other highlights of the gigging month in Oxford.

# THIS MONTH IN OXFORD MUSIC HISTORY

## 5 YEARS AGO

Who's that staring out of from the front cover of this month's *Nightshift*? **Low Island** of course. And rewind five years and who's that staring out from the front cover? Why, **Wild Swim** – the band whose members went on to form Low Island. 'Wild swimming isn't really our thing, confessed singer **Richard Sansom**, "it transpired recently that I'm a useless swimmer; I sort of move in a pointless, lopsided jerking motion. To an outsider it would look like I was drowning for an hour."

The band had just released their new single, 'Echo' on **Believe Records** and were playing a show at **St. John the Evangelist** church. The song duly made it to number 5 in *Nightshift*'s end of year To 25, which was topped by **Fixers**' 'Pink Light'. 'Inhaler' by **Foals** came in second (and would probably have been top had it not been released about two days before the thing was compiled).

'Pinhead' by the much-missed **Cellar Family**; 'Break the Silence' by **Gaz Coombes**; 'Worry Fill My Heart' by **Spring Offensive**; 'Milk' by **Undersmile**; 'Golden Antlers' by **Glass Animals**; 'Young Hunger' by **Chad Valley**, and 'I Know His Blood Will Make Me Whole Again' by **Vienna Ditto** made up the rest of the Top 10.

**The Original Rabbit Foot Spasm Band** hosted their own Christmas Knees-Up at the **O2 Academy**, joined by **Count Skylarkin**', while the venue also played host to **Orbital**, **The Damned** and **The Saw Doctors**.



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# DEMOS

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## DEMO OF THE MONTH

### RHYMESKEEMZ

*Nightshift* likes shiny new things, which is why we spend half our lives going to gigs, hoping to catch sight of some glittery new musical treat or toy. And talking of shiny new things we walked through the Westgate recently, expecting to be overawed by its architectural grandeur and infinite consumer possibilities. Ten minutes later we realised we'd seen everything and hadn't been tempted to actually go into any of the shops, half of which seemed to be selling nothing but monstrously overpriced designer underwear. In a similar way, with music we live hope it won't all be a load of pants, although this month's demo pile does its best to crush our hopes and dreams. Thankfully there's this offering, a one-track new cut from rapper Rhymeskeemz, whose set at Common People in May, and recent support to Lowkey at the O2, prove he's the one to watch on the local hip hop scene with his P45 collective. 'I Want In' keeps in with his soulful hip hop style, spaced-out, disembodied vocals from singer Tiece making way for Marc Clifton's sprightly, rapid-action rapping, that might be a bonged-out Streets over skittering beats and plangent keys. Having proved he's up there with the best in a live setting, hopefully this song is part of the build up to a full EP or even album in 2018. Oxford needs a rap star to call its own and any smart money out there should be on Rhymeskeemz.

### DR BOX

Like buses, you wait an age for a local hip hop demo to turn up and two arrive at once. There's no info with Dr Box's demo, no tracklisting or mention of who's guesting on vocals, while a quick online search provides nothing, all of which is really bloody helpful. Thanks. The MC on the first track sounds familiar. Might be one of Flooded Hallways from what we can tell, or maybe Oxford rappers simply have their own distinctive style now: clear cut, slightly clipped and steely, a bit downbeat but with easy flow. As with Rhymeskeemz's effort there's some soulful backing vocals and sparse beats under a piano melody, but it doesn't have Rhymeskeemz authority or sense of fun; it's passable but too forgettable. Things shift up a gear or two and get better with the introduction of what sounds like an Arabic rapper whose guttural delivery makes everything sound more militant than maybe it's meant to be.

*Demo of the Month wins a free half day at Soundworks studio in Oxford, courtesy of Umair Chaudhry. Visit [www.umairchaudhry.co.uk/nightshift](http://www.umairchaudhry.co.uk/nightshift)*

Not sure about the backing vocals – also in Arabic – that simply sound like someone sat at the other side of the room suffering slightly from about two bottles of something inadvisable. After which we're into some sort of electronic lounge jazz vibe and some overwrought crooning that bears a little resemblance to what's come before as it does to, say, Tony Bennett, half succeeding in getting a groove going but ultimately not so much falling between two stools as collapsing face first on the floor before slurring something about auditioning for *Stars in their Eyes* as Marc Almond.

### SUKENDE

Another one-song offering, suggesting the art of songwriting is in serious danger of dying out, else attention spans have shrunk beyond goldfish levels and the next few years will find us attempting to review one-second demos consisting of a single bleep, bloop or crunk and make us crave for the days of double Genesis concept albums (just joking, Genesis were and still are shit and nothing you say will make us believe otherwise, so don't even bother [awaits interminable, meandering/ranting green ink missives from pot-bellied prog bores]). Anyway, back on point, as this month's demo pile prematurely moves towards what we call 'the dregs', this is another one of the few to pass muster, a song called 'Fregoli', named after a rare psychological disorder where the sufferer believes they are being persecuted, which should make it an anthem for some of the bands who've sent in demos lately. And it's rather good, even if it sounds EXACTLY like some lost Depeche Mode track, albeit given a bit of an ebm boost. The singer might as well change his name to Dave Gahan as he conjures suitably paranoid images of being followed, faces melting, and voices invading his mind over a metronomic beat and *noir*-ish soundscape. Hardly original but pretty great anyway. Perhaps if we persecute the rest of this month's batch they'll come back with something equally fun next time.

### NEVER FOUND

After MSRY's Demo of the Month winning performance a couple of months ago, we're more than happy to have a bit of metalcore to listen to and to start with this threatens to be equally fun: roaring, riffing, more roaring and an opening line of "Feel the world crumble beneath my feet." These guys are gonna blow the place apart. But, uh oh, hold on, here's a twinkly sensitive bit. These ain't no rampaging hardcore Vikings. They are, as Jimmy Pursey might have sung, kids with feelings, like you and

me. Except we don't want twinkly sensitive bits, or even billowing anthemic bits and harmonies like the ones that come straight after. We want rage and destruction on a biblical scale. This goes from Sodom and Gomorrah to loaves and fishes and healing the sick way too quickly. It's the musical equivalent of launching a full-scale nuclear attack on, ooh, dunno, North Korea, then quickly phoning ahead to apologise for all the carnage and radioactive fallout to come. It's decent and professional enough, but louder, faster and nastier next time, please.

### CLEA DE SEBROCK

A semi regular presence in these pages over the years in various guises, last time round working with Brazilian producer Pablo Enrique under the Betajazz moniker. This new track under her own name sticks to her soft-centred house style, pitched between flamenco-flavoured guitar twang, frantic drum&bass and Guetta-lite EDM, her voice sounding like it'd be more at home on some gentle acoustic folk-pop piece. At two and a half minutes it doesn't outstay its welcome but it never really gets going or suggests it has anywhere in mind to go to. It's a bit like those designer knickers we mentioned earlier: fancy and lightweight and new looking but ultimately insubstantial.

### FILTH

Filth, as their name suggests, don't sound fancy or new or lightweight, but, sadly, neither do they sound properly filthy or unpleasant in the sort of way we tend to enjoy. We're hoping for downtuned riffage, guttural vocals and the suggestion that someone somewhere has inhaled the year's entire cannabis crop in one single bong hit. What we get is a clumsy, rudimentary approximation of those two twin towers of artfully laddish indie rock: Arctic Monkeys and The Libertines. Thump, crash it goes, fuzz, bash, it continues, becoming increasingly incoherent and out of tune as the demo progresses. It's like seeing the concept of music melt before your eyes until on 'Out All Night' it's little more than a formless blob, capable of merely dreaming about being a funky blues jam. "Today I got robbed by a kid who said he had a knife," they sing on 'Freeview'; "He took my guitars and I don't know where they are." Mate, he nicked all your tunes too, the bastard. Tell you what, just to show you there's no hard feelings, if any demos turn up in the next month or two packed with cracking pop songs, we'll let you know. It's hardly fair you've been left carrying nowt but a crock o'shite for all your honest endeavours.

### JUNIPER NIGHTS

Sometimes a single song demo is a blessing

since, as we'll see shortly with Crystallite, the alternative is using up 20 minutes of your precious lifetime listening to the sort of stuff we imagine our own personal hell is flooded with and we'd rather wait til after we die to endure such eternal pain and misery. Juniper Nights were, until relatively recently, called Pipeline and got reviewed rather favourably for one of their shows at The Wheatseaf. Whatever they were doing right back then they might want to consider returning to if this is any indication of their future direction, a turgid chug and bluster that might well be the condensed sweat, spittle and teabag drippings left over when Paul Weller, Noel Gallagher and that bloke out of Ocean Colour Scene had a quiet afternoon get-together where they chatted amiably about mod revivalism, authenticity in music and which was the best biscuit: custard creams or Garibaldis. Anything resembling an actual song is left scrapping for its life under an interminable guitar solo that escaped from High Flyin' Birds' high-security laboratory. At least it's just the one song though, eh. That's what we thought. And then we glanced further up the pile and saw they've sent us another. Double the joy. Whatever sins we committed, surely it's wrong to punish us twice over for a single crime?

## THE DEMO DUMPER

### CRYSTALLITE

We had Crystallite on at The Punt a couple of years ago. They were one of those bands cool kids could never admit to liking but could never resist having a bloody good time to: ostentatious and a bit cheesy in an 80s heavy rock kind of way but fully aware of the fact and fronted by a singer, Agnes, who looked and sounded a bit like P!nk. Fun basically. Said singer got the heave ho and the band recruited a new, male, vocalist and the result sounds like all the worst bits of their old sound with all the best bits filleted and replaced by even more bad bits. Where once the post-grunge stadium billowing had a hefty element of "seriousness be damned, let's ROCK!" about it, now it's earnest, constipated bluesy rocking that plods along with an overbearing sense of its own worthiness and importance, even sinking into sub-Dire Straits soft rock balladry at one point. Like those new Westgate retail outlets it's polished and proficient, solid and efficient, all attributes that would admirable in a lower league centre half but in a rock band are anathema to creativity and wildhearted fun. Oh, Crystallite. You had something back there, something fun and fancy and shiny and new. And you chucked it away for this? Knickers to the lot of you.

*Send demos for review to: Nightshift, PO Box 312, Kidlington, OX5 1ZU, or email links to [editor@nightshiftmag.co.uk](mailto:editor@nightshiftmag.co.uk), clearly marked Demos. IMPORTANT: no review without a contact phone number. If you can't handle criticism, please don't send us your demo. We make no pretence to being fair, objective or open-minded and reserve the right to use juvenile insults while almost completely ignoring your music should we feel like it. Your Facebook friends are welcome to get all huffy on your behalf, but we'll laugh at them too.*

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+ Lest We Forget

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## Dr John Cooper Clarke

+ Mike Garry + Toria Garbutt

Sat 25th Nov • £10 adv • 6.30pm

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## The Twang

+ The Assist

+ Sugarthief

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## Tom Zanetti & K.O Kane

Sat 9th Dec • £22.50 adv • 6.30pm

## Mark Lanegan Band

+ Duke Garwood

+ Joe Cardamone

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## Willie J Healey

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+ Rhymeskeemz & The P45s

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