



# NIGHTSHIFT

## Oxford's Music Magazine

Free every  
month  
Issue 268  
November  
2017

*"Music that comes from  
the darker parts of our  
lives has more depth,  
and resonates more"*

# Little Red

**Into the deep, dark woods  
with Oxford's southern  
gothic folksters**

*Also in this issue:*

**THE CELLAR** - safe, for now...

**Introducing 31HOURS**

**Ritual Union reviewed**

plus: all your Oxford music news, reviews and  
**EIGHT PAGES OF LOCAL GIGS**

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



# THE BULLINGDON

## NOVEMBER 2017 GIG & CLUB LISTINGS

Wednesday 1st November

**Matthew E. White**

Doors: 7pm

Wednesday 1st November

**District**

Doors: 10pm

Thursday 2nd November

**Eddie Martin Band**

Doors: 7pm

Friday 3rd November

**Too Many T's**

**Death of HiFi**

Doors: 7pm

Friday 3rd November

**Simple**

**Levon Vincent**

Doors: 10pm

Saturday 4th November

**Silent Disco by Silent Social**

Doors: 10pm

Sunday 5th November

**Iration Steppas**

**Soundsystem Sunday Session**

Doors: 1pm

Monday 6th November

**CC Smugglers**

Doors: 7pm

Tuesday 7th November

**Emily Barker Band**

Doors: 7pm

Wednesday 8th November

**District**

Doors: 10pm

Thursday 9th November

**Wire**

Doors: 7pm

Friday 10th November

**Brian Gittens**

Doors: 7pm

Saturday 11th November

**Tropic Popsicle**

Doors: 10pm

Sunday 12th November

**Toseland**

Doors: 7pm

Tuesday 14th November

**Marika Hackman**

Doors: 7pm

Wednesday 15th November

**Big Gilson & Blues Dynamite**

feat. Del Broham

Doors: 7pm

Wednesday 15th November

**District**

Doors: 10pm

Thursday 16th November

**The Stray Birds**

Doors: 7pm

Friday 17th November

**Bossaphonik**

**Bukky Leo & Black Egypt**

Doors: 10pm

Saturday 18th November

**Musical Medicine**

**Medlar**

Doors: 10pm

Sunday 19th November

**Audioscope 2017**

**Nathan Fake**

JK Flesh, The KVB, Daniel O'Sullivan

Sex Swing, R. Seillig, July Skies, Masiro

Doors: 12.30pm

Wednesday 22nd November

**Amusement Parks on Fire**

**Misty Coast**

Doors: 7pm

Wednesday 22nd November

**District**

Doors: 10pm

Thursday 23rd November

**Mad Dog McRea**

Doors: 7pm

Friday 24th November

**Son of Man**

Doors: 7pm

Friday 24th November

**The Correspondents**

Doors: 10pm

Saturday 25th November

**Volume #6**

**TC & Carasel**

**Brockie & Det**

**Grimminister & Fearless**

**Power & Element**

**Didz & Alman**

Doors: 10pm

Sunday 26th November

**31 Hours**

**Lucy Leave**

**Bright Works**

**Daisy**

Doors: 7pm

Monday 27th November

**Pumarosa**

Doors: 7pm

Wednesday 29th November

**Tom Russell**

Doors: 7pm

Wednesday 29th November

**District**

Doors: 10pm

Thursday 30th November

**Indie Disco**

Doors: 10pm

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

Monday 4th December

**Good Life**

**The Heatwave**

Doors: 10pm

Wednesday 6th December

**District**

Doors: 10pm

Thursday 7th December

**Ben Haenow**

Doors: 7pm

Friday 8th December

**Tropic Popsicle**

Doors: 10pm

Friday 15th December

**Catfish**

Doors: 7pm

Saturday 16th December

**Musical Medicine**

**Kon**

Doors: 10pm

Sunday 17th December

**John Otway**

**40th Anniversary of The Hit**

Doors: 7pm

Friday 22nd December

**P.Y.T Xmas Party**

Doors: 10pm

Sunday 24th December

**Reggae Christmas**

**Susan Cadogan Live**

**Mighty Leap**

**Count Skylarkin**

**Destanation DJs**

**Dasher & Wazzy**

Doors: 9pm

Sunday 31st December

**Cowley Road's NYE Festival**

**Dutty Moonshine Big Band**

**Skylarkin & Friends**

**ZAIA Soundsystem**

**Simple**

**Old Skool Oxford**

Doors: 10pm

# NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

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**MAIIANS** make a return to live action in December. The local instrumental electro band, who headlined the Uncommon stage at Common People in 2016, went on hiatus at the end of the year with various members heading abroad for work. But the former *Nightshift* cover stars, who released their eponymous debut album shortly before the break, will return for a one-off show at The Cellar on Friday 22<sup>nd</sup> December as part of Divine Schism's Christmas party. Support comes from Porridge Radio, Garden Centre and Kid Kin. An EP of new and unreleased Maiians tracks is also due to be released to coincide with the show.

**YOUTHMOVIES** play two nights at The Bullingdon next year. As hinted at in last month's *Nightshift*, the band, who split in 2010, are reforming to play a brace of shows at **The Bullingdon** in aid of the Michael Barry Fund, which has so far raised over £78,000 for the Brain Tumour Charity. The first date to be announced, on **Friday 9<sup>th</sup> March**, sold out in a matter of minutes, so a second show, on **Thursday 8<sup>th</sup>**, was added. A few tickets for

this date are still available, priced £12 at [www.wegotickets.com/michaelbarryfund](http://www.wegotickets.com/michaelbarryfund).

Youthmovies recently put their entire back catalogue, including 2008 album 'Good Nature', up on Bandcamp on a pay-what-you-like basis. Get your fix at [ymss.bandcamp.com](http://ymss.bandcamp.com).

**OXFORD CITY FESTIVAL** returns for its fifth outing this month. The multi-venue mini-festival runs from Monday 20<sup>th</sup> through to Saturday 25<sup>th</sup> November, taking in The Bullingdon, The Wheatsheaf, The Jericho Tavern and The Cellar. Run by local promoters It's All About the Music, the week includes a Church Of The Heavy rock and metal show. Let the Lady sing female vocalist showcase and an all-day show at the Jericho on the Saturday to close the festival. Check out this month's gig guide and the Oxford City Festival page on Facebook for full line-up details.



**LEATHERAT** play their farewell show at the **O2 Academy** next



**CORNBURY FESTIVAL** returns next year. This summer's Cornbury, the 14<sup>th</sup> annual festival, was advertised as the last one after years of financial struggle. But the event, headlined by **Bryan Adams, Kaiser Chiefs** and **Jools Holland's Rhythm'n'Blues Orchestra**, sold out – only the second time the festival has recorded a profit, and after pressure from fans and musicians, organiser Hugh Phillimore changed his mind and next year's Cornbury Festival will take place over the weekend of the **13<sup>th</sup>-15<sup>th</sup> July** at **Great Tew Country Park**.

Announcing the return, Hugh said, "So many people have sent messages since July: our audience love the event and want it to keep going. Literally hundreds of our supporters, together with bands, agents, managers, sponsors and media partners told me I shouldn't let such a jewel in the festival calendar end. The festival market has become a tough playing field over the last few years and very saturated, which lead partly to my decision to leave whilst we were on a high, however the response has been so overwhelming, with support for Cornbury to remain, that it has caused a rethink on my part and I can confirm that we have decided to listen to public opinion and return next year as strong as ever in 2018. If people still want us here, in a way it would be foolish to stop now and 15 years does give us another great reason to celebrate!"

"We all know that a party is only as good as its guests and thanks to everyone we had a truly fantastic and memorable weekend. I've been humbled by the depth of feeling for this event and I now feel that I should keep Cornbury going as a worthwhile community event because it contributes to the local economy and seems to spread quite a lot of joy."

Over the last decade and a half Cornbury has played host to star names such as Robert Plant, Amy Winehouse, Blondie, The Pretenders, Paul Simon and Simple Minds. It has raised thousands of pounds for local schools and charities, including last year Banbury's Dogs For Good.

Line-up news and ticket details are expected in early December. In the meantime follow Cornbury Festival on Facebook and Twitter.

month. The Banbury folk-rockers, who have performed at Cropredy Festival as well as making a name for themselves on the Oxfordshire folk scene, bow out with their biggest ever Oxford headline show

on **Saturday 16<sup>th</sup> December**.

Tickets are on sale now, priced £16 from the Academy box office and website. Support comes from 3 Three Daft Monkeys, Kapelle and Steve.

**THE CELLAR** is safe – for now. The venue's owners, the St Michael's and All Saints charities, withdrew their planning application at the start of October after Oxford City Council planning officers rejected it on the grounds of protecting local music venues.

However, the owners have vowed they will "consider their options" when current leaseholder Lush move to the new Westgate shopping centre in 2018 and have refused to rule out continuing their attempt to turn the building into yet more retail space.

Over 13,000 people signed a petition to save the iconic local club and venue, which has been a cornerstone of the Oxford music scene since the early 1980s when it was known as The Dolly.

Rupert Sheppard, clerk to the trustees of the charities, said: "Strong representations have been made regarding The Cellar. The trustees regularly receive persuasive requests for support from other causes. The trustees will take account of the interests of the wider community of which music fans are part.

All gigs and club nights at The Cellar are set to carry on for the foreseeable future, but the fight to retain the venue is ongoing, and as ever, the most important thing to remember is that if you don't use a venue, you will lose it.



## THE BEST IN LIVE STAND-UP COMEDY

Saturday 4th November - 7pm  
**Paul F Taylor, Nigel Ng**

Saturday 11th November - 7pm  
**Jarlath Regan, Elliot Steel, Tom Wrigglesworth**

Saturday 18th November - 7pm  
**Kelsey De Almeida**

Saturday 25th November - 7pm  
**Tom Lucy, Jenny Collier**

The Bullingdon  
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NEWS



**DAISY RODGERS MUSIC** host a new monthly gig night at the newly refurbished Jericho Tavern from this month. The indie promoters are teaming up with Heavy Pop who have taken over bookings for the Tavern and have a long history of promoting gigs in Reading. The collaboration will see Oxford bands get a chance to play in Reading. Post-punk band **KONE** (*pictured*) headline the first show on Thursday 30<sup>th</sup> November, a launch gig for their new single, 'For John Heartfield'. They will be joined by The Autumn Saints and Freemantle. Any acts interested in playing should get in touch with Daisyrodersmusic on Facebook.

**ROTATOR STUDIOS** closed its doors for the last time in October. The three room rehearsal studio in east Oxford opened in 1999 but a decline in trade means the studio is no longer viable. Owner Richard Cotton said "I want to thank all the bands who have used Rotator over the past 18 years. Sadly we've been losing money every month and it's no longer viable to keep it going."

**LITTLE BROTHER ELI** were nominated for Best Unsigned Band at the Best Of British Unsigned Awards last month. The band have been in the studio recording the follow-up to last year's debut album.

**OXJAM'S OXFORD TAKEOVER** takes place at The Tap Social in Botley on Sunday 5<sup>th</sup> November. The show, organised by 14-year-old music fan Max Blansjaar, features sets from Lucy Leave, Moogiemann, Semi Urban Fox and Brixtons. The all-ages event runs from 1-6pm. Tickets are £5, with all proceeds going to Oxfam.

**ECLECTIC CABARET** are looking for performers for their gig and cabaret nights next year. The free bi-monthly shows take place at Wootton Community Centre, near Abingdon, featuring bands, solo artists, poets, comedians, speakers, circus performers, dancers and more. Organisers say acts can be of any style or genre but they prefer anything "funny and strange". Get in touch via [eclecticcabaret.net](http://eclecticcabaret.net).

**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).

**OXFORD GIGBOT** provides a regular local gig listing update on Twitter ([@oxgigbot](https://twitter.com/oxgigbot)), bringing you new gigs as soon as they go live. They also provide a free weekly listings email. Just contact [oxgigbot@datasalon.com](mailto:oxgigbot@datasalon.com) to join.



**OXFORD CONTEMPORARY MUSIC** is partnering Dutch experimental band **Tin Men & The Telephone** next year and wants local musicians to become part of the band in exploring the interaction and boundaries between artists and audiences. *The band will be in residency with OCM in January 2018 and are looking for local artists to join them at the end of the month as part of the trio's three year project to explore ways of building on the technology and hybrid performance they've created.* Polly Nuttgens from OCM said, "the band would like to invite you to join them to try out their material, to learn about what they've been up to and to hear from you about what you like and what you think could be done differently." Anyone keen to get involved should contact [polly@ocmevents.org](mailto:polly@ocmevents.org) Before that OCM hosts an evening of music inspired by the planets at The Museum of the History of Science in Oxford. Ensemble Sirinu will perform three hour-long shows accompanied by projections, playing music from medieval to modern times, including 'Einstein's Tafel', a brand new music-theatre composition by Martyn Harry. Tickets, priced £10, are available at [www.ocmevents.org](http://www.ocmevents.org).

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NOVEMBER

ROYAL PHILHARMONIC ORCHESTRA SAT 4

JOOLS HOLLAND AND HIS RHYTHM & BLUES ORCHESTRA SUN 5

COLLABRO MON 6

ALISON MOYET TUE 7

JOHN MAYALL IN CONCERT WED 8

WHITNEY - QUEEN OF THE NIGHT THU 9

DR HOOK FEATURING DENNIS LOCORRIERE FRI 10

MAMMA MIA! THE SMASH-HIT MUSICAL BASED ON THE SONGS OF ABBA TUE 14 - SAT 25

DECEMBER

BANANARAMA MON 4

THE SENSATIONAL 60s EXPERIENCE FRI 8

CHRIS REA SAT 9

JANUARY

ICONS OF THE 80s THU 18

THE CHICAGO BLUES BROTHERS FRI 26

FEBRUARY

THE JOHNNY CASH ROADSHOW THU 1

SOMEONE LIKE YOU - THE ADELE SONGBOOK SAT 10

CILLA TUE 13 - SAT 17

MARCH

G4 THU 1

JAKE BUGG FRI 9

PAUL CARRACK SAT 10

MERCURY: THE ULTIMATE QUEEN TRIBUTE THU 29

APRIL

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



JAKE BUGG FRI 9 MAR



PAUL CARRACK SAT 10 MAR

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# Little Red



**“I LOVE MUSIC WITH A darkness to it. Music which comes from the darker parts of our lives often has more depth, and resonates more. I believe that good songs are quite visual and in a way quite vitriolic. I just write about what I know but I do feel that music which has a darker heart lends itself to more opportunities for people to identify with it.”**

**IAN MITCHELL IS** contemplating the darkness at the heart of so many of his band’s songs. His band are Little Red, the Oxford-Reading trio he formed with friends Hayley Bell and Ben Gosling in 2013, and whose gothic take on traditional British and American folk music has cast a bewitching spell over their shared hometown scenes over the last three years.

**THIS MONTH THE BAND** release a new single, ‘Woebegone’, their third in as many months. It follows ‘Siren Song’ in September and ‘Diamond Back’ last month. The run of releases will lead up to a full album in January. It will be their second full album after 2014’s formative debut ‘Sticks & Stones’. ‘The Huntsman’ EP, released at the

end of 2015, alongside ‘Teeth, We Have’, an EP of electronic remixes, saw the band far more fully formed and exploring the romantically foreboding forests of old world English folk and gothic bluegrass. The band’s three-way vocal harmonies are a delight, creating a sweetly haunting atmosphere on almost fairytale-dark songs like ‘Mr Wolf’ and ‘Black Dog’, both inspired by Ian’s battles with depression.

**A REGULAR FEATURE OF** Little Red’s songs is a feeling of something lurking in the dark, a constant shadow; if it can be suffocating for the writer, it’s captivating for the listener. “‘Mr Wolf’ and ‘Black Dog’ were both written the same morning when I was quite unwell,” explains Ian. “It was my way of expressing how debilitating the illness is and a way of getting to the other side. I don’t really write for cathartic purposes but that day I needed to. Generally though, depression isn’t something I constantly choose to write about. ‘Diamond Back’ is inspired by mental health issues but a lot of the time I’m writing stories and creating dialogues based on overall life experiences.”

Those stories do tend to have a hint of the timeless scare stories generations pass down through their children. We wonder if there are any particular childhood stories that have had a lasting influence on Ian’s songs.

“My childhood has had a part to play in the songs but not so much childhood literature. Perhaps Clive Barker’s *The Thief of Always*, Neil Gaiman’s *Neverwhere* and Lewis Carroll’s *Alice in Wonderland*, but generally it was more graphic novels and David Lynch movies.”

There’s something of a dreamlike quality about tracks like new single ‘Woebegone’. Do the band find themselves hunted in their dreams? “I often get chased or hunted,” says Hayley, who admits to being genuinely disturbed at times by the song lyrics. “Maybe it’s all this singing about wolves in woods and shadows lurking that haunts me in my dreams; cheers for that Ian! Maybe you could write about bunnies and unicorns next time!” Ian: “My dreams are always really surreal and abstract. Like a *Mighty Boosh* episode on LSD.” “I once had a dream where our Little Red gig on the banks of the Thames somewhere morphed into a Rancid gig, with me as

Tim Armstrong and Ian as Lars Frederiksen,” recalls Ben. “We were playing a song called ‘Dead Bodies’ and Ian/Lars was giving a terrifyingly intense performance. I enjoyed that dream.”

**LITTLE RED GOT TOGETHER** when they all played as part of Hayley’s brother David’s band a few years ago. Ian and Ben previously worked together in a vegetarian restaurant in Reading and met Hayley through David who was an old friend of Ian’s. “I was very nervous about singing when we first started and had no confidence in my voice,” remembers Hayley, whose pure, ungilded voice has regularly been described as Little Red’s magic ingredient. “Ian was very supportive and encouraging but also knew not to push too hard, so if I wasn’t comfortable singing something we didn’t do it. Now I am a bit braver.” When David decided to quit making music, Ian, Hayley and Ben decided to stick together and go their own musical way. “I had just written some songs that were a bit of a step up for me,” says Ian, “so I immediately got Hay and Ben involved. Also, I write a lot with Hayley’s and Ben’s voices in mind

so I just had to keep working with these guys.” “Ian just asked one day if I’d consider singing some of his songs with him and I thought, why not,” adds Hayley. “I didn’t really think about whether we would get anywhere with it, I just thought it would be nice to carry on doing some singing of some sort. I really struggled with nerves back then so was happy rehearsing in Ian’s living room and recording some songs. The gig part terrified me; I love it now, though.” Ben: “I think I’d recently got back from a year away somewhere and I was missing playing music, and so when one of your best mates asks you to start playing music with them, who would say no?”

**UNITED BY A SHARED LOVE** of Bob Dylan, Johnny Cash, Nina Simone, Billy Bragg and PJ Harvey, Little Red set about exploring their own haunted take on traditional folk music. At their best they’ve been compared to Nick Cave, Alison Krauss and Mark Lanegan’s work with Isobel Campbell. Their songs are usually stark and minimal but rich in spirit, Hayley’s voice often a sweet centre point of the acoustic melodies and harmonies. “I’ve got far more cheesy tastes than the boys, so the darkness side of things definitely comes from Ian,” admits Hayley. “I like any music with beautiful voices and harmonies so when Ian comes with a new song, the first thing I do is try to hum some harmonies along with it. If I can find a really sweet sounding harmony, then I’m happy.”

**ONE OF THE NASCENT TRIO’S** earliest shows was at Oxford Folk Festival, and songs like ‘The Huntsman’ are rooted in traditional balladry; did they consider themselves a folk band back then, with all the baggage and expectation that can bring? Ian: “At that time I did, and I saw nothing wrong with it. I think folk music will always be around and will always feed other genres. Folk music is all about good songs, and that’s all I really care about. Now I would say that our harmonies and attack are very similar but we are embracing more dynamics. It’s healthy to do so, we want to develop.” Hayley: “I’ve never really known what to say when people ask what sort of music we play. I say folk now because we have been labeled as folk, but to be honest, when I think of folk music, I’m not sure we fit. I guess we have a slightly folky sound to some of our songs but it’s a bit dark for folk isn’t it?” Ben: “That Folk Festival show was a bit of a landmark gig for us at the time, and for me it was great to be

playing in such a beautiful building and as part of that great event. In hindsight the gig itself wasn’t a standout but it was the first time I noticed people listening with their eyes shut, absorbed in the music. At least I hope that was what was going on.” Do you think folk music is a more broadly appreciated now? Ian: “I don’t think it is really accepted in the general school of thought. I’m mindful of being pigeonholed now, though, because if you listen to our releases, we are clearly not folk but alt.folk at the very least. The sound is a little too varied now in my opinion.” Ben: “I guess you are what you say you are, so we’ll term ourselves folk when it suits, and whatever else whenever it’s required! I don’t think we ever set out to create music in a certain style, folk or otherwise.

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***“I am terrified of being lost in the woods and get genuinely anxious when my children make me play hide and seek. I’m starting to think Ian owes me some therapy”***

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**WHILE THEY ARE A FIXTURE** on the Oxford gig scene and were picked to play on the Uncommon stage at Common People back in May, Little Red are split between Oxford and Reading, with Ian living in Oxford and Hayley and Ben across the county border. Hayley: “The benefit of being in two places is having different friends to come along and support us in each town. We manage okay going to Oxford as it isn’t too far and Oxford particularly is a great place to play, so we prefer playing there anyway. The late night rehearsals can be tough sometimes, especially with young children who don’t sleep well and there’s work to get up for in the morning, but that is only a few times in the weeks running up to a gig.” Ben: “But it’s great that as a band we can have two hometowns, which allows us to milk it a bit when it comes to album release shows.” How do the two places compare and what could each learn from the other? “Ian: Reading could benefit from seeing the scene in Oxford. Reading has a great radio scene and a couple of good promoters – Sid Siddle should be knighted! – but lacks a decent amount of live venues. Oxford is ahead; it has several publications which follow the scene, several really good live venues and as a result a slightly healthier pool of talent. Reading needs some more decent live venues and a magazine like *Nightshift* dedicated to the local scene.” Ben: “I think the two live in a decent state of symbiosis, for us at

least anyway. It’s great to straddle both scenes and take them together as somewhat of a whole.” **THAT SET AT COMMON** People in May saw the band playing as a six piece. Having originally started as a three piece, for the recording of the new album, and for many of their bigger shows, Ben, Ian and Hayley are joined by drummer Marc Challans, bassist Nathan Allsworth and keyboard player Tom Hodges, which brings out new dimensions to their otherwise intimate set-up, beefing their sound up in a similar way that fellow local travellers The August List have done for their latest album. Hayley: “I love the August List and so does my five-year-old daughter, who sings along in the car at full volume. My two-year-old also tries to join in, though not so tunelessly! They are lovely too, I always enjoy it when we play gigs together. Ben: “Because we get to listen to them for free!” Ian: “The six-piece can get people moving. It’s a far more driving experience. In saying that, we like to perform as a trio and as a sextet because the two sets offer two very different things. The trio sound is more harmony driven and gentle, the band sound is a more pounding and bluesy affair. Like Neil Young I guess, we like to shake things up. The album will be a much fuller sounding record, more pounding, and has more soul than previous releases. There is a little bit of all our previous efforts in there but it’s without doubt our strongest and most cohesive record yet. I’m curious to see how tracks like ‘Well, Well’ and ‘The Quiet Ones’ are received. They push the Handsome Family and bluegrass influences a little further. ‘Woebegone’ is a little different; it’s more upbeat and driving; it also features strings, thanks to Tom; he’s awesome.” Hayley: “I love harmonies and those are a little lost with the noise of the full band, so I equally like going back to our little trio from time to time and really enjoying those harmonies and making a more beautiful sound. It’s also nice to be able to hear what you’re singing, which you can’t do when you’re standing in front of the drums!”

**THE EXPANDED LINE-UP** means the forthcoming album is likely to be Little Red’s most accomplished

set of songs yet, while retaining the intricacy and intimacy that makes them such a joy. Together they explore an American southern gothic atmosphere and the pagan traditions of old British folk. *Nightshift’s* review of ‘Siren Song’ marked is as a meeting point between *The Wicker Man* and *O Brother, Where Art Thou*. Ian: “I was delighted with that. It’s certainly where I am right now, so that was a great thing to hear. “Because my songs are quite visual, the feel of that sound helps add a more cinematic vibe. I’ve always loved artists like Nick Cave and Tom Waits because of this. The atmosphere of the genre really helps add to the lyric.” ‘Diamond Back’, meanwhile, has a chain gang song vibe about it; how do three Home Counties musicians start to capture that feel? Ian: “I wanted a song in the set that stomped. We have an outstanding drummer in Marc and bassist in Nathan and I really wanted a tune that was more tribal. Going back to Tom Waits, so much of his music borrowed from this area and I felt it was another delivery that would add a deeper visual element to our sound. The concept of the song was also charged by an idea that the feeling that drove the song was something that many felt, so a chain-gang drum loop was used to add to that group mentality concept.

**FOR ALL THE MUSICAL** darkness, the immediate future then looks bright for Little Red and the new album should bring them more new fans. But before we let them go and enjoy that future, let’s take them back to that deep, dark forest one more time. If we were to leave them each stranded in the middle of the woods what are their realistic chances of survival and what do they think would finish them off? Ben: “I think I’d go at it like Bear Grylls, then get a bellyache from eating the wrong mushrooms and be found years later curled up in a hole somewhere, being eaten by magpies.” Ian: “I wouldn’t last more than a day. I’d probably go in with a hangover and never escape the existential crisis I was having.” Hayley: “I am actually terrified of being lost in the woods and even get genuinely anxious when my children make me play hide and seek and I can’t see them right away. Actually, I’m starting to think Ian owes me some therapy, what with the scary dreams and the wood phobia. Maybe that’s why ‘Mr Wolf’ seems to go down so well at gigs, my genuine fear sells it!”

***‘Diamond Back’ is out now on All Will Be Well. ‘Woebegone’ is released on the 17<sup>th</sup> November. Find out more at [www.littleredband.co.uk](http://www.littleredband.co.uk)***



# RELEASED

## 31HOURS ‘Tell Me What You See’ (Self released)

Tell me what you see? I see a little silhouette-o of a man. I see dead people. I see the vast, looming spectre of Radiohead over subsequent generations of Oxford musicians.

31Hours would never deny it of course, and why could or should they: the opening title track of this debut album features a neat if hardly subtle steal of Jonny Greenwood’s guitar melody from ‘Street Spirit (Fade Out)’ and throughout ‘Tell Me What You See’ the band pay all due respect to various stop-off points from Thom & Co.’s varied career. Really, if you’re going to draw inspiration from anyone, why not one of the most innovative bands of the past 30 years. There are enough bands out there still milking Oasis’ heavy-handed bloke-rock posturing as it is.

No, musical debt aside, 31Hours have also taken from Radiohead the idea of staying restless, going off on tangents and creating intoxicating atmospheres. ‘Royal Box’, for example, follows that opening by upping the ante with a funk groove and trilling afro-pop guitar, while ‘Foreign’ is a clamouring swarm of guitars and synths, dense textures and a sense of urgency. The all-too brief ‘Invisible Threads’, more of an interlude than a full song, drops in on ‘Low’-era Bowie and recent single ‘Castile’ introduces a more claustrophobic feel to the album by way of some Deathgrips-style clang.



## SLATE HEARTS ‘Honey Roasted Henry’ (Self released)

Slate Hearts launched their new EP with an acoustic set at Truck Store back in September. Having not been in attendance, it remains a complete mystery as to how its four tracks could possibly work unelectrified and at any volume other than one sufficient to earn a noise complaint from those currently orbiting Earth onboard the International Space Station.



All this while the band keep a tight rein on what they’re doing and an understated vibe: ‘Clumsy on Foot’, with its hi-life spirit and jazz skronks, is another sidestep but keeps everything rolling neatly: a refresher rather than a distraction. ‘Trees’ treads perhaps too closely to Foals’ electro-indie-funk and ‘November Fog’ takes the band’s sometimes contemplative approach into ponderous navel-gazing but it’s over before you’ve had time to stifle a yawn, segued seamlessly into the fidgety ‘Under The Influence’.

A confident, precisely directed album closes on the bamboo and icicles synth-pop ambience of ‘Idyll’ and the languorously starlit ‘Golden Fruit’ and 31Hours do what any good new band does in a world where nothing is truly new: take what you can from the best and make it your own.

**Dale Kattack**

The trio are far from humourless, revealing in a recent chat with BBC Introducing in Oxford’s Dave Gilyeat that the EP’s title is a reference to the texture of drummer Will’s labrador’s ears and that they’re contemplating christening a future recording ‘Constant Ploughmans’.

But, as Gilyeat pointed out, their songs are positively laden with self-loathing – this release contributes barbed self-assessments ‘Loser’ and ‘Hypocrite’ to a lengthening list that already includes ‘Freak’ and reads like the worst Tinder profile bio ever. “Was it my body, my mind or my mouth that repulsed you?”, from ‘Loser’, sounds like a desperate post-date-gone-wrong plea for feedback screamed through a letterbox.

And there’s more. After those two tracks, alternately frantic and sludgy, comes ‘Lice’, which opens with the line “I look back and hate myself for all the same reasons you did”. The weakest song of the set, it’s followed by the strongest, ‘I’m Not There’, which (aside from some irritating studio trickery) delights with its huge Cloud-Nothings-esque melodic punk chorus before going all old-school metal at the end and the EP is more than enough to justify Slate Hearts feeling good about themselves. For once.

**Ben Woolhead**

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## FOCI’S LEFT ‘Bassomata’ (Self released)

Almost wildly prolific, Foci’s Left – the solo work of electronics/drones/pianism man Michael Buckingham – seems to have a slightly scattershot approach to music making. His starting point seems to be press record and let’s see what happens, rather than any great pre-planning. Such unpredictability inevitably leads to a mix of the inspired and the simply slapdash and ‘Bassomata’ is no exception. It is, however, his strongest outing for some time, with more of the former than the latter.

Extended opener ‘Dispersed Into Nothingness’ is the album’s best track: nine and half minutes of pulsing electronics, deep space bleeps, solemn synth strings and sporadic but increasingly imposing beats. It’s well structured, with piano creeping in and starting to take over as the piece drifts atmospherically along. The spooked ‘A Minor G String’ is more lo-fi but holds onto a chilly atmosphere, somewhere between Coil and John Carpenter, building gradually to a clamouring level of intensity.

At this point Buckingham seems to lose his grip on proceedings; if ‘Sorry’ just about retains a sense of coherence it’s overlong and too abstract, while ‘Time’ is haphazard and hurried, almost frenzied, and like previous albums we worry it’s all belly up from here. This time, though, he rescues himself, with the neatly understated ambient drum&bass on ‘Some (Euthanasia)’ and the playful future factory wash and swell of ‘Default Self-Orders 1’.

There are further lapses, including a track that sounds like a bee trapped in a jam jar, but the unexpected swing skitter of ‘What A Shame’, with its busy jazz stabs, perks things up and a trio of nominally dub mixes closes the album well, particularly the Vangelis-via-King Tubby ‘Pincer Care’.

If ‘Bassomata’ doesn’t entirely hold together completely as a coherent album, it’s several steps up from Foci’s Left’s last couple of offerings, and a better window into what Buckingham’s improvised approach can conjure.

**Dale Kattack**



## SOLO COLLECTIVE ‘Part One’ (Nonostar)

At the Oxford launch for ‘Part One’, held at the Jacqueline du Pré Music Building, Solo Collective described their concept as three solo performers who decided to bring themselves together to prevent becoming lonely. There’s a nice idea.

The trio comprises German musicians Alex Stolze and Anne Müller, alongside familiar Oxford face Sebastian Reynolds, well-known around these parts for a musical history that takes promoting as Pindrop Performances, and playing as part of Keyboard Choir, Braindead Collective, Flights of Helios and many more. The instrumentation is violin (Stolze), cello (Müller) and piano (Reynolds), with all three throwing some electronic soundcraft into the mix. Across the album’s six tracks (linked ominously on the sleeve by a dotted line linking ‘Life’ to ‘Death’), they play together, as various duos, or solo.

‘Solo? Repeat!’ opens the album, sounding like the prelude to Bach’s ‘Cello Suite No. 1’, before going its own way as a skittering, sparse, and mournful piece. It sets the tone for the whole album: circling cello melodies forming the backdrop to more expressive violin lines. Next, ‘Ascension’, probably the most experimental piece, is a highlight; a linear cello tone rises gradually and relentlessly, before falling away, the sound augmented by electronic harmonics and echoes. It’s like the very end of The Beatles’ ‘A Day In The Life’ presented in microscopic detail. It’s stunning and remarkably effective. ‘Don’t Try To Be’ is more whimsical, folk-like, and features the only vocals on the

## THE LONG INSIDERS ‘Taste’ (Self released)

The Long Insiders release a new single for Halloween and unsurprisingly it finds them in full gothabilly mode, midnight Gretch twang and sloping alley cat rhythm underpinning Nick Kenny’s vampiric delivery. It sounds like Nick Cave eviscerating ‘The Monster Mash’ with some help from The Cravats. Very much a Halloween treat.

**Ian Chesterton**

album, delivered in a matter-of-fact way by Stolze. ‘Cell To Cell’ touches on the work of Philip Glass, with clipped, repetitive cello and violin melodies circling one another. Electronic sounds then bring simultaneously rich and light feelings, moving things into the realm of the Penguin Cafe Orchestra. ‘Silbersee’ echoes the opening track, setting similar tones against a foreground of simple xylophone sounds, with a feeling of much space and weightlessness. ‘Holy Island’, the piece led most by Reynolds, is a gentle, meandering, enjoyable piano mirror to ‘Silbersee’, and it rounds out the album very pleasantly.

There’s quite a variety of sounds and approaches that make up ‘Part One’, and this reflects the nature of the trio as a collective of soloists. What could have become fractured or confusing instead hangs together as a compact, accomplished, and eminently listenable work.

**Simon Minter**

## BROWN GLOVE / OLD ERNIE Split Single (Self released)

Very much an odd couple in the musical stakes, Gemma Moss and David Kahl play together as both Brown Glove and Old Ernie. If Gemma takes the lead in the former, and the latter is more David’s vehicle, their shared love of the macabre shines through in both.

On Brown Glove’s ‘String Me Along’, from her most recent ‘Majorly E Minor’ album, Gemma is at her most operatically intense, an outpouring of frustration, longing and deep set fears over a marching piano sonata; Youtube have been forced to offer a warning ahead of the song’s accompanying video, which serves to accentuate the disturbing nature of the song, and it’s a genuinely startling performance from a genuine local maverick.

On the flipside we get something similarly dark if less *outré* with Old Ernie’s warped take on grunge, the short and less than sweet ‘Clowning’, and the scouring, scowling ‘Part 2’, with its echoes of Mudhoney’s ‘Sweet Young Thing Ain’t Sweet No More’.

Both acts will turn far more people off than on, but people who see the world differently will always be more interesting than normal folks.

**Victoria Waterfield**

## TJ ‘Serenity’ (Substance)

Dreamy, euphoric deep house from Substance Records’ honcho en-Trance under his TJ guise, this woozily uplifting floor filler celebrating the fledgling label’s fifth release in lush, progressive Ibiza club style. Critical analysis is somewhat irrelevant with music like this: the only question is will it get the house rocking; in this case it’s never in doubt.

**Victoria Waterfield**

## PHIL SELWAY ‘Let Me Go (OST)’ (Bella Union)

There is an old and fatuous Hollywood tradition that says, the better a motion picture score is, the less attention it attracts; i.e. it should be screened and not heard.

That of course is a falsehood, as hundreds of hummable pieces; from *The Third Man* to *Indiana Jones*, will attest. The score obviously is designed to strengthen and underline the emotional content of the entire picture and to that end Radioeahd drummer Phil Selway has composed, in his debut film work, a pleasing variety of music, embracing both classical and mystic-industrio sonics.

The film, *Let Me Go*, based on Austrian born Helga Schneider’s memoir of the same name, is a generational tale of raw matriarchal desertion, seared and scarred by events in Auschwitz-Birkenau and deals with the confusion of genetic bonds, a subject Phil has visited before in his first solo album, ‘Familial’, in 2010.

On opener ‘Helga’s Theme’, he immediately sets the character a *leitmotif* of five notes: G-flat, E-flat, D, E-flat and B-flat, with the rising last note giving her a sense of hopefulness. This is a satisfying start, and is extemporized and echoed throughout and on into the haunting coda, ‘Helga Saw’, played on a musical saw.

In between there are three charming ballads and a further nine pieces of short incidental music, ranging from the avant gardening of ‘Mine’ and ‘Last Act’ to the wonderfully competent string quartet pieces like ‘Zakopane’ and ‘Mutti’, which refer to, and futuristically build on, Barrington Pheloung’s *Inspector Morse* textures, and more aptly, as the film is largely set in Vienna, Beethoven’s ‘No.11 Seriso’.

Of course, with Phil being Radiohead’s percussionist, there will inevitably be ardent ‘Head fans who will come truffling through it all in search of any of the group’s residuals, and certainly a glimmer of Ed O’Brien’s guitar phrasings underlies the excellent ‘Walk’, with Lamb’s Lou Rhodes’ throaty husk cloaking them, or even start singing “Rows of houses...” along to the familiar pace of ‘Necklace’ or ‘Day & Night’, but overall it would be slim pickings; Phil is in his own creative world away from the day job, and while the quickest way to a person’s brain is through the eye, he knows, even in the movies, the quickest way to their hearts and feelings is still through the ear.

**Paul Carrera**





# G I G G U I D E

**WEDNESDAY 1<sup>st</sup>**  
**MATTHEW E WHITE: The Bullingdon** – A rare chance to see Virginian singer-songwriter White in an intimate setting as he sets off on a solo tour to showcase new songs from his forthcoming third album, following his excellent collaboration with London singer Flo Morrissey earlier this year, the pair adding their own personalities to covers of The Velvet Underground, The Bee Gees and Frank Ocean among others. White’s own revelatory 2012 debut, ‘Big Inner’, found him updating classic American soul and jazz rock in the vein of Randy Newman and Harry Nilsson as well as the likes of Lambchop.

**Friday 3<sup>rd</sup>**  
**GHOSTPOET: O2 Academy**  
Amid strong competition ‘Dark Days & Canapes’ is a serious contender for best album of 2017. It might even be Ghostpoet’s best yet, with the likes of ‘Immigrant Boogie’ and ‘Freakshow’ among the darkest and heaviest music he’s made. Obaro Ejimiwe is an artist who is nigh on impossible to pigeonhole: rapper and poet, hip hop maestro and alt.rock icon all at once. Championed by Mike Skinner early on, he claims his chief inspiration was Badly Drawn Boy; signed to Gilles Peterson’s Bownswood label, he has as much in common with Radiohead and Massive Attack as he does Gil Scott Heron or Roots Manuva, and he first started to make his name supporting Metronomy on tour. A nice little mix of bases for the man not quite pinned down by the description of him once as a cross between Tricky and Dirty Projectors. Early on there was a lightness and playfulness to his music that touched on jazz, but increasingly the mood of so many of his songs is pensive and anxious, stories often recounted through a fug of morning-after confusion, intense self-contemplation and even paranoia. If tracks from his Mercury-nominated debut ‘Peanut Butter Blues & Melancholy Jam’ album, like ‘Cash & Carry’, sounded like they were somnambulating through fog, much of ‘Dark Days...’ feels like it’s lost on a storm-swept ocean as the horror of modern life closes in around it. All of it is brilliant though, and after two near misses for the Mercury, you hope next time round the man will get his just reward.



## NOVEMBER

**KAGOULE + CATHOLIC ACTION: The Cellar** – Nottingham’s grunged-up noisemakers return to town after playing as part of Modern Art Oxford’s 50<sup>th</sup> anniversary celebrations last year, the Earache-signed trio channelling Pixies, Sebadoh and Mudhoney. Support from Glasgow’s indie rockers Catholic Action, led by Casual Sex drummer Chris McCrory.  
**BURNING DOWN THE HOUSE: The Cellar** – 80s classics, synth-pop, glam and disco club night.  
**TUGBOAT CAPTAIN + CALYPSO + PURPLE PATCH: The Wheatsheaf** – Downbeat rootsy folk and pop from London’s Tugboat Captain, touring their debut album, ‘Everybody Seems to Think I’m a Raincloud’.  
**DISTRICT: The Bullingdon** – Weekly rock, indie, grunge and punk-pop club night across two rooms.  
**TEN STRINGS & A GOATSKIN: Thomas Hughes Memorial Hall, Uffington** – East Canadian trio Three Goatskins kick off their UK tour after their star turn at Shrewsbury Folk Festival back in 2015, the trio mixing their native folk traditions with Celtic and Cajun roots.  
**STONE FOUNDATION: Fat Lil’s, Witney** – Soul, jazz and funk from the Midlands outfit, touring their Paul Weller-produced album ‘Street Ritual’ after supporting the Modfather at the Royal Albert Hall.

**THURSDAY 2<sup>nd</sup>**  
**MEGAN HENWOOD: Truck Store (6pm)** – Instore set from the local folk singer.  
**KANADIA: O2 Academy** – Epic indie from the rising local stars, tonight launching new single ‘Ocean Blue’, the quartet’s ambitious stadium-friendly sound in the vein of Radiohead, U2, Muse and Jeff Buckley.  
**THE EDDIE MARTIN BAND: The Bullingdon** – The renowned British blues guitarist, twice nominated for best UK blues guitarist and adept at acoustic, slide and electric, drawing on all manner of American blues traditions, from Delta and Texan to Chicago and New Orleans, returns to The Haven Club.  
**CLUBBERS’ GUIDE TO THE GALAXY: The Cellar** – House, techno and grove club night with Monotreme b2b Real Vita, DJ Villemin, Circadian Rhythms and OB.  
**CATWEAZLE CLUB: East Oxford Community Centre** – Oxford’s longest running and most eclectic open club night continues to showcase local singers, musicians, poets, storytellers and performance artists every Thursday.

**ACOUSTIC THURSDAY: Jude the Obscure** – Weekly unplugged open mic session.  
**BLUES JAM: The Catherine Wheel, Sandford** – Open jam session.  
**TWISTED STATE OF MIND + SHIRE + SPRUNG FROM CAGES + ROCKSOLID +**

**PAPERCUT: Fat Lil’s, Witney** – OxRox host a night of young local rock bands, including glam/thrash heavyweights Twisted State of Mind and raw punk newcomers Sprung From Cages.

**FRIDAY 3<sup>rd</sup>**  
**GHOSTPOET: O2 Academy** – Dark nights of the soul from the trip hop king – *see main preview*  
**FROM THE JAM: O2 Academy** – Bruce Foxton keeps the old classics alive.  
**TOO MANY T’S + DEATH OF HI-FI: The Bullingdon** – Upbeat, funky hip hop from London duo Too Many T’s, out on a headline tour to promote debut album ‘South City’ following supports to Snoop Dogg, De La Soul and Public Enemy in recent times. Superb local support from soulful, electro-heavy hip hop and trip hop trio Death of Hi-Fi.  
**SIMPLE with LEVON VINCENT: The Bullingdon** – Long-running house and techno night Simple hosts New Yorker-turned-Berliner Levon Vincent, the pioneering, minimalist electro purist, stripping linear Kraftwerk-inspired techno down to its barest parts for a strangely sombre and intimate experience.  
**BOSSAPHONIK with ORKE DEL SOL: The Cellar** – Latin dancefloor, Balkan beats, global grooves, Afrobeat and nu-jazz club night hosted by Dan Ofer, tonight featuring a live set from Edinburgh’s ten-strong brass ensemble Orke del Sol, out on a farewell tour after 13 years together, mixing up Balkan brass, New Orleans grooves and Latin carnival vibes into a theatrical whole.  
**KLUB KAKOFANNEY with MOOGIEMAN & THE MASOCHISTS + NIGHTJAR + FUJI + MISSING NOTES: The Wheatsheaf** – Klub Kak host their monthly party with a mixed bag of sounds, including Moogieman’s quirky, electro-pop, young Buckinghamshire grunge rockers Nightjar and funky blues rockers Fuji.

**BLOODY KNEES: The Library** – Fuzzy, riff-laden punk and raw, melodic grunge from the rising noisemaker out on tour after supporting Wolf Alice, tonight’s free show already sold out.  
**GUNS’N’ROSES EXPERIENCE: Fat Lil’s, Witney**

**SATURDAY 4<sup>th</sup>**  
**BRIX & THE EXTRICATED: The Cellar** – The former-Fall and Adult Net singer and guitarist brings her crew of fellow Fall refugees to town – *see main preview*  
**AUTOBAHN + WHO’S ALICE? + ROCK SOLID + SAM MARTIN: O2 Academy** – Dark walls of noise and stark, reverb-heavy post-punk from Leeds’ Autobahn, channelling early Joy Division and Magazine through The Horrors and Hookworms.  
**EMPLOYED TO SERVE + SLABDRAGGER + MSRY + RESOLVE: The Wheatsheaf** – Brutal technical hardcore from Woking’s Employed To Serve, out on tour to promote second album ‘The Warmth of a Dying Sun’ – *see main preview*

**SILENT DISCO: The Bullingdon** – Silent Social host their first Oxford night.  
**JESS HALL & DUOTONE + ANNE-MARIE SANDERSON: Old Fire Station** – Former Oxford-based folk singer Jess returns to town for a show with long-time collaborator Duotone, the pair having played a joint set at Common People back in May.  
**TOMMASO STARACE: St Giles Church** – Alto sax player Starace and his Blue Note Milan Trio play as part of the Jazz at St. Giles season.  
**FREERANGE: The Cellar** – UK garage, bassline and grime club night.  
**SPARKY’S SPONTANEOUS SHOWCASE & SPOTLIGHT JAM: The White House** – Sparky hosts his monthly bands night, with sets from Lucy Leave, Mark Atherton & Friends and No Horses.  
**VIVA ELA FIESTA: Shush, Wantage (6pm)** – An evening of music to celebrate the life of local

**Saturday 4<sup>th</sup>**  
**BRIX & THE EXTRICATED: The Cellar**  
Being a former member of The Fall probably requires years of counselling for the toughest of musicians, so it’s hardly surprising some of them gang together, possibly to help each other reconcile themselves with what they went through. Which is where we find Brix Smith-Start, brothers Steve and Paul Hanley, and Steve Trafford, together in Brix & the Extricated (a pun on Fall album title ‘Extricate’). If Steve holds the honour of being the longest serving Fall sideman at 18 years, Brix has the honour of not only being a Fall member for two separate stretches, but also married to the band’s genius dictator-in-chief Mark E Smith (well documented in her *The Rise, The Fall & The Rise* autobiography). Given she also joined Hole for all of one day, maybe she’s just a glutton for punishment. She is, however, an immense talent in her own right. Her contributions to ‘Perverted By Language’ make it arguably The Fall’s finest record, while her brief Adult Net project in the 80s alongside various members of The Fall and The Smiths is one of that decade’s forgotten pop gems. Their influence is more apparent on The Extricated’s new album, ‘Part 2’ than The Fall, despite the band’s collective pedigree, while The Stooges and Blondie play an equally large part in the new sound which throws out a bit of psychedelic sunshine to counter the Salford gloom. Unsurprisingly The Extricated have been heavily championed by 6Music’s Marc Riley, himself a former Fall member. Proof that out of suffering comes great art.



music fan Ela Ozbayraktar, who took her own life last year aged just 16 after battling depression.  
Leeds indie band Marsicans, local indie-pop crew Flatlands, heavyweight prog-rockers Subatomaton and rock covers band Wayfarers play with all proceeds going to the Charlie Waller Memorial Trust, helping young people with depression.  
**MARTYN JOSEPH: Tiddy Hall, Ascott-under-Wychwood** – Rich, celtic folk roots from the veteran Welsh singer and political activist at tonight’s Wychwood Folk Club, his social commentary and political protest songs a staple of his 30 albums in as many years.  
**RORKE’S DRIFT: Fat Lil’s, Witney** – Rock and metal covers.  
**STEAMROLLER: The Brewery Tap, Abingdon**

**SUNDAY 5<sup>th</sup>**  
**OXJAM: Tap Social (2.30-6pm)** – Part of the annual national network of gigs raising money for the anti-poverty charity, which celebrated its 70<sup>th</sup> anniversary this year. There are live sets from Lucy Leave, Moogiemán, Semi-Urban Fox and Brixtons.  
**JOOLS HOLLAND & HIS RHYTHM’N’BLUES ORCHESTRA: The New Theatre** – *Later...* host and irrepressibly cheery ivory tinkler Holland heads back on tour with his expansive r’n’b band after headlining the last night of Cornbury Festival this summer, the band regularly featuring big-name guest singers – including Sam Brown, Marc Almond and Mica Paris in recent times – for big-band renditions of r’n’b classics, with a little boogie-woogie magic and plenty of cheeky banter.  
**INTERVALS + POLYPHIA + NICK JOHNSTON: O2 Academy** – Instrumental prog-rock and tech-metal from Toronto guitarist Aaron Marshall and his band, over in the UK to promote most recent album ‘The Shape of Colour’.  
**IRATION STEPPAS: The Bullingdon** – Leeds’ club leaders Iration Steppers bring their heavy duty dub soundsystem to the Bully.  
**OPEN MIC SESSION: Harcourt Arms** – Weekly open mic session.  
**DES BARKUS + FIREGAZER + FRANKLIN’S TOWER + BEARD OF DESTINY: Donnington Community Centre (6pm)** – Free evening of unplugged live music, including acoustic singer-songwriter Des Barkus, trad folksters Firegazer, Grateful Dead tribute and blues duo Beard of Destiny.

**MONDAY 6<sup>th</sup>**  
**AKON with KONVICT KARTEL + TRE CARTER + OG BOO DIRTY: O2 Academy** – The r’n’b megastar previews new album ‘Stadium’ on a rare UK tour – *see main preview*  
**CC SMUGGLERS: The Bullingdon** – Rough’n’ready roots ramblin’ from Bedfordshire’s busking ensemble, back in the shire after their headline set at WOOD Festival in May, inspired by old-time Texan folk and swing and starting a bluesy bluegrass barn dance wherever they do roam.  
**GIRL RAY: The Cellar** – Indie pop wot like it should be made from the north London teens – *see main preview*  
**OPEN MIC SESSION: The Royal Blenheim** – Weekly open mic session.  
**DAOIRI FARRELL: Nettlebed Folk Club** – Traditional Irish folk from recent BBC Folk



**Saturday 4<sup>th</sup>**  
**EMPLOYED TO SERVE / SLABDRAGGER / MSRY / RESOLVE: The Wheatsheaf**  
If you’re suffering Halloween withdrawal symptoms and want something properly evil in your life, here’s your party, hosted by the reliably heavyweight Buried in Smoke. Have some seriously brutal technical hardcore from Woking’s Employed To Serve, out on tour to promote second album ‘The Warmth of a Dying Sun’ (released on the entirely appropriately named Holy Roar Records), the band, inspired by Converge, Rolo Tomassi and Veils, led by feral/demonic throat-ripping singer Justine Jones and coming on like an android pitbull with rabies and an appetite, whose just escaped its leash by biting its owner’s hand off. The new album expands on their breakneck debut while retaining all of its venom and, in a fair and just world, would be a contender for the Mercury Prize, except it’d probably disembowel the judges. There’s great support from Croydon’s sludgy stoner doom-metallers Slabdragger, as well as brilliantly brutish *Nightshift* Demo of the Monthers Msry, taking Pantera’s metalcore for a rampage through Lamb of God-style thrash and even a spot of death-metal noise, all shredded guitars, blast beats and screaming. Warming your soul up nicely over the fire will be hardcore and djent crew Resolve. Oh yes, that moshpit is gonna be something mad.

Awards Horizon winner Farrell, playing songs from his recent ‘Trueborn Irishman’ album, drawing comparisons to Christy Moore, Andy Irvine and Paul Brady.

**TUESDAY 7<sup>th</sup>**  
**ALISON MOYET: The New Theatre** – 36 years after first finding fame as one half of Yazoo, with Vince Clarke, Alison Moyet returns to synth-pop with her ninth studio album ‘Other’, her reborn love of electronics coming in the wake of collaborating with Guy Sigsworth on 2013’s ‘The Minutes’, the mix of 80s pop sounds, disco and trip hop a perfect vehicle for her wide-ranging, sensitive contralto voice. Alongside songs from the new record, expect the big hits - ‘All Cried Out’; ‘Love Resurrection’; ‘Love Letters’; Is This Love’, and ‘Weak In the Presence of Beauty’ among them, plus old Yazoo classics like ‘Only You’ and ‘Don’t Go’.  
**CRADLE OF FILTH: O2 Academy** – Darkest of the dark, blackest of the black, naughtiest of the naughty, Dani Filth and cohorts ride back into





*Monday 6<sup>th</sup>*

## AKON with KONVICT KARTEL: O2 Academy

Even if you added up all your Facebook friends, including the ones you don't actually know and only accepted because it would have been awkward not to, it won't be as many people as Akon has collaborated with across over 100 records in the past decade and a half. Seriously, the guy can barely have time to make love to all those ladies in his songs in between adding his distinctively plaintive voice to songs by Eminem, Lady Gaga, Michael Jackson, David Guetta, Snoop Dogg, Gwen Stefani and scores more. And that's before you even get to his own output, which includes three multi-platinum albums, including global megabeast 'Konvicted', which we think sold more copies than there are people on the planet. Documenting his early hard-knock life in Senegal and Atlanta, his sudden fame and, yes, his successes (and failures) with the laydeez, he's always managed to retain a buoyant pop edge to his mix of r'n'b and hip hop, which has made hits of songs like 'Locked Up', 'Smack That', 'I Wanna Love You' and 'Lonely', and allowed him to become something of a philanthropist for mainly African charities. He's got a new single out now – 'Yes', with Dutch DJ Sam Feldt – and he's over in the UK to play a (for him) intimate tour, showcasing new material ahead of a fourth album, tentatively titled 'Stadium'.

town like the Horsemen of the Rock Apocalypse for their first Oxford show in over a decade, touring 'Cryptoriana, The Seductiveness of Decay', the gothic symphonic metallers' twelfth studio album, following 'Godspeed on the Devil's Thunder', 'Hammer of the Witches' and 'Blimey, Will You Look at the Size of that Spider'. Total fucking darkness and all that. Valkyries come as an optional extra.

**BURY TOMORROW + LOATHE: O2 Academy** – Southampton's melodic metalcore warriors head back to town to promote fourth album 'Earthbound', increasingly following a more technical path in the style of Killswitch Engage and As I Lay Dying.

**EMILY BARKER BAND + PETER ROE: The Bullingdon** – Return to town for the Australian singer-songwriter after her Truck Store show back in May. Having earned her musical spurs on the Cambridge folk scene Barker subsequently moved to Memphis where she recorded new album 'Sweet Kind of Blue' at the legendary Sam Phillips Recording Service, continuing her freewheeling journey through folk, country and Fleetwood Mac-style 70s pop.

Support at tonight's Empty Rooms show comes from London folk scene stalwart Peter Roe, best known as part of Laura Marling's band as well as tourmate with Mumford and Sons.

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

### WEDNESDAY 8<sup>th</sup>

**JOHN MAYALL: The New Theatre** – Possibly the only artist in this month's gig guide to whom the title living legend could be justly applied, the veteran bluesman – now 83 years young – has a legacy equal to any in British blues, and a vast back catalogue, including latest album 'Talk About That', that is impossible to fully keep track of (we think it's 64 albums, but don't hold us to that). He's best known, though, as helmsman of his Bluesbreakers band, bringing everyone from Eric Clapton, Peter Green and Jack Bruce, to John McVie, Mick Fleetwood and Mick Taylor to prominence. He's never stopped gigging or recording and tonight's show finds him on tour with another Bluesbreaker alumni, Buddy Whittington, whose fiery blues-rock style has reinvigorated Mayall's sound and he remains the undisputed godfather of British blues.

**REWS + HAXAN + ECHO4FOUR: The Wheatsheaf** – Anthemic grunge rocking from London/Belfast duo Rews, back in town for tonight's OxRox show, alongside Cardiff hard rockers Haxan and local Sabbath-inspired heavyweights Echo4four.

**DISTRICT: The Bullingdon**

### THURSDAY 9<sup>th</sup>

**WIRE: The Bullingdon** – Difficult shapes and blasted noise from the punk rock intelligentsia – *see main preview*

**HARAM + GUILT POLICE + DRORE: The Library** – Righteous Arab-American hardcore from New York's Haram at tonight's Smash Disco show – *see main preview*

**WHITNEY – QUEEN OF THE NIGHT: The New Theatre**

**JON BODEN: The Cornerstone, Didcot** – Post-Bellowhead, Jon Boden continues his journey to becoming the greatest living British folk musician, while having to build a succession of new mantelpieces to keep all his awards on. Virtuoso, maestro, genius – probably all labels you could stick on him, his skill with the fiddle, as well as myriad other instruments, put him in the top echelon of folk music people.

**CHARLIE WORSHAM: Truck Store (6pm)** – Instore set from the Mississippi country star.

**LIVE LOUNGE: The Bullingdon** – Fortnightly unplugged open session in the Bully's front bar.

**KANADIA + ONE COLOUR SHORT + AS EVERYTHING UNFOLDS + BE STILL + COUNTING CARDS: Fat Lil's, Witney** – Kanadia bring their epic stadium-sized indie rock to West Oxfordshire, with support from grunge crew One Colour Short, among others.

**4X4: The Cellar** – Tech house club night.

**CATWEAZLE CLUB: East Oxford Community Centre**

**ACOUSTIC THURSDAY: Jude the Obscure**

**BLUES JAM: The Catherine Wheel, Sandford**

### FRIDAY 10<sup>th</sup>

**BILLY BRAGG + SHANE MCGOWAN: O2 Academy** – Anyone still doubting that the 1980s are back? We've got an intellectually challenged nutjob in the White House, a callously rightwing

Tory government led by a steel-hearted woman, a Labour party actually espousing Labour values, and Billy Bragg's on tour. Unsurprisingly given this is his first Oxford show since 2011 (excluding an appearance at Towersey Festival) tonight's show, hosted by Empty Room, is already sold out. The Bard of Barking is as relevant now as he ever was – an inspiration on the likes of Frank Turner and Kate Tempest and still a champion of new radical political pop with his Leftfield stage at Glastonbury – his mix of romantic longing and socialist soapboxing keeping the flames of justice burning. And just to make that 80s nostalgia complete, he's supported tonight by former-Pogues singer Shane McGowan, a man who's struggled with his demons and associated ill health for many years but remains one of the great punk poets.

**PEARL JAM UK: O2 Academy** – Tribute to Mr Vedder and co.

**CHELOU: The Cellar** – Fragile, reclusive acoustic pop from Camden songsmith Chelou, touring his new single 'Damned Eye See'.

**THE CELLAR'S 18<sup>th</sup> BIRTHDAY PARTY: The Cellar** – Party like it's 1999 as The Cellar comes of age, and celebrates its recent reprieve from closure. A night of hip hop, jump up and

*Monday 6<sup>th</sup>*

## GIRL RAY: The Cellar

The shadow of blokey indie rock that's loomed since the mid-90s really is beginning to dissipate now as the trickle of great new old-school indie bands becomes a veritable flood. In the wake of The Orielles, Dream Wife, Alvveys, Desperate Journalist, The Tuts and several hundred others, come north London's Girl Ray, another band whose romantic jangle and fiery fuzz harks back to The Shop Assistants and Talulah Gosh, all heartbreak and sunshine, winsome harmonies, lo-fi guitar buzz and a cheerily lopsided approach to melody. The trio – Poppy Hankin (dubbed the Finchley Nico), Iris McConnell and Sophie Moss – were all just 16 when they started playing, inspired by Cate le Bon and Todd Rundgren, and despite admitting they were pretty terrible at first they quickly attracted the attention of Moshi Moshi, who released their debut album 'Earl Grey' this summer. They've toured with labelmates Telemans as well as Ezra Furman and Slow Club and more than anything helped bring a sense of naivety and fun back into indie. The influence of Gorky's Zygotic Mynci as well as Cate le Bon has seen them described as the Welshest band to come out of London, while there's elements of post-punk pioneers The Raincoats and spangle-pop stars The Sundays in there too. Dark days are over, pop music is back and Girl Ray bloody well rule.



grooves, including a special guest DJ set from Toby Kidd, the venue's first ever resident DJ and one of the major figures responsible for putting The Cellar on the venue map.

**PORT ERIN + SEMI URBAN FOX + THE SHADES + MEEKAN: The Wheatsheaf** – Atmospheric jazz and folk-tinged post-rock, somewhere between Talk Talk and Miles Davis, from West Country crew Port Erin, alongside local fuzzy indie janglers Semi Urban Fox.

**BRIAN GITTENS: The Bullingdon**

**GOAT GIRL: Modern Art Oxford** – Already sold-out free gig (rearranged from May) from south London's slow-burning grunge/garage rockers Goat Girl, coming on like a smouldering, surfed-up mix of Courtney Barnett, Tanya Donnelly and Thee Headcoates on recent Rough Trade debut 'Country Sleaze', and named in honour of Bill Hicks alter-ego Goat Boy.

**DR HOOK with DENNIS LOCORRIERE: The New Theatre** – New Jersey's soft rockers team up once again with Dennis Locorriere, the singer from their golden 1970s period, for run through hits like 'Sylvia's Mother', 'A Little Bit More', 'Sharing the Night Together' and 'When You're in Love With a Beautiful Woman'.

**TIGMUS LIVE with BANDICOOT: The Mad Hatter** – Effervescent indie rocking from Swansea's Bandicoot at tonight's Tigmus show, the band having supported Vant, The Sherlocks and Blaenavon recently.

**STORYTELLERS: The Black Swan** – Live acoustic music from the local duo.

**MUDSLIDE MORRIS & THE REVELATORS: Tap Social, Botley** – Cigar box guitar-led stomp blues and boogie from the local regular.

### SATURDAY 11<sup>th</sup>

**HELL'S ADDICTION + DOOMSDAY OUTLAW + BROKEN DEVICE + REECE: The Wheatsheaf** – Leicester's melodic heavy rockers Hell's Addiction mix up Skid Row, Guns'n'Roses and AC/DC into a hoary, hairy brew at tonight's OxRox show, joined by Derby's groove-laded heavy rockers Doomsday Outlaw.

**CRUCAST – SKEPSIS & DARKSY + NOTION + MR VIRGO: O2 Academy** – Bass club night from indie label Crucast on tour, with south London's Skepsis and Nottingham's Darksy among those on the decks.

**VIPER – THE SOUND OF DRUM&BASS: O2 Academy** – Underground drum&bass showcase tour.

**JOHN JOSEPH BRILL: The Cellar** – Bold, throaty southern gothic folk and acoustic rock from the touring singer-songwriter.

**TURF X TIMEDANCE: The Cellar** – Techno, bass and 4x4 club night with Bruce, Ploy and Batu.

**TROPICLE POPSICLE: The Bullingdon** – Tropical house club night.

**40s REWIND NIGHT: The Harcourt Arms** – Swing and jazz retro night.

**HOUSEWURK: The Black Swan** – House session.

**HAIRFORCE 5: Fat Lil's, Witney** – Tribute to 80s hair metal bands.

**TEXAN GHOST TRAIN: The Brewery Tap, Abingdon** – Rock and blues covers.

### SUNDAY 12<sup>th</sup>

**TOSELAND: The Bullingdon** – Former Superbike champion James Toseland, who was forced to retire from motorcycle racing after a wrist injury, brings his band back to town ahead of an album release, mixing hard rock and power ballads and having previously collaborated with Little Angels' Toby Jepson.

**SUPERLOOSE + PURPLE MAY + BMW + CHEAP PETROL: The Wheatsheaf (3.30pm)** – Giddyup Music host a free afternoon of live music in the Sheaf's downstairs bar.

**OPEN MIC SESSION: Harcourt Arms**

### MONDAY 13<sup>th</sup>

**OXFORD CLASSIC JAZZ: The Harcourt Arms** – Classic jazz and ragtime from the local ensemble, taking on Jelly Roll Morton, Louis Armstrong, Fats Waller et al.

**DON'T BELIEVE THE HYPE: The Cellar** – Indie, alternative and new rave club night, with DJ sets from The Shades and Korova.

**THE ELEPHANT SESSIONS: Nettlebed Folk Club** – Rocked-up traditional Scottish folk from Inverness's award-winning quartet, out on tour following their show at Celtic Connections.

**STRUM WHAT YA BRUNG: The Black Swan** – Fortnightly open mic sessions hosted by local musicians Spike Holifield; free pint for all performers.

**OPEN MIC SESSION: The Royal Blenheim**

### TUESDAY 14<sup>th</sup>

**MARIKA HACKMAN: The Bullingdon** – Newly grunged-up confessionals and revenge tales from the SubPop-signed siren – *see main preview*

**NELLY + SIR THE BAPTIST: O2 Academy** – Over a decade and a half on from breakthrough debut album 'Country Grammar' Missouri rapper Nelly is out on tour playing club shows with just a DJ and hype man rather than the massive stadium and arena gigs he once enjoyed, but if multi-million selling albums are a thing of the not-so-distant past, he seems to be enjoying himself as much as ever going by reviews of recent shows, the new-found intimacy adding a freshness to monster hits like 'Hot In Here', while those old Neptune-produced tunes haven't passed their sell-by date yet.

**INTRUSION: The Cellar** – Goth, industrial, ebm, darkwave and more from Doktor Joy and Bookhouse.

**THE Sgt PEPPER SHOW: Simpkins Lee Theatre** – The Oxford Beatles perform the seminal 'Sgt Pepper's Lonely Hearts Club Band' album in its entirety as part of a play about the life of Beatles manager Brian Epstein. The band are joined by guests from the local music scene. Runs until the 18<sup>th</sup>.

**SPARK'S SIDE OF THE MOON: James**

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*Thursday 9<sup>th</sup>*

## WIRE: The Bullingdon

Punk’s most awkward sons return to Oxford for their first show here since 2011. The band emerged from punk’s revolution pool but were always beyond the nihilistic rage of the Pistols et al, and continued to mutate and innovate at every turn. The quartet’s opening gambit, ‘Pink Flag’, had all the energy of punk but was more ambitious and eclectic than its contemporaries and over the next couple of albums, ‘Chairs Missing’ and ‘154’, Wire became increasingly eclectic while keeping that raw, stripped-down edge. Disbanding in 1980 they reformed in the late-80s with a poppier sound for ‘A Bell Is A Cup (Until It Is Struck)’ but have become increasingly experimental over the years, while original guitarist Bruce Gilbert has long since departed. Frontman Colin New, bassist Graham Lewis and drummer Robert Grey still remain from the original line-up though and if you can judge a band on those they inspired, Wire have few equals: REM, The Cure and The Manic Street Preachers were huge fans, while Bloc Party, Franz Ferdinand and Futureheads all quoted them as a chief influence. Across the Atlantic Big Black and Minor Threat took up arms after hearing Wire. Famously anti-nostalia, what you get from Wire on any given night is rarely predictable, but previous shows have seen them revisiting many of their classic older tracks, but whatever they play they are a rare thing: a band that defies categorisation and still sound cutting edge, even well into their fourth decade together.

Street Tavern

## WEDNESDAY 15<sup>th</sup>

### BIG GILSON & BLUES DYNAMITE

#### featuring DEL BROMHAM: The Bullingdon

– The Haven Club hosts Brazilian bluesman Big Gilson, the Rio-born guitarist inspired by Johnny Winters and Little Walter and over in the UK on tour with London-based blues-rock guitarist Del Bromham, once of 70s rockers Stray and more recently his own Blues Devils band.

**KATY HURT & FRIENDS: The Cellar** – Country, Americana, blues and rock from Long Island singer/guitarist Katy Hurt, joined on a short UK tour by chums Sonia Leigh, The Healers, Journey Home and Shelly Fairchild, Hurt having recently been nominated for Best Female Vocalist at the British Country Music Awards.

#### BURNING DOWN THE HOUSE: The Cellar

#### ALAN WEST & STEVE BLACK + AGS

#### CONNOLLY: Fat Lil’s, Witney – Rootsy

Americana and country rock from veteran Devon singer Alan West and long-term musical partner

Steve Black, out on tour again together and supported tonight by Mr Ags Connolly.

#### DISTRICT: The Bullingdon

**ROCKSOC: The Wheatsheaf** – Live rock bands hosted by the University’s rock society.

## THURSDAY 16<sup>th</sup>

### STRAY BIRDS + THE GREAT WESTERN

#### TEARS: The Bullingdon

– More class-A Americana courtesy of Empty Room Promotions tonight with a return to Oxford for Pennsylvania’s Stray Birds, the classically-trained acoustic three-piece, led by singer and guitarist Maya de Vitry, having earned a global audience as well as plenty of critical love for their stark, emotive, harmony-laden country-folk, inspired as much by The Beatles and The Band as by The Carter Family and Bill Monroe and his Bluegrass Boys. They’re touring Europe in support of last year’s ‘Best Medicine’, their second album. Top drawer local support from Great Western Tears with their earthy, ruminative barroom country-folk and 60s West Coast pop.

#### JOHN SMITH + WILL STRATTON +

#### MATHEW BAILEY: St. Barnabas Church

– Devon’s doleful folk troubadour returns to the Shire for tonight’s Tigmus, having played the suitably olde world Holywell Music Room last time round. He’s a much-travelled singer and musician, regularly touring round the globe, opening for John Martyn, Iron and Wine, Richard Hawley and Martin Carthy amongst a host of big names, as well as being a major influence of Ben Howard. He’s out on a headline tour to promote most recent album ‘Headlong’, his fifth, and performing in the suitably ornate setting of St Barnabas.

**RESTRUCTURE: The Library** – The local punk-rap-rave hoolies launch their new single and remix EP, coming on like a belligerently funky mix of Crass, The Streets, Sleaford Mods and The Shamen.

#### CATWEAZLE CLUB: East Oxford

#### Community Centre

#### ACOUSTIC THURSDAY: Jude the Obscure

#### BLUES JAM: The Catherine Wheel, Sandford

#### KYROS + L’ANIMA + PARALLAX

#### METHOD: Fat Lil’s, Witney

– OxRox present a night of prog and technical rock.

## FRIDAY 17<sup>th</sup>

### BOSSAPHONIK with BUKKY LEO &

#### BLACK EGYPT: The Bullingdon

– Latin dancefloor, Balkan beats, global grooves, Afrobeat and nu-jazz club night hosted by Dan Ofer, tonight featuring a live set from Nigerian afrobeat man Bukky Leo and his eight-piece band. Born in Lagos, he grew up playing alongside pioneers Fela Kuti and Tony Allen before moving to London in the 1980s, becoming one of the lynchpins of the Acid Jazz scene. **ANTARCTIC MONKEYS: O2 Academy** – You don’t get polar bears in Antarctica, or penguins in the Arctic, but monkeys, as any fool knows, love sub-zero temperatures in either hemisphere and exist on a diet of snow and whale blubber.

**KURUPT FM: O2 Academy** – Brentford’s ill-starred UK garage massive bring their west London pirate sounds to Oxford for the first time since their showing at Common People last year, MC Grindah, and DJs Beats and Steves and gang forever attempting to match ability to ambition. **ZAIA: The Cellar** – Soulful reggae grooves

from the local faves and recent *Nightshift* cover stars.

**SOUL SESSIONS: The Cellar** – disco, funk and soul classics with Musical Medicine, Tim Hinson and more on the decks.

#### NO HORSES + ASH LEWIS + ROSE SEGAL

#### + CHANUTE’S PLASTIC ARMY: The

#### Wheatsheaf

– Electric blues from local band No Horses, plus acoustic songsmith Ash Lewis.

#### JEB LOY NICHOLS: Friends Meeting House,

#### St. Giles

– Country, soul hip hop and reggae fusion from globetrotting songsmith Lowe at tonight’s Glovebox gig, bringing his love of Bobby Womack, The Staple Singers and Al Green to bear on traditional Nashville sounds, the Wyoming-born singer currently resident in Wales after spells in Spain, New York and twenty years living in London, where he worked with Adrian Sherwood and Dennis Bovell.

#### SOFAR SOUNDS: Venue TBC

– Two shows in two nights from the Oxford arm of the global pop-up gig movement. Acts and venue to be announced to ticket holders ahead of the show. Visit the Sofar website to find out more.

*Thursday 9<sup>th</sup>*

## HARAM / GUILT

## POLICE / DRORE:

## The Library

Even by their high standards Smash Disco serve up a treat tonight, the DIY punk collective bringing New York’s Haram to town for the first time. The American underground hardcore scene is a haven for the righteous voice and disaffection, but a hardcore punk band, fronted by a Middle Eastern Muslim who sings entirely in Arabic is still a rare thing. Frontman Nader consciously uses his language’s harsh sonics as an instrument in themselves, delivering challenging political and cultural messages over the band’s tumbling onward rush of lo-fi rock shrapnel; the band name comes from the Islamic word for forbidden and they’ve earned a reputation as one of the most intense and exciting bands on the US scene and The Library is a perfect setting to enjoy this kind of music face on. And so only the best in local hardcore to support them, with Guilt Police, fresh from a European tour, dishing out riotous Fugazi sharpness, Amphetamine Reptile aggression and Discharge-inspired rage with well-honed aplomb, alongside super-heavyweight sludge from Drore, the band made up of three parts former Undersmilers and one part Crippled Black Phoenix chap and crunking out a molten mix of Pissed Jeans, Melvins and Babes in Toyland. And as it’s a Smash Disco show, entry is by voluntary donation – and a line-up like this deserves a big one.



#### BON GIOVI: Fat Lil’s, Witney

#### – Tribute night.

#### THE MIGHTY CADILLACS: The Old

#### Anchor, Abingdon

#### – Blues and rock covers.

## SATURDAY 18<sup>th</sup>

### NEWTON FAULKNER: O2 Academy

– The ever affable Mr Faulkner returns to town as part

of a tour to promote new album ‘Hit the Ground

Running’.

#### DEFINITELY MIGHTBE: O2 Academy

– Certainly, possibly an Oasis tribute band.

#### CHEROKII + BLACK CANDY + BEARD

#### OF DESTINY: The Wheatsheaf

– Mountain-sized beats and riffs from garage/grunge beasts Cherokii, alongside RATM-inspired rap, funk-

metal and hardcore crew Black Candy, and blues

rockers Beard of Destiny.

#### MUSICAL MEDICINE with MEDLAR:

#### The Bullingdon

– Funk, soul, disco and house

club night with a guest set from Wolf resident

producer Medlar, playing Chicago and deep

house floor fillers.

#### SOLO COLLECTIVE + SUZY BOWTELL:

#### The Jericho Tavern

– An electronic live set from

Seb Reynolds’ Solo Collective, launching debut

album ‘Part One’, following a classical set at the

Holywell in September, keyboard maestro and

composer Reynolds joined by cellist Anne Müller

and violin player Alex Stolze, plus an ensemble

of local musicians, for a concert of solo and

collaborative sets. Support from Young Women’s

Music Project’s Suzie Bowtell.

#### THE SPITFIRES + THE NOVATONES:

#### The Cellar

– Mod rocking from Watford’s

Spitfires, inspired by The Jam, The Clash and

Arctic Monkeys and out on a headline tour to

promote their album ‘A Thousand Times’, having

previously been tour supports to The Specials and

Paul Weller.

#### FLUID: The Cellar

– Bassline, drum&bass, UK

garage and house club night, with Sound Affect,

Blair, Masp and Tritech.

#### THE OXLEY MEIER GUITAR PROJECT:

#### St Giles Church

– Virtuoso guitar display from

Nick Meier, from Jeff Beck’s band, and Pete

Oxley, from world jazz group Curious Paradise,

together playing music inspired by Turkish,

Latin American sounds and Bach, on a variety of

guitars, as part of the Jazz at St Giles season.

#### SOFAR SOUNDS: Venue TBC

#### TONY NANTON’S SOUL DANCE NIGHT:

#### The Black Swan

– Soul sounds from the local

DJ legend.

#### FREEFALL: Fat Lil’s, Witney

– Rock covers.

## SUNDAY 19<sup>th</sup>

### AUDIOSCOPE: The Bullingdon (12.30pm)

– The annual Shelter fundraiser returns with

splendid noise from Nathan Fakes, JK Flesh, The

KVB and more – *see main preview*

#### AIRBOURNE + PHIL CAMPBELL &

#### THE BASTARD SONS + THE WILD: O2

#### Academy

– Gruff, primal rock and roll from

Australia’s Airbourne, back with recent Top 10

album, ‘Breakin’ Outta Hell’, staying true to

their simple and effective AC/DC, Thin Lizzy

and Spinal Tap-inspired hard rock sound, all big

riffs, even bigger choruses and unapologetically

unreconstructed tales of booze, chicks and

fighting. And if that don’t grab ya, tonight’s

support comes from legendary former Motorhead

axeman Phil Campbell with his new band The

Bastard Sons – featuring his three sons.

#### OPEN MIC SESSION: Harcourt Arms

#### STEAMROLLER: Bell Inn, Wantage (5-8pm)

## MONDAY 20<sup>th</sup>

### ARMED FOR THE APOCALYPSE: The

### Cellar

– Ruthlessly raw-throated and brutal sludge

from California’s Armed For The Apocalypse

at tonight’s Buried in Smoke show, the band

helmed by former-Will Haven man Cayle Hunter

and touring their new album having previously

supported Sepultura, Crowbar and 36Crazyfists

on tour.

#### RESOLVE + RATS EAT RATS + KING

#### BOLETE + ONE COLOUR SHORT: The

#### Bullingdon

– Hardcore and djent from Resolve

at tonight’s Church of the Heavy gig, launching

this year’s Oxford City Festival and showcasing

new local metal and rock acts. They’re joined

by melodic grungers Rats Eat Rats, old-school

blues rockers King Bolete, sticking to their Led

Zep and Deep Purple guns, and L7-styled grunge

newcomers One Colour Short.

#### CHARMS AGAINST THE EVIL EYE + THE

#### FIREGAZERS + KIVA: The Jericho Tavern

– Oxford City Festival show with psychedelic

popstrels Charms Against the Evil Eye and more.

#### LAU: Nettlebed Folk Club

– A rare visit to the

Shire for the award-winning Anglo-Scottish trio,

Orkney singer Kris Drever alongside fiddle player

Aidan O’Rourke and accordionist Martin Green,

the trio bringing virtuosity and experimentation

to their traditional mix of jigs, reels, ballads and

drones.

#### OPEN MIC SESSION: The Royal Blenheim

## TUESDAY 21<sup>st</sup>

### YEAR OF THE KITE + KRIEF + JUNIPER

### NIGHTS + SPIKE HOLIFIELD: The

### Wheatsheaf

– Oxford City Festival show with

lush, orchestral, downbeat pop, classical post-

rock outfit Year of the Kite alongside former

Dears multi-instrumentalist Patrick Krief and his

emotive, epic pop and sombre alt.rockers Juniper

Nights.

#### KONIK: Old Fire Station

– Oxford Improvisers

host a trio of Mark Langford (tenor sax,

bass clarinet), Dominic Lash (double bass)

and Roger Telford (percussion) in the OFS’s Loft

venue.

#### DOCTOR FEELGOOD: The Cellar

– Disco,

afrobeat and house club night.

#### PIZZA MIC: The Library

– Open mic night.

#### SPARK’S SIDE OF THE MOON: James Street

#### Tavern

## WEDNESDAY 22<sup>nd</sup>

### PEERLESS PIATES + THE

### DEADBEAT APOSTLES + SPINNER FALL

### + CRYSTALLITE: The Cellar

– Oxford City

Festival show with roustabout indie/rockabilly

romantics Peerless Pirates, plus goodtime soul,

rhythm’n’blues and roadhouse rocking

from Deadbeat Apostles, shoegaze-tinged

post-punk and 80s hardcore from

Spinner Fall and post-grunge rocking

from Crystallite.

#### AMUSEMENT PARKS ON FIRE:

#### The Bullingdon

– Ethereal post-rock

and shoegaze from Nottingham’s

glacial soundscapists, touring ahead of

their first release since 2010, the new

single ‘Our Goal To Realise’, having

previously toured with M83 and 65

Daysofstatic and recorded with Sigur

Ros.

#### OTTO + THE SURGE + GHOUL

#### + WEBS & MARIONETTES: The



*Tuesday 14<sup>th</sup>*

## MARIKA HACKMAN:

## The Bullingdon

Originally a cut glass-voiced alt.folk singer,

bandmate of Cara Delevigne and tourmate

of Laura Marling and Ethan Johns, Marika

Hackman’s brought the grunge to her latest

album, ‘I’m Not Your Man’. Bolder and less

mannered than her debut, ‘We Slept At Last’,

she’s backed on the new record by The Big

Moon, who bring their own exuberance to

play. The sweet acoustic pop is still there on

tracks like ‘My Lover Cindy’, but on songs

like single ‘Boyfriend’, she goes down a more

slacker rock path, with the influence of The

Breeders, Liz Phair and Courtney Barnett to

the fore. The Hampshire-born, London-based

singer and guitarist, who learned her musical

trade while living in London, was originally

discovered by Jonny Flynn, who helped her get

her first record deal with Transgressive, and

she was also a model for Burberry for a while,

but she’s now signed to SubPop, which feels

like a more natural home for her new, more

confident and acerbic musical style and lyrics,

which variously find her seducing some guy’s

girlfriend or delicately singing “I’m a fucking

pig / I’m going to get my fill” in a voice that

sounds like butter wouldn’t melt. There’s still

plenty of moody romantic musing to be had

but this time round Hackman’s apologising to

no-one and sounds like she’s having far more

fun for it.

**Wheatsheaf**



and chums with Seth Lakeman  
**LET THE LADY SING with THE PINK DIAMOND REVUE + THE DEMOISELLES + KHAMSIMA + OCEAN RUINS: The Cellar** – Oxford City Festival show. Reading’s brilliant acid-surf-rockers The Pink Diamond Revue stretch the idea of singing ladies somewhat with their mannequin-fronted, Death in Vegas-inspired show.  
**FRACTURE + GLUEMAN + BE STILL + SUMMIT 7 + ACORD DIOX: The Jericho Tavern** – Local bands showcase at tonight’s Oxford City Festival gig.  
**LIVE LOUNGE: The Bullingdon CATWEAZLE CLUB: East Oxford Community Centre**

*Sunday 19<sup>th</sup>*  
**AUDIOSCOPE: The Bullingdon**  
Audioscope’s annual all-day mini-festivals have become one of the most fun and challenging musical traditions on the local music calendar. Since 2001 the event has raised over £30,000 for homeless charity Shelter while bringing some of the world’s most pioneering musical mavericks to Oxford. Wire; Four Tet; Damo Suzuki; Deerhoof; Clinic; Public Service Broadcasting; Plaid; Silver Apples; Explosions in the Sky, and Rother & Moebius are just a few of the names to grace the Audioscope bill over the past 16 years while Shit & Shine’s set in 2007 remains one of the most incredible shows we have ever witnessed in town. This year’s line-up lives up to high expectations, with a headline set from atmospheric electronica star **NATHAN FAKE**, making a rare foray away from his beloved Norfolk coast, whose landscape bleeds into his music, including new Ninja Tunes album ‘Providence’. He’s joined by **JK FLESH** – the electronic guise of Godflesh and Jesu man Justin Broadrick (*pictured*) – whose set at last year’s Supernormal was an astonishing experience, like a rave in the seventh level of Hell (anyone who doesn’t think that sounds like great fun isn’t invited to any of our parties ever again); Warp’s multi-media club music deconstructors **PATTEN**; Brighton’s dark, fuzzy shoegaze duo **THE KVB**; a solo set from Grumbling Fur man **DANIEL O’SULLIVAN**; noise-rock behemoths **SEX SWING**, made up of members of Mugstar, Part Chimp, Earth and Deathscalator; minimalist drone/kosmiche fella **R. SEILIOG**; pastoral soundscapist **JULY SKIES**, and local math-core warriors **MASIRO**. Great music in a great cause, the most adventurous and respectful audience you’ll find at a gig and a day spent discovering new and exciting sounds. Tell us that ain’t a perfect Sunday.



**ACOUSTIC THURSDAY: Jude the Obscure BLUES JAM: The Catherine Wheel, Sandford WORRY DOLLS: Fat Lil’s, Witney** – Pure, rootsy bluesgrass and country folk from London duo Worry Dolls, back in the shire after playing at WOOD Festival in May, the pair – Zoe Nicol and Rosie Jones – inspired by Nickel Creek, Gillian Welch and Alison Krauss and out on tour to promote debut album ‘Go Get Gone’.

**FRIDAY 24<sup>th</sup>**  
**GLASVILLE: O2 Academy** – Country rocking from Glasgow’s tribute to US TV show Nashville, out on their first major UK tour to promote debut single ‘One Time Thing’.  
**Dr JOHN COOPER CLARKE: O2 Academy** – Manchester’s titan of scabrous wit and legendary punk poet JCC – now with added doctorate title – returns to Oxford after terrifying Cornbury festival goers last year and continuing to explore the gutter and the sky in his undiminished sardonic style, the godfather of slam poetry and a rhyming genius with few peers on classic cuts like ‘Beasley Street’, ‘I Wanna Be Yours’, ‘Evidently Chickentown’ and ‘Twat’.  
**SON OF MAN + THE MARK PONTIN GROUP: The Bullingdon** – Bluesy psychedelia and prog-rock from ex-Man fellas George Jones and Bob Richards and chums.  
**SKYLARKIN’ SOUNDSYSTEM: The Cellar** – Count Skylarkin hosts his monthly funky reggae party, tonight with a return trip to town for regular favourites Laid Blak, the Bristolian reggae, dancehall and hip hop collective last in Oxford for the celebration of DJ Derek’s life at the Bully.  
**STORYTELLER + JERAMESA + SWITCH OUT + FUJI: The Wheatsheaf** – Funk, reggae and pop fusion from Storyteller at tonight’s City Festival show, plus dark, trippy psych-rock from Jeramesa and more.  
**MATT MALTESE: Modern Art Oxford** – Drama-laden indie balladeering in the vein of Leonard Cohen, John Grant and The Divine Comedy from Reading’s ‘Brexit-pop’ songsmith, recent support to Foxygen, and tonight playing a free show and showcasing songs like apocalyptic single ‘As the World Caves In’, which imagines Trump and May shagging as they launch their nuclear missiles. Not an image anyone really want to have lingering in their head.  
**ROBB JOHNSON: St. Aldates Tavern** – Fundraising show from the folk-rock protest singer and vocal Corbyn supporter, in aid of Close Campsfield House.  
**FAUX FIGHTERS: Fat Lil’s, Witney** – Tribute show.  
**STEAMROLLER: Prince of Wales, Shippon** – 60s blues, rock and r’n’b.

**SATURDAY 25<sup>th</sup>**  
**DESERT STORM + SUNS OF THUNDER + BAD BLOOD RECOVERY: The Cellar** – Oxford’s heavyweight champions celebrate ten years together, in which time they’ve become Oxford’s greatest metal export, releasing four albums and regularly touring Europe. Their mix of bluesy psychedelia, sludge, desert metal and stoner-rock is a powerful beast and must be worshipped accordingly.  
**GAPPY TOOTH INDUSTRIES with ART THEEFE + SKY COLOURED + MISSING PERSIANS: The Wheatsheaf** – Classic rock, soul, folk and country, taking inspiration from Bob Dylan and Van Morrison among others from



*Monday 27<sup>th</sup>*  
**PUMAROSA: The Bullingdon**  
If you’ve been paying even the slightest bit of attention to *Nightshift* over the past couple of years (admit it, you hang on our every word) you’ll have noticed we love Pumarosa. Possibly to an unhealthy degree. But what can you do when you’re faced with a song like ‘Priestess’, the band’s debut single and one of the most beautiful songs we’ve heard in recent years, a serpentine psychedelic electro-pop funk journey that winds its way across seven minutes of hypnotic splendour as singer Isabel Munoz-Newsome pays poetic tribute to her sister, a professional dancer. It’s just gorgeous. We first encountered Pumarosa by chance back in 2015 when they were first on at this same venue to Gengahr, who frankly didn’t stand a chance and were blown clean offstage. Since then the London quintet have played Truck twice and released their debut album ‘The Witch’, which continues their cosmic groove into epic, tripped-out grunge, fluid funk and synthetics. Munoz-Newsome is an imperiously witchy presence, part Siouxsie Sioux, part Bjork, part Elizabeth Freeth from lost 90s indie stars Bang Bang Machine, whose mix of gothic pop, shoegazy noise and dance beats Pumarosa sometimes echo. We’ll stop here anyway before we get too excited – don’t want to wear ourselves out before we get another chance to dance in ungainly fashion down the front. No way Pumarosa will be writing a song about our dancing skills. Won’t stop us loving them unreservedly.

Art Theefe at tonight’s GTI. They’re joined by London’s smooth, funky, keyboard-led jazz-pop outfit Sky Coloured, and rootsy roadhouse rhythm’n’blues from Missing Persians.  
**SAEDLY DORUS & THE HOOLIE BAND: O2 Academy** – Funk and disco ceilidh, with local dance leaders Saedly Dorus hosting their regular shindig, helping you to do-si-do your partner to the strains of Chic and The Bee Gees.  
**OXFORD CITY FESTIVAL ALL-DAYER: The Jericho Tavern (12.30pm)** – A full day of local live music to round of this year’s Oxford City Festival. Sets from Strike One; Ennor; Neon Teepee; Mogmatic; Real Cool Killers; Cora Pearl; Laima Bite; Lost Darren; Daisy Eaton; Brixtons; Sprung From Cages; Mark Cope and more.  
**THE DEADBEAT APOSTLES: The Harcourt Arms** – Country rocking, soul and rhythm’n’blues from the goodtime local faves.  
**MOVE: The Cellar** – Bassline, garage and grime

club night.  
**KIM LOWRINGS & THE GREENWOOD + ALEX & JESS: Tiddy Hall, Ascott-under-Wychwood** – Original songs and traditional folk tunes from Lowrings and chums at tonight’s Wychwood Folk Club.  
**MIGHTY DISCO BISCUITS: Fat Lil’s, Witney** – Funk, soul and disco covers.  
**FUD: The Brewery Tap, Abingdon** – Blues and rock covers.

**SUNDAY 26<sup>th</sup>**  
**31HOURS + LUCY LEAVE + DAISY: The Bullingdon** – Album launch show from the atmospheric local indie/electro starlets – *see Introducing feature*  
**BELIEFS + FEVER DREAM + SLATE HEARTS: The Library** – Blissed-out shoegaze in a My Bloody Valentine vein from Toronto’s Beliefs, back in town for tonight’s Divine Schism show. More shoegaze from Fever Dream in support, plus virulent grunge from Slate Hearts.  
**OPEN MIC SESSION: Harcourt Arms SUNDAY SESSION: Florence Park Community Centre (2-5pm)** – Return of the family-friendly gig afternoons, today with pianist and organ maestro Andy Quin, mixing up styles, including ragtime.  
**MUDSLIDE MORRIS & THE REVELATORS: Prince OF Wales, Iffley (3pm)**  
**BLUES JAM: Fat Lil’s, Witney (3pm)** – Open jam session.

**MONDAY 27<sup>th</sup>**  
**PUMAROSA: The Bullingdon** – Gloriously witchy gothic psych-funk from the London stars –

*see main preview*  
**TALISK: Nettlebed Folk Club** – Lively Scottish folk dance from the winners of the BBC Young Folk Awards and the Danny Kyle Award at Celtic Connections, out on tour after sets at Cropredy and Cambridge Folk Festival.  
**STRUM WHAT YA BRUNG: The Black Swan OPEN MIC SESSION: The Royal Blenheim**

**TUESDAY 28<sup>th</sup>**  
**SPARK’S SIDE OF THE MOON: James Street Tavern**

**WEDNESDAY 29<sup>th</sup>**  
**TOM RUSSELL: The Bullingdon** – Tex-Mex and traditional Texan country music from the el Paso-resident veteran, whose been covered by the likes of Johnny Cash, Nanci Griffith, Guy Clark and kd lang among many others, tonight playing songs from his extensive back catalogue, including most recent album ‘Folk Hotel’, his 28<sup>th</sup>.  
**PICTISH TRAIL: The Cellar** – Spectral, ambient folktronica and indie-folk from Edinburgh’s well-travelled Johnny Lynch, whose CV includes time spent playing with Fence Collective, James Yorkston and Malcolm Middleton among others, as well as being a regular tourmate of KT Tunstall.  
**BURNING DOWN THE HOUSE: The Cellar DISTRICT: The Bullingdon**

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# The Black Swan

Fri 3rd	“DJ Lucy C”
Sat 4th	“Back for Good”
Fri 10th	Live Music “Story Tellers”
Sat 11th	“Housewurk”
Mon 13th	“Open Mic Night with Spike”
Fri 17th	“DJ Lucy C”
Sat 18th	“DJ Nanton’s Soul Dance Night”
Fri 24th	“DJs Dasher & Wazzy”
Sat 25th	Destiny Radio’s “Dan Gill”
Mon 27th	“Open Mic Night with Spike”

**The Black Swan, 11 Crown Street, Oxford. OX4 1QG**

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 **@blackswanoxford**

## WHAT’S ON IN NOVEMBER





## RITUAL UNION

### Cowley Road

Storm Brian is blowing a gale along Cowley Road. Flurries of leaves and litter skitter along the pavements, but it's something else that's driving a thousand or so people, armed with gold wristbands and fold-out gig timetables, hither and thither today: that giddy thrill of skipping lunch and heading straight to one of half a dozen venues for the inaugural Ritual Union, an event that makes you forget it's no longer festival season and allows us to indulge in twelve hours of live music without the worry of the elements. And what more apt way to begin the day than with two Cowley Road stalwarts, Maria Ilett and Richie Wildsmith, together rocking it as **THE OTHER DRAMAS** in an impressively full Library. Their fuzzed-out garage-pop comes with added harmonies today; they're a band still building their own sound and getting better with every outing. With the O2 Academy not open until the evening The Library, Truck Store and Bullingdon are packed pretty much from the get go, which gives the less well known acts a chance to play to decent crowds. **TRAAMS** almost blow that chance straight away with a thunderous mess of tribal noise rock that comes with little sense of structure, but it soon starts to cohere into something more motorik and hypnotic. Hypnotic being a recurring theme across a day where psychedelia reigns. You can barely make it past the door of The Library for **SWEDISH DEATH**

**CANDY**, who aren't Scandinavian as far as we know but are a pretty wonderful mix of psychedelic 60s harmonies and crunching Sabbath riffs and incantations. Considerably less impressive is **SYD ARTHUR** whose ponderous, vaguely proggy jazz-rock just sounds like a pauper's My Morning Jacket. There are few weak links across today's line-up, and it's *Nightshift*'s own fault we pick **MAGIQUE** over Flamingods and end up balking at their overwrought electro-soul-pop. But there's just too much great stuff elsewhere to fret over such moments. Down at Truck Store **EYRE LLEW** is making a giant, Sigur Ros-style noise that almost takes the shop's windows out, while **RASCALTON**, rather than being a robo-reggae act are short, sharp and highly effective punk partway between The Strangers and Shame. More heavy-duty psychedelia from regular visitors to town **ULRIKA SPACEK**, whose hazed-out grooves and stoner-shoegaze has a heaving Bullingdon nodding along in unison. Early contender for set of the day comes from **BABY IN VAIN**, whose sludgy grunge mixes contemplation with beastly riffage, like a meeting point of Mudhoney and Oxford's own Dröre. Just a shame the muddy sound doesn't do them any favours. Considerably better acoustics at the now open O2 for **CANDY SAYS**, whose intimate tom-heavy electro-pop lullabies, all *vox humana* synths,

Mellotron drones and harmoniser-treated vocals works surprisingly well in such expansive surroundings, their delicate, eerie minor chord melancholy a perfect soundtrack for autumn evenings. There's an almost criminal clash mid evening as Russia's ethereal shoegazers **PINKSHINYULTRABLAST** go head to head with **TOY**, so we're forced to catch snatches of either set. Toy come out best with an onward rush of grooved-out psych, while the Shines, as we'll call them for brevity's sake, come across as nervous and stuttering until their blizzard of cherry blossom pop finally finds its wings and makes itself felt in spectral, Cocteau Twins-meets-Sundays-style fashion. **WILLIE J HEALEY** is earthier but no less fun. He's growing and growing as a showman and his confident performance on the O2's downstairs stage brings the biggest crowd of the day so far. He doesn't disappoint, managing to inject his slyly eccentric worldview into deftly grunged-up pop songs that flit between styles – from woozy and daydreamy to abrupt and almost punky – while now very much The Sound Of Willie J Healey. There are two sets today, though that go so far beyond brilliant they're genuinely transcendental. **JOSEFIN ÖHRN + THE LIBERATION** at The Bully are a dark well of lysergic electro-rock, a heavier, more single-minded show than her gig here last year, and a masterclass in sound building and finding a groove and mining it to the max. 'In Madrid/Rainbow Lollipop' begins as a brooding incantation before building inexorably

to a plateau of incandescent sonic fury. It's glorious. Utterly fucking glorious. Astonishingly **BO NINGEN** are even better. They begin, by their standards, slightly awkwardly, like they're trying to battle their way out of some imagined musical shackles, but by the end they've become a cataclysmic rock and roll headfuck, like Hawkwind and Steppenwolf cranking out the soundtrack to Ragnarok at the gets of Hell. This is musical fury at its most pure, an apocalyptic *tour de force* from quite possibly the most intense rock band on the planet. Utterly fucking glorious times a thousand. How can **PEACE** follow that? They can't so we head off down to the Ritual Union aftershow party, hosted by **LOW ISLAND**. And despite their rather more airy grooves, they are a perfect finale, capturing the vibe of a chilled out rave: rarefied vocals and delicately driving synths powered along by motorik live drums. After Bo Ningen's fiery furnace it's a refreshing breeze of fresh, cool air, even in a room packed to the gunnels with bobbing bodies and sends us buoyantly back into the night a smile on our by now rather drunken faces and a groove in our heart. We're off to bed; Low Island are off to Barcelona in a few short hours time. On this showing they're only going to go higher. And as for Ritual Union: any new event on this scale is going to be an experiment, but any scientist present would tell you it was an unqualified success – a triumph in fac. And once we've recovered we're going to start looking forward to next year's. *Dale Kattack*



GHOSTPOET

FRIDAY 3RD NOVEMBER  
O2 ACADEMY2 OXFORD



GIRL RAY

MONDAY 6TH NOVEMBER  
THE CELLAR



WIRE

WEDNESDAY 9TH NOVEMBER  
THE BULLINGDON



MARIKA HACKMAN

TUESDAY 14TH NOVEMBER  
THE BULLINGDON



SWEET BABOO

SATURDAY 2ND DECEMBER  
THE CELLAR



WILLIE J HEALEY

SATURDAY 9TH DECEMBER  
O2 ACADEMY2 OXFORD

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## GARY NUMAN

### O2 Academy

“We live in a windswept hell” is the first line we hear Gary Numan sing tonight, and the world he’s created on new album `Savage (Songs From a Broken World)’ doesn’t get any brighter after that; it’s a brutal, devastated desert where no soul goes unbroken. Science fiction has always taught us as much about the world we live in

as any documentary and `Savage’, based on a novel Numan has been writing over the last few years, takes global warming and Donald Trump’s lunatic environmental policies as its starting point to picture a near future wasteland where perverted religious fundamentalism reigns. Set opener `Ghost Nation’ could easily be about the refugee crisis (“We ran

from the wars of men”) and the rise of religious fundamentalism (“The righteous came, and they cleansed our sins”) as climate change’s endgame, while songs like `Pray For the Pain You Serve’, with its ghostly Arabic motifs and scouring siren synths, nails that bloody religious zealotry further. Anyone solely familiar with

Numan’s late-70s/early 80s synth-pop hits would be blown away by just how heavy his music is now. `Cars’ gets an obligatory outing but it’s incongruously lightweight and clean compared to songs from `Savage’ and its more personal precursor `Splinter’, Steve Harris’ grinding industrial guitars on an equal footing to the trademark bass-heavy electronics.

If old favourites like `Down in the Park’ (itself a glowering prophesy of a future dystopia, albeit one created by machines rather than humans) and `Metal’ (pure android existentialism that should be the soundtrack to the new *Bladerunner* movie) are beefed up to fit the mood of Numan’s new music, they’re increasingly a sideshow to bulldozing hymns like `My Name Is Ruin’ and the alternately brooding and incendiary `Here In the Black’. Numan himself remains a charismatic performer, a strange mixture of nervous reticence and rock star flamboyance, he and his band dressed up like an order of post-apocalyptic monks, although he does manage to crack a smile as he faces the applause of capacity crowd filled with suitably religious fervour. Numan closes the set with `A Prayer For the Unborn’, his musical monument to the child he and his wife lost during pregnancy and a characteristically virulent repost to the religions he is so contemptuous of, before the encore brings `We Are Glass’ and the timeless `Are `Friends’ Electric?”, the song that more than any heralded the arrival of electronic music into the mainstream. 38 years later, and at the age of 59, Numan once again finds himself on top of his game and back on top of the charts, recognised as the pioneering genius he is. `Savage’ is a phenomenal album and tonight’s show is nothing short of astounding: a spectacle fit for a world heading into the abyss. Music for the end of days. Music for right now.

**Dale Kattack**

## DJ SHADOW

### O2 Academy

It seems astounding that twenty-one years have passed since Josh Davis dropped `Endtroducing’ as DJ Shadow: reportedly the first album to be created entirely from samples, though only six are credited on the sleeve. Its finest moment was `Changeling’, its use of a twisted Tangerine Dream sample still standing as the most haunting and creative piece of musical appropriation ever undertaken. Tonight he greets us with a namecheck for Tiger Mendoza, the support act at his last visit, and feels the need to twice tell us that what we’re hearing is all his own music (though a lawyer might disagree). New material, mainly from recent LP `The Mountain Will Fall’, is much tougher and uncompromising than his debut, which now sounds very 90s, and features numerous guest MCs who are present tonight only in the digital realm. His fingers slice away like Gordon Ramsey about to miss a deadline, though his equipment is confined to a turntable, a CDJ, a MacBook and a couple of modest boxes. `Endtroducing’ tracks like `Building Steam With a Grain of Salt’ are

greeted with a huge cheer, and the addition of lots of high-end percussion, which we get a lot of all night, gives it a pleasingly fresh re-boot. The set is accompanied by an elaborate visual experience; three angled screens and a mesh curtain that falls in front of him part-way through, allowing production of very realistic 3D effects. But this could suggest that he lacks confidence that the music alone is enough to maintain our interest. Either way there’s a nagging feeling that though technology could allow him create any sound he can imagine he continues to paint himself into a bit of a corner, banging and clattering about when he could be employing more of the subtlety he once employed. Hip hop has long harboured a conservative element that values respecting past masters above striving for radical innovation, but here is a real master who has remained true to his musical roots and the rapt crowd confirm he’s always welcome here. **Art Lagun**

## TIGER MENDOZA

### The Library

Support acts Jae – solid, singer songwriter, with a warm, woody voice – and Ro – socially conscious rapper with a disarming yet understated style – both play on acoustic guitars. Nice and traditional; you know where you are. Plug in (or not, if you are fully acoustic) and play. Simple. Music made on a laptop, however, can be an underwhelming experience when it comes to the live experience. Luckily Tiger Mendoza’s Ian de Quadros knows this, so does not allow it. Appearing in a colourful tiger mask, guitar slung over the shoulder, a table full of samplers, gadgets and controllers in front of him (laptop on the edge and facing sideways, almost as an afterthought) to the sound of radio static, random voices and ambient keys, he starts pounding his Akai drum pads in a sparse and stark beat. Meanwhile, the poet Pierquinn recites some rather Irvine Welsh-esque lyrics about thoughtful hedonism, all with an air of restrained menace. That’s more like it!

Tiger Mendoza (the name apparently lifted from a party game combining favourite animals and mum’s maiden name) manages the enviable feat of making Ableton, the music production software, sound warm and real. The bass is rounded and grounds the set, the treble’s not harsh on the ear or brittle, the mids have clarity. The sound is both hi-tech, yet strangely organic, with washes of texture, unusual, skittering rhythms, processed beats and great sense of space. It helps that he is aided in this by not just the clearly talented Pierquinn (on `Dark’ and `Unconscious’), but also two live local guitarists: Dan Clear from Death of Hi Fi, with some nice grungy fuzz and droning solos, and Luke Allmond from Daisy providing the lo-fi punk thrash, both adding extra depth.

A purveyor of gothic-electronica, with a clear nod to Nine Inch Nails and Depeche Mode, as well as hip hop, trip hop, dance and rock, Mendoza’s EP also features also Oxford stalwarts Half Decent

## DREAM WIFE/ VIENNA DITTO/

### SUZI WU

### The Bullingdon

We’re a little confused. Suzi Wu says that it’s her debut gig, but there’s already stuff on the merch table, the promoters felt unable to announce her presence beyond `special guest’, and she enters to a sprightly little bass and drums riff like a conquering hero. Perhaps the last of these is just stagecraft, as Suzi squeezes the maximum live impact from her bouncy dub pop. At her best, such as an intriguingly asymmetrical Tom Waits cover, she sounds like Tricky channelling Gwen Stefani’s sassy *nous*, but at other times we’re kicked queasily back to 1994, and an ill-conceived crusty knees-up featuring Nicolette and Back To The Planet. Good advice to a new band is to play every gig like you’re headlining Glastonbury, no matter how small. Even better advice to a band that has won its press is to play every gig like you’re performing direct to your mates, to avoid the pratfalls of pomposity and choreographed bombast. Vienna Ditto are so relaxed and unhurried during this set, they only actually manage to play four songs, spending more time laughing with the crowd, vainly poking at a drum machine, trying to get it to make the right noise, and looking like a Dickensian urchin and Chicago blues singer had met each other in a time warp and decided to get stoned instead

of trying to work out how. All very unprofessional, maybe, but the second of these four tracks is a glorious ten-minute reading of old favourite `Long Way Down’, which is half enticing torch song and half sonic abrasion, complete with rando-speed breakbeats and a guitar rubbed against the stage barrier. The best possible advice for an aspiring band? Be Vienna Ditto. If Vienna Ditto look mismatched onstage, two of Dream Wife seem positively polar, the guitarist sporting an austere white bowl cut, like Joan of Arc meets Mr C from The Shamen, and the vocalist stalking round the stage in a tied off shirt looking like a 40s cheerleader gone horribly wrong. Or, we should say, horribly right, as Dream Wife is a band that marries feminist ire to well-honed tuneful garage, and any soda fountain pin-up would be the better for sneering their way through new wave anthems and hand-picking a coterie of moshing “bad, bad bitches”. If there’s one criticism to make of this pleasing set, it’s the they never quite live up to the promise of their opener, where the vocals are all taut, Talking Heads supercilious intonation, and the band pummell poppily, like a whipped cream Ramones. There’s a new strategy: get the patriarchy to dance themselves into submission. **David Murphy**



(`Missing You’) and Asher Dust (`Natural Beat’) who we remember seeing do `Lovesick Vandal’ at a particularly sweaty Cellar during their turn at the Punt. In an Oxbox interview six years ago Ian said “how do I explain Tiger Mendoza?

It’s me trying to get my mates involved to make lots of noise that sounds good.” That strategy still seems to be working. Tonight is a launch for `Old Ideas 1’ EP and we’re already looking forward to Part 2. **Leo Bowder**

## NATUREBOY

### The Mad Hatter

Tonight is Natureboy’s official launch of his fourth album, `Setting of the Sun’, so Dave Noble and his five, sometimes six-strong band play all thirteen tracks in order, after just about squeezing onto the pub’s small stage. Sometimes when albums are played from A to Z it doesn’t quite work but the set has a satisfying arc as it goes from the gentle Beatles-inflected pop of `Stands All Alone’ to the concluding `Think Twice’, where the band really stretches out though in an amiable, well controlled Natureboy way. When *Nightshift* reviewed the album back in June it described it as “another extensive journey into well-orchestrated jazz-inflected pop that has become a (Natureboy) trademark”, and all this and more is evident as melodious pop is mixed with several different genres, ensuring plenty of variety. The appealing `Gone Are The Days’ has a world music riff to it; `Bring Me Back Home’ is an unusual, perhaps unique, mix of folk meets funky disco, while `Realise’ has a marked rhythm change and is reminiscent of an Ennio Morricone film score. With Matt Morton guesting on harmonica, the blues influenced seduction song `Come On Round’ sees Natureboy connecting with John Mayall and the British blues revival, and is a lot of fun.



photo: Leo Bowder



## SHOTGUN SIX / NO DICE GRANDMA / MIKE BARHAM

### The Wheatsheaf

Anyone seeing the name Mike Barham on tonight’s Gappy Tooth Industry bill and expecting some sensitive acoustic troubadour will be disappointed, or pleasantly surprised by his band’s mix of throat-ripping grunge, tortured soft rock balladry and even the odd shouty Levellers-style hoe-down, depending on their disposition. Mike himself makes light of audiences hoping for a few Ed Sheeran covers. Instead he takes on Kenny Loggins and Foo Fighters with credible results, while his own songs have more than a hint of Alice in Chains about them. Hailing from Devizes he pokes fun at Wiltshire interbreeding and, against a fair few odds, we end up not only liking the guy but his music too. We surprise ourselves sometimes.

No Dice Grandma are playing their first gig in a year and admit they’re nervous; they needn’t be. At their best their jarring clash of math-rock and Big Black-style metalism sounds like all the blood, sweat and tears that gathers beneath the stage at ArcTangent festival boiled down to a thick sludge before having 50,000 volts run through it.

They’re all angles, obstinacy and about turns, occasionally falling into genres traps but mostly an awkwardly thrilling ride. They look genuinely chuffed to be back on stage and the reception from the sizeable crowd suggests plenty of other people are happy to see them again. Tellingly the highlight of their set is a new number; let’s hope they stick around for good this time.

A difficult act to follow and initially Shotgun Six sounds adrift, opening with a slightly messy garage-punk number that’s urgent but tinny. It’s just a false start though and soon they’re sinking into something deeper and darker, an intense, almost hysterical psychedelic blues jam that rises to a full-on Hendrix-meets-The Sonics wig-out. There’s a Doors-y undercurrent about much of their music and they’re adept at mining a groove and piling on the pressure when it counts, capable of casting aside tight song structures in favour of just letting the lysergic groove flow. In the spirit of such things, free your head and follow them.

**Dale Kattack**

## LOWKEY / RHYMESKEEMZ & THE P45s

### O2 Academy

Legend has it there were two rappers by the name of Lowkey when he started off at an open mic night in Carnaby Street. This would not do, so in true street warrior fashion, they had a rap battle and Kareem Dennis took the moniker and reigned victorious ever since, with bottomless and often uncompromising lyrics both raw and socio-politically tuff.

Of Iraqi descent, struggle has always been part of his narrative and he brings that fire to the O2 tonight. Before that is Rhymeskeemz and the P45s. Buoyant still from their triumphant set at Common People, and about to release their debut album, the rapper, alongside vocalist/producer Astrosnare, fellow singers Tiece and Booka T, and turntablist Uncle Bungle, specialise in soul-inflected hip hop, original, but with a neo-classicist quality. Already seasoned veterans (and they are joined onstage by legendary UK freestyler MC Duke) it’s hard to believe they are a new collective. Their infectious energy is more than enough to warm up the crowd and it won’t be long before they’re

choosing their own openers.

Shaved of head and white of t-shirt, Lowkey prowls the stage, gripping the mic in a clenched fist and opens with one of his biggest hits, ‘Terrorist’. His judicious use of samples: Roxette’s ‘Listen to Your Heart’ strangely spices up ‘Ahmed’, his take on the refugee crisis, and Iron Butterfly’s ‘In A Gadda Da Vida’ rocks ‘Hip Hop Ain’t Dead’ (‘it’s in Oxford!’ as we sing along), and big pop hooks (‘My Soul’), go along with a natural command of the stage. The houselights go down and phones/lighters go up for a particularly moving ‘Ghosts Of Grenfell’ and he gets a punter (the bearded Omar) up onstage to share lyric duties for ‘Obama Nation’.

It is, however, Lowkey’s flow and lyrical ferocity that has to be seen/heard to be believed. ‘Fire In the Booth’, with its looping riff and relentless torrent of vocal dexterity, and ‘Alphabet Assassin’ (from “I’m an anarchist and an angry academic activist” to “...how many letters left? Zero!”) help to make it this reviewer’s most memorable gig of the year, thus far.

**Leo Bowder**

## BREAKFAST MUFF / RAINBOW RESERVOIR / HOLY MOMENTS

### The Library

The Library’s compact and cosy basement venue is perfectly suited to tonight’s gig, where all three bands value attitude and a DIY spirit over technique or anything too showy.

Holy Moments’ belligerent, staccato post-hardcore is a reminder of when emo meant something – before it became a vehicle for polished clothes horses. They wear their awkwardness as a badge of honour and if there are times where they can be dirty and directionless, they’re offset by some raw call-and-response punk, moments of hurried popcore that remind us of Pixies, and they close on a high with a track that’s all vim and vigour and two fingers to grown-up production values.

A stripped-down Rainbow Reservoir line-up, featuring Zahra Tehrani on drums, accentuates the band’s punk credentials over their pop sheen, but that exuberant buzz remains on songs like ‘Fuzzy’, Angela Space’s sing-song cheerleader vocals bringing a jauntiness to songs about a Portuguese Man’o’war, reminding us of Waitress For The Bees, while ‘Gold Star Girl’ remains one of those irresistible songs whose simplicity has it stuck in your

head for days after.

Live, Glaswegian trio Breakfast Muff are more ramshackle than their pincer-sharp debut album ‘Eugh!’ would suggest. Their often messy set, marked by frequent instrument swapping and adjusting of the height of mic stands, is closer to Talulah Gosh’s early days than the incisive Bikini Kill attack of the record, while their moments of sweet-natured ponder-punk could be a toothy cousin of The Lovely Eggs at times.

There are barbs here, though, notably set closer ‘R U A Feminist’, which draws blood on hypocritical blokes. Most of the songs, sometimes chaotic and tumbledown, sometimes pin-point shrapnel sharp, are sub-two-minutes, a fair few barely make it to one minute, but that keeps the set fresh and spiky, a neat blend of cheery and caustic; here’s a band who will have no truck with fancy solos or even middle-eights, preferring to make a point and move on. As such it’s closer to the true spirit of punk than any 40<sup>th</sup> anniversary digitally remastered four-disc box set will ever be.

**Dale Kattack**

<b>MILES HUNT &amp; ERICA NOCKALLS</b> The Bullingdon 26.10.17   £15	<b>GHOSTPOET</b> O2 Academy 03.11.17   £15	<b>MARIKA HACKMAN</b> The Bullingdon 14.11.17   £11	<b>BLUE ROSE CODE</b> The Cellar 23.01.18   £12
<b>SLØTFACE</b> The Cellar 26.10.17   £7	<b>BRIX &amp; THE EXTRICATED</b> The Cellar 04.11.17   £15	<b>AMUSEMENT PARKS ON FIRE</b> The Bullingdon 22.11.17   £10	<b>MR SCRUFF</b> The Bullingdon 27.01.18   £15
<b>TYNE</b> The Cellar 27.10.17   £6	<b>GIRL RAY</b> The Cellar 06.11.17   £7.50	<b>PICTISH TRAIL</b> The Cellar 29.11.17   £10	<b>THIS IS THE KIT</b> O2 Academy 29.01.18   £16
<b>ULRICH SCHNAUSS</b> Modern Art 28.10.17   £12	<b>CC SMUGGLERS</b> The Bullingdon 06.11.17   £10	<b>BARRY HYDE</b> The Cellar 30.11.17   £9	<b>WE ARE NOT DEVO</b> The Cellar 09.02.18   £8
<b>SLOWCOACHES</b> The Cellar 31.10.17   £7	<b>WIRE</b> The Bullingdon 09.11.17   £14.50	<b>SWEET BABOO</b> The Cellar 02.12.17   £10	<b>THE BLINDERS</b> The Cellar 17.02.18   £7
<b>KAGOULE</b> The Cellar 01.11.17   £8	<b>CHELOU</b> The Cellar 10.11.17   £7	<b>YVES</b> The Cellar 09.12.17   £6.50	<b>DEAD!</b> The Cellar 19.02.18   £8
<b>MATTHEW E. WHITE</b> The Bullingdon 01.11.17   £14	<b>GOAT GIRL</b> Modern Art 10.11.17   SOLD OUT	<b>WILLIE J HEALEY</b> O2 Academy 09.12.17   £8	<b>BARNS COURTNEY</b> The Bullingdon 26.02.18   £8.50
<b>BLOODY KNEES</b> The Library 03.11.17   SOLD OUT	<b>TOSELAND</b> The Bullingdon 12.11.17   £10	<b>DREADZONE</b> O2 Academy 22.12.17   £17.50	<b>PAUL DRAPER</b> O2 Academy 07.03.18   £17.50

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SUZANNE VEGA

The New Theatre

I’ve always wanted to yell “boring” or “lazy” at artists who feel it’s appropriate to play their album from start to finish at a live show. Tonight however, Suzanna Vega manages to make me realise a 20 year long view is in fact, wrong. With ‘Solitude Standing’ up first, unsurprisingly she opens with ‘Tom’s Diner’, before moving into ‘Luka’ and then to ‘Ironbound’. Yet, in doing so Vega manages to make it feel like I’m meandering alongside her through NYC, as she captures snapshots of

live from the residents of the city, and merges them with more personal offerings. Live, the variation in the style of each song also come to life. ‘Solitude Standing’ shakes off its repetitive drum beat, and allows the swell of the guitar harmonies to take centre stage, and, in the context of it being the start of the second side of the vinyl version of the album no longer does it feel like a jar in the middle of the album, but instead an important piece of punctuation. It’s this attention to details which

makes the show such a success, the reprieve of ‘Tom’s Diner’ coming over the stereo in the interval, allows her to stay true to the album without needing to sing the same song twice as we move into ‘99.9f’ for the second half of the show. Together the two albums couldn’t feel more disparate, and in context of the life changing tracking down of her biological father the reasons feel obvious. Yet the storytelling structure remains, with Vega introducing us to the character in ‘As Girls Go’ and

give us the rawer autobiographic ‘In Liverpool’. It becomes clear then, as she transports me through time and place that the crafting of her albums is something which deserves more examination than cursory glance. Tonight makes it clear that it’s Vega’s almost forensic precision of song placement, which is part of her talent. It’s this which carries the evening from start to finish and makes me realise that when someone takes such a considered approach to their album, there is good reason to perform it true to its initial format. *Lisa Ward*

YAK / SKINNY GIRL DIET

The Bullingdon

The nonchalance with which London two piece Skinny Girl Diet amble on stage is that of a Sunday stroll, but a walk in the park this is not. Blasting through eight slabs of lo-fi fuzzy grunge, they’re a formidable force. To give you a firm indication of where they’re coming from, they appear on the cover of last year’s debut album ‘Heavyflow’ in period-stained white dresses, and second song ‘Yeti’ concerns the demonization of female sexuality in society. It’s not every day you witness a band’s singer retching before a note has even been played. Yak, though, are no everyday band. The sound they produce is staggering, and frontman/chief noisemonger Oli Burslem can command a stage with the best of them. The universal praise heaped on last year’s stunning debut album ‘Alas Salvation’, and a knack for putting on live shows that astound and exhaust in equal measure, are just two reasons why tonight could only ever produce a morning worth waking up for. They come out of the traps with ‘Harbour The Feeling’, an uncompromising Pixies/Stoooges

mash-up played through an addled Doors blender. It’s just one of the many compositions that are capable of leaving a lump in your throat, bruises on your skin and memories to cherish. Over the course of an hour they give no quarter. That they are still something of an underground sensation is somewhat of a puzzler, not to mention unfortunate for the masses not yet touched, bashed over the head and bowled over by the London three-piece’s garage-psyche melange. Yak aren’t reinventing the musical wheel here, but what they lack in originality they make up for in chutzpah, songcraft and fervour. From the get-go to ‘Curtain Twitcher’’s psychotic, cantankerous playfulness, we are gifted a visceral live experience. If Yak’s calling card is the ability to sound like a world falling apart, yet one at peace with its own demise, we should just be thankful we’re living in a time when a band of their ilk still exists. *Gary Davidson*

MAYDAY PARADE

O2 Academy

“This is crazy, man. These songs are ten years old. You guys are singing along to every word. I think that’s a pretty cool thing. Thank you, guys.” Derek Sanders, lead singer of emo band Mayday Parade, might sound vapid when he thanks his fans for actually knowing the words to his songs, but there’s a certain truth behind what he’s saying: it is, indeed, “crazy” that ‘A Lesson in Romantics’, Mayday Parade’s debut, hasn’t been displaced in the audience’s memories by more important things over the past decade. It’s especially crazy when you consider that most of the people in this audience are teenagers. Apparently this isn’t a nostalgia gig. Tonight’s first support act, All Get Out, get a pretty lukewarm reception; but With Confidence, the Australian band who follow them, come on stage to loud cheers. This is reflected in their music, whose easy-to-learn hooks and swaggering brand of pop punk set the tone for the rest of the night by following two golden rules: make it singable, make it sincere. Cue: Mayday Parade. The band plays ‘...Romantics’ in its entirety, so we get to relive classics like ‘I’d Hate to Be You When People Find Out What This Song Is About’ and ‘You Be the Anchor That Keeps My Feet on the Ground, I’ll Be the

Wings That Keep Your Heart in the Clouds’- songs which arguably take longer to introduce than they do to play. At one point the microphone cuts out, but thankfully the crowd keeps things going. The band’s signature song, ‘Miserable at Best’, is predictably the album’s worst, and takes their offensively tasteless cheapening of human emotion to such an insufferable depth that it’s almost an artistic achievement. Sanders dismisses the band for this one and brings out a piano, presumably in case somebody has the good sense to switch his mic off again—so we’re prevented from deliberately mishearing lyrics like “I miss the lips that made me fly” and “I bet he gets the nerve to walk the floor/ And ask my girl to dance, and she’ll say yes.” Some audience members cry through this one. We get pretty close. Once the album proper has finished we’re treated to a cover or two, and an encore of ‘Oh Well, Oh Well’ from Mayday Parade’s self-titled third album. Outside, after the gig, we nearly trip over one of the support acts playing dice on the street. A mysterious hooded figure has joined them, and there’s just a hint that they might be trying to win their souls back. *Tom Kingsley*

DAVID RODIGAN / DAWN PENN /

COUNT SKYLARKIN

The Bullingdon

Count Skylarkin’ has been blazing a distinctive, fedora-sporting, vinyl-toting, rum-sipping path through the Oxford reggae scene for many years now. From early days selling records at the late lamented Polar Bear, and DJing at what is now the Library, he gravitated towards a natural home at the Cellar (safe, for now) but still regularly finds himself dragged back by the mad gravity of the Cowley Road. His selection, as always, is tremendously upbeat (occasionally verging on frenetic, but we can forgive him, given tonight’s line-up). He continues to man the record player for the woman with one of the most iconic voices in reggae, Dawn Penn. A frustratingly short set (“that what was on offer at the time,” she later informs me) spans her career from 1967, when she recorded her signature song ‘You Don’t Love Me (No, No, No)’, of which we get parts of more than one version. Recorded in her mid-teens, it has wisdom beyond its years. The cold, detached delivery still hits the spot half a century later. Dawn displays an effortless ease with the microphone, paired with a rather fetching, playful style, at odds with the world weariness of the lyrics. The place goes berserk (and

this necessitates a goodly number of ‘rewind!’s ). I for one dearly hope to see Dawn back before too long, with a full band and longer set list. “Let’s go from Kingston Town to Kidlington!” proclaims Skylarkin’ to announce another musical seminar from Professor Sir David Rodigan MBE. He honours the rocksteady credentials of Madame Penn with a nice and easy lead in. A track by Jacob Miller, however, gives him all the excuse he needs to get contemporary, as ‘Tenement Yard’ was covered by Chronnix, which follows. From here it is on with the Protoje, the Popcaan, the Damian Marley, the hard edged dancehall and the drum and bass. Rodders quickly moves from behind the decks to in front of the mixer, to losing the leather jacket, to the vigorous bouncing, the Cowley Road/ Blackbird Leys references and the “hey, hey!”s. There is a gritty edge to his patter however; it is not good to try and distract him during his set, as an unfortunate punter does. Years of dealing with rude boys and yard men (his recent book *My Life In Reggae* has some lively tales) has made Dave no pushover. In all, a wonderfully spirited evening. *Leo Bowder*

Monday 20<sup>th</sup>  
Resolve / Rats Eat  
Rats / KingBolete /  
OnecolourShort  
The Bullingdon

Monday 20<sup>th</sup>  
Charms Against The  
Evil Eye / FireGazers /  
Kiva / Dreamsyndröm  
The Jericho Tavern

Tuesday 21<sup>st</sup>  
Year Of The Kite /  
Krief / Juniper Nights  
/ Spike Holifield  
The Wheatsheaf

Wednesday 22<sup>nd</sup>  
Peerless Pirates / The  
Deadbeat Apostles  
/ Spinner Fall /  
Crystallite  
The Cellar



The 5<sup>th</sup> annual OXFORD CITY FESTIVAL 2017  
20<sup>th</sup> - 25<sup>th</sup> NOVEMBER

Wednesday 22<sup>nd</sup>  
oTTo / The Surge / Ghoul  
/ Webs & Marionettes  
The Wheatsheaf

Thursday 23<sup>rd</sup>  
Fracture / Glueman / Be Still  
/ Summit 7 / Accord de Voix  
The Jericho Tavern

Thursday 23<sup>rd</sup>  
LetTheLadySing with  
Pink Diamond Revue  
/ TheDemoiselles /  
Khamsina / Ocean  
Ruins  
The Cellar

Friday 24<sup>th</sup>  
Storyteller / Jeramesa  
/ Switch Out / Fuji  
The Wheatsheaf

Saturday 25<sup>th</sup>  
Oxford City Festival  
All-Dayer  
Brixtons / FactoryLights  
/ SprungFromCages /  
Liamabite / Tarpit / TMA /  
Daisy / Strike One / Ennor  
/ NeonTeepee / Mogmatic  
/ Real Cool Killers / Mark  
Cope / Lost Darren  
The Jericho Tavern  
(midday onwards)





## MARC ALMOND

### The New Theatre

There’s a moment tonight, at the climax of ‘The Sun Will Rise’, where the stage lights create a dazzling sunrise and Marc Almond, arms aloft, holds a note perfectly for a full thirty seconds.

Vocal perfection has never been something we’ve associated with Almond. He is a great singer, but like all great singers it’s the fault lines in his voice that make him great. Here’s where all the

pain and passion leak out: a contrast to the bland Formica sterility of TV talent show karaoke dolls. The song is Almond’s reworking of an old Russian ballad that has now become a gay anthem in a country where systematic persecution is rife. It’s typical of the way he makes song his own, moulding them to his unique way, making them live again. No surprise that David Bowie declared Almond’s version of ‘London Boys’, also played tonight, to be better than the original.

In many ways this full orchestral performance is everything Marc Almond’s forty year career has been building to, building from his Marc & the Mambas work and marking him as one of the finest interpreters of song in modern times. How many others could take on Burt Bacharach (‘Blue on Blue’), Peter Hammill (‘Just Good Friends’) and Dusty Springfield (‘I Close My Eyes and Count to Ten’), fill them full of drama and come up a winner every time.

Almond casts an elfin figure: impish and animated, full of cheery self-deprecation and mock ostentatiousness, but able to put his heart and soul into songs of intense hurt and betrayal. Joined by a stunning quartet of backing singers, including operatic soprano Katy Banks, he takes the gig from Neil Diamond-style pop extravaganza into full-on soul revue, with an energetic mix of The Velvet’s ‘Gonna Find Me Somebody’ and ‘Tainted Love’. We get full-blooded version of big hits ‘Days of Pearly Spencer’ and ‘Something’s Gotten Hold of My Heart’ alongside a flurry of tracks from most recent album ‘Shadows and Reflections’, his love letter to classic 60s balladry, mixing covers with his own compositions. Elsewhere Jacques Brel’s ‘Jacky’ is breathlessly exhilarating, while old Soft Cell favourite ‘Torch’ is cracked and tender, but it’s a new song, ‘From the Underworld’, that possibly steals the show, alongside set closer ‘Say Hello, Wave Goodbye’ – what else – which encapsulates Almond’s ability to capture a seedy side of life and imbue it with tragic romance.

He pauses a couple of times during the show to apologise for the fact he’s got a sore throat, but it’s not holding him back, it’s just one more minor fault line in that imperfectly brilliant voice, and it’s a *tour de force* from a supreme showman, remarkably still at the top of his game: a game he’s steadfastly played by his own rules from the kick off.

**Dale Kattack**

## THE DEADBEAT APOSTLES / THE SHAPES / ART THEEFE

### The Bullingdon

Faced with opening for two of Oxford’s finest party-starters, Art Theefe opt to ease us into tonight’s gig gently with half an hour of funky 60s rock and easy 70s pop punctuated by passages of bluesy psychedelia. They’re best on the latter, although there’s a moment near the end, partway between Henry Mancini and a Frank Zappa pastiche where you think they might break into a chorus of ‘Moon River’ at any moment, which is never a bad thing.

The Shapes too start in (for them) restrained fashion but it’s not long before they’re up to speed in full, brassy rhythm’n’blues mode, all bah bah backing vocals, honky tonk piano and *bon homie*. Upbeat Dexy’s-style blue-eyed soul makes way for ‘Passing of the Years’, where they neatly temper melancholy and nostalgia with euphoria and the feeling that love conquers all. Van Morrison remains a major touchstone of their sound, notably on ‘Sweet Little Mystery’, but it’s Tom Petty who gets the full-on tribute treatment tonight, Anthony Kelly’s longstanding live favourite ‘Tom Petty 1980’ an electric blues wigout with a hint of The Travelling Wilburys about it. They follow this with two of the late, great man’s own songs, a bulldozing ‘Refugee’ plus ‘I Won’t Back Down’ and really, if you wanted to hear any local band paying tribute to Petty it would have to be The Shapes.

A rousing punked-up finale of Plastic Bertrand’s ‘Ca Plane Pour Moi’ and the Pogues-y ‘Til They Put Me In The Ground’ lays the perfect foundation for headliners The Deadbeat Apostles. If The Shapes are Wigan Casino via The Roxy, The Deadbeat Apostles are the place where The Grand Ol’ Oprey meets Harlem Apollo, steel guitar twang and Mike Ginger’s big, rootsy voice up against the phenomenal Michelle Mayes, a full-on soul belter who should be leading her own revue. Most band struggle to have one decent singer; that Deadbeat Apostles have two seems positively selfish. They’re more than generous with their good vibes though, one minute sounding like Percy Sledge gone rodeo crazy, the next going all cheesy on a song that to all intents and purposes could be The Mavericks doing a mash-up of ‘Eye of the Tiger’ and ‘Jean Genie’. By the end they’re knocking out pure goodtime roadhouse r’n’b like bedtime doesn’t exist. It does of course but we wake up Saturday morning to a text from a friend reminding us about our dancing. It takes something to get cynical old *Nightshift*’s feet moving but even we enjoy the good times when they’re served up so well.

**Dale Kattack**

## DESPERATE JOURNALIST

### / OCTOBER DRIFT /

## QUARTERMELON

### The Cellar

It’s always good to see a new band in town that defy almost all critical attempts to pin them down. Quartermelon’s singer’s falsetto heads all over the shop and comes with plenty of lyrical dexterity, while the band aren’t afraid to take their shoegazy spangle into soul and funk. Their finale could be a previously unimagined meeting point between Foals and Flowered Up, while their set highlight heads off into Blue Aeroplanes and even New Fast Automatic Daffodils territory, almost certainly unintentionally. Very promising. October Drift rarely wander off piste. Instead they hit the epic button and keep their digit firmly pressed on it for the duration of their tumbling tide of a set. Every song comes balled up in tension but possessed of big, bold melodies that sound like someone’s barrelled Echo

& the Bunnymen down a long, black tunnel of gothic psych-rock noise. Desperate Journalist wouldn’t deny their 80s gothic roots; they’re named after an obscure Cure song for starters, while there’s more than a hint of Xmal Deutschland’s Anja Huwe about Jo Bevan’s acrobatic voice and Caz Hellbent’s metronomic drumming often reminds us of Sisters of Mercy’s Doktor Avalanche. Reverb permeates the band’s wall of chiming fuzz and every song carries an air of raw intensity about it, like a can of well shaken coke that no-one want to open because they know it’ll explode everywhere. ‘Lacking In Your Love’ finds them brooding and spangling, while ‘Control’ and set closer ‘Resolution’, with its blizzard of synths, open the floodgates more fully. The dark is rising once more

**Ian Chesterton**

## MIDGE URE / THE CHRISTIANS /

## ALTERED IMAGES

### The New Theatre

Pop stars on the revival circuit or heritage package tours can play it one of two ways: go through the motions and collect the cash, or remember what made it fun first time round and refuse to act their age.

Clare Grogan might look a tad awkward in a pair of heels so high we genuinely worry any misstep will see her tumble into the orchestra pit, but beyond that she seems to be having a ball, even faced with a half full venue of sedate middle agers. She’s the only actual member of Altered Images

onstage but it was her voice that made the band and that sounds as sweet and cool as it ever did as she positively beams her way through a short set that visits all the big 80s hits, from a chiming ‘I Could Be Happy’, to inevitable set closer ‘Happy Birthday’, which will always be the best birthday song ever (sorry Stevie). Given such a short time on stage it’s disappointing she chooses to play relatively recent solo song ‘Don’t Give Up Girl’, which she wrote for an episode of *Skins*, rather than any number of genuine Altered Images classics, but set highlight ‘Dead Pop Stars’ (“back when I was going through my Siouxsie Sioux phase”) is a reminder that Altered Images were and always will be one of the great pop groups. By contrast Christians frontman Garry Christian gazes almost sadly out at the empty seats and bemoans “the

smallest crowd we’ve played to in a long time”. He’s actually pretty funny in a sardonically Scouser-ish way and ‘Ideal World’ is a neat reminder of when mainstream pop still had a potent political edge, but the band’s soft-centred soul was never to our taste.

Last time he was here, with Ultravox, Midge Ure was facing a packed house, and he acts as if that’s still the case. We get the hits, more hits and some fantastic non hits into the bargain. He opens with ‘Yellow Pearl’, the *Top of the Pops* theme he wrote with Phil Lynott, before launching into an hour of Ultravox classics: ‘Sleepwalk’, ‘All Stood Still’ and ‘Passing Strangers’ from ‘Vienna’ are still prime electro pop, while ‘Dancing With Tears In My Eyes’ is gloriously anthemic in a way a song about nuclear annihilation shouldn’t be. His cover of ‘No Regrets’ sadly still sounds a poor relation to the original but he just about manages to retain ‘Fade to Grey’x exotic soul. ‘Hymn’ is, as ever, heroically rousing, while he gallops to the finish line with ‘Love’s Great Adventure’, leaving us wanting more and reminded of his star quality. Growing old and realising your prime is long behind you is inevitable but as tonight shows, if you keep having fun, age is irrelevant and class is permanent.

**Ian Chesterton**

# THE CELLAR

## WHAT’S ON IN NOVEMBER

Wed 1  
**Future Perfect present...**  
**KAGOULE + CATHOLIC ACTION**  
7:30pm – 10pm  
•£8adv •16+

Wed 1  
**BURNING DOWN THE HOUSE**  
80s / New Wave / Disco  
11pm – 3am • £5

Thu 2  
**CLUBBER’S GUIDE TO THE GALAXY**  
House / Techno / Groove  
11pm-3am - £5

Fri 3  
**BOSSAPHONIK ORKESTRA DEL SOL**  
10pm-3am - £8Adv

Sat 4  
**Future Perfect present...**  
**BRIX & THE EXTRICATED**  
7:30pm •£15adv • 16+

Sat 4  
**FREERANGE**  
UKG / Grime / Bassline  
11pm – 3am • £5

Mon 6  
**Future Perfect present...**  
**GIRL RAY**  
7:30pm • £7.50adv  
16+

Tue 7  
**GUNFINGERS**  
Bassline / Jungle / Grime  
11pm – 3am • £5

Wed 8  
**ISIS EVENTS**  
Garage  
11pm – 3am • £5

Thur 9  
**4X4 WITTBOY + KUDU + MORELLI**  
Tech House / Bassline / Jump Up  
11pm – 3am • £6

Fri 10  
**WITTBOY + KUDU + MORELLI CHELOU**  
7:30pm • £7adv • 16+

Fri 10  
**CELLAR’S 18TH BIRTHDAY PARTY! SPECIAL GUEST + TOBY KIDD**  
11pm – 4am • £5adv

Sat 11  
**The MJR Group presents...**  
**JOHN JOSEPH BRILL**  
7pm – 10pm • £6 Adv  
16+

Sat 11  
**TURF**  
11pm – 3am

Mon 13  
**DON’T BELIEVE THE HYPE**  
Indie / Alternative / New Rave  
11pm – 3am • £4

Tue 14  
**INTRUSION**  
Goth / EBM / Industrial  
8.30pm – 2am • £4

Wed 15  
**KATE HURT & FRIENDS**  
7pm – 10pm • £10adv

Wed 15  
**BURNING DOWN THE HOUSE**  
80s / New Wave / Disco  
11pm-3am • £5

Fri 17  
**ZAIA**  
7pm – 10pm • £5Adv  
£7

Fri 17  
**SOUL SESSIONS**  
Disco / Soul / Funk  
11pm – 3am • £5

Sat 18  
**AGMP Presents The Spitfires + THE NOVATONES**  
7pm – 10pm • £12.50Adv • 16+

Sat 18  
**FLUID**  
Bassline / UK Garage / DnB  
11pm – 3am • £6

Mon 20  
**Buried in Smoke Promotions ARMED FOR APOCALYPSE + TUSKAR**  
Metal / Hardcore / Sludge  
8pm • £8adv • £10

Tue 21  
**DR. FEELGOOD**  
Afrobeat / Highlife / Disco  
11pm – 3am • £6

Wed 22  
**The 5<sup>th</sup> Oxford City Festival PEERLESS PIRATES + THE DEADBEAT APOSTLES + SPINNER FALL + CRYSTALLITE**  
Rock n Roll / Punk / Rock  
7pm • £7adv

Wed 22  
**ISIS EVENTS**  
90’s  
11pm – 3am • £5

Thur 23  
**The 5<sup>th</sup> Annual Oxford City Festival THE PINK DIAMOND REVUE + THE DEMOISELLES + KHAMSIINA + OCEAN RUINS**  
Dance / Rock / Ballad / Folk Pop  
7pm • £7adv

Fri 24  
**SKYLARKIN’ SOUNDSYSTEM LAID BLAK + COUNT SKYLARKIN**  
reggae / dancehall / rum  
10pm – 3am • £7adv  
£8

Sat 25th  
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**DESERT STORM + SUMS OF THUNDER + BAD BLOOD RECOVERY**  
7.30pm • £7adv • £10

Sat 25th  
**MOVE**  
Uk Bass Music  
11pm – 3am • £5

Mon 27  
**Cinema Under the Stars BEVERLY HILLS COP**  
7:30pm • £4

Tue 28  
**SOVIET BLOCKPARTY**  
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11pm – 3am • £5

Wed 29  
**Future Perfect present...**  
**PICTISH TRAIL**  
7:30pm • £10adv • 16+

Wed 29  
**BURNING DOWN THE HOUSE**  
80s / New Wave / Disco  
11pm – 3am • £5

Thur 30  
**Future Perfect present...**  
**BARRY HYDE (THE FUTUREHEADS)**  
7:30pm • £9adv • 16+


Thur 30  
**GOODNESS**  
House / Techno / Disco  
11pm-3am



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23rd Nov - Reading extracts from 'The Music of The Future', his book about Utopian ideals in music history  
**MOOGIEMAN**  
30th Nov - EP launch show from the local outfit

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Friday 3<sup>rd</sup> November – KLUB KAKOFANNEY  
**MOOGIEMAN** FUJI + NIGHTJAR + THE MISSING NOTES 7:45pm  
Saturday 4<sup>th</sup> November – BURIED IN SMOKE  
**EMPLOYED TO SERVE** SLABDRAGGER + MSRY 7:45pm  
Wednesday 8<sup>th</sup> November – OXROX  
**REWS** HAXAN + ECHO4FOUR 7:45pm  
Friday 10<sup>th</sup> November – DIN TWINS  
**PORT ERIN** SEMI URBAN FOX + THE SHADES + MEEKERS 7:45pm  
Saturday 11<sup>th</sup> November – OXROX  
**HELL'S ADDICTION** DOOMSDAY OUTLAW  
BROKEN DEVICE + REECE 7:45pm  
Friday 17<sup>th</sup> November – JAM CITY & GIDDY UP  
**NO HORSES** ASH LEWIS + ROSE SEGAL 7:45pm  
Saturday 18<sup>th</sup> November  
**CHEROKII** BLACK CANDY + BEARD OF DESTINY 7:45pm  
Tuesday 21<sup>st</sup> November – OXFORD CITY FESTIVAL  
**YEAR OF THE KITE** KRIEF + SPIKE HOLIFIELD 7:45pm  
Wednesday 22<sup>nd</sup> November - OXFORD CITY FESTIVAL  
**OTTO** THE SURGE + GHOUL + WEBS & MARIONETTES  
Friday 24<sup>th</sup> November – OXFORD CITY FESTIVAL  
**STORYTELLER** JERAMESSA + SWITCH OUT + FUJI  
Saturday 25<sup>th</sup> November – GAPPY TOOTH INDUSTRIES  
**ART THEEFE** + SKY COLOURED + THE MISSING PERSIANS 7:45pm  
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Dr SHOTOVER:

Transpurgers 7: Revenge of the Bullingdon

Greetings, chickens. Welcome to the East Indies Club. Now stop clucking and buy me a drink. Yes, there's a queue... but you can BOOK-BOOK-BOOK in at the bar (geddit?)... Ok, Chicken No 1, your turn. Make mine a large Blue Hipster gin. *Gulp-o, gulp-o, gulp-o.* Ahhhh, that's better. Though now I seem to be sporting a ridiculous beard and no socks. Good God. Now then, where were we? Ah yes, the latest Oxford Music-based feature film idea. Bunty Isleworth says he has contacts in Hollywood. Reckons he can pitch it to Michael Bay to direct. Plenty of slo-mo explosions and car-chases up and down Cowley Rd. Gaz Coombes and Yannis Philippakis as misfit bromance buddies taking on the MULTITRONS of the evil music industry, with the help of a team of loveable geeks who meet up regularly in the Brewdog pub, and of course a feisty net-surfing beauty called Madison or Destiny. Yuh, yuh, both guys dig her. Who gets the gal? That would be telling, dude, that would be telling. Meanwhile The Cellar is under threat from a megalomaniac CGI monster which transforms from a charity HQ into a horrendous over-priced shopping centre – but guess which skinny-jeans-clad doofus heroes save the day? Yuh, yuh, you heard me – ker-AZY, isn't it? Apparently a huge franchise deal beckons with the LEGO Group. I'll courier you a treatment, and we'll talk points over lunch. Yuh, yuh. I'll courier you a treatment, and we'll talk points over lunch. Yuh, yuh. [*Dr S wanders off in beard and no socks, prodding feverishly at his red, yellow and green Peter Tosh i&iPhone*]. Hello? Hello? Michael, is that you? No, don't put me on hold, you total \*\*\*\*!

Next month: Ethics? A county in the Thouth-Eatth of England



MOVIE NEWS: Prangin' Bicester nu-grime duo **BIZZY SISTAH** to soundtrack Transpurgers 8: Dark Side of the Zodiac

INTRODUCING....

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

31HOURS

Who are they?  
Oxford indie/electro band 31Hours are Jo Griffin (*vocals/guitar/keyboards*); Jake Kavanagh (*drums*); Rebekah Whittingham (*keyboards/flute*); Sam Davies (*guitar*), and Simon Himpson (*bass*). Jo and Jake met at Wheatley Park School and started jamming together in 2012 alongside ex-bassist Theo Howe. They spent their formative years experimenting with different sounds and gigging locally before settling on their current five-piece line-up. Their first recordings won them *Nightshift* Demo of the Month in February 2016. In the past year they released their 'Rockpools' EP, which received airplay on Oxford Tom Robinson's 6Music show. They have also supported Royal Canoe and Dutch Uncles and performed at Truck Festival back in July. This month they release their debut album, 'Tell Me What You See', and play a launch show at The Bullingdon on the 26<sup>th</sup> November.

What do they sound like?  
The band's early debut was praised for "creating a woozy, almost ghostly atmosphere with star-gazing electronics and lazily trilling guitars, vocals lost in some pitch black middle-distance," and its "hazy, fluid electro-pop and r'n'b fidgeting," and they retain a mildly disorientating sense of lysergic wooziness and glitchy electronics, bringing together influences as diverse but complementary as Radiohead, Wild Beasts and Deathgrips. In their own words they are "Eclectically bouncy whilst simultaneously swooshy."

What inspires them?  
"Strange effects pedals; groovy rhythms; wonky synth sounds; poppin' bass-lines; dreams; surrealism; pretty places; white chocolate."

Career highlight so far:  
"At the end of last year we headlined the O2 Academy as part of a BBC Introducing event which is rather mind boggling. We had an insane time, and were very flattered to be asked to play."

And the lowlight:  
"One of our earliest London shows was at The Fiddler's Elbow in Camden. We performed to a hefty two people that night."



Their favourite other Oxfordshire act is:  
"Catgod: their seductively moody instrumentation and vocals, luscious percussive rhythms and interactive stage presence makes them very worthy for checking out."  
If they could only keep one album in the world, it would be:  
"A long term favourite is 'Out of Touch in the Wild' by Dutch Uncles, which is why we were so excited to support them. The strings definitely inspired us to venture into orchestral arrangements for our album."  
When is their next local gig and what can newcomers expect?  
"November 26<sup>th</sup> at The Bullingdon for our album launch. This is going to be absolutely fab: expect a front to back performance of the album with some potential cameos from some familiar Oxford music scene faces."  
Their favourite and least favourite things about Oxford music are:  
"This is by no means unique to Oxford but there's a really rich sense of community here. We've made a lot of new friends through gigging here, a few of which are featured on our debut album. Least favourite: getting half a dozen Facebook notifications and thinking you're really popular, then realising they're all from the same promoter."  
You might love them if you love:  
Everything Everything; Wild Beasts; Battles; Foals; Radiohead; Fela Kuti; Syd Arthur.  
Hear them here:  
31hours.co.uk

ALL OUR YESTERDAYS

20 YEARS AGO

As the Oxford music scene continued to enjoy a collective lie-in after **Radio 1 Sound City** news was thin on the ground. The Hothouse in Charlbury, which has been hosting blues, folk and Cajun gigs over the past few years closed down as its lease came to an end.  
On the local release front **The Bigger the God** put out 'If Everyone I Ever Knew Left Me' on the **Shifty Disco** singles club, while **Dr Didg** released a new single, 'Serotinality' and **Dreamweaver** had a new EP, 'The World Turns All Around' out.  
Looking at the gig guide for the month it comes to something when **Ozric Tentacles** were one of the stand-out shows in town. They were at **The Zodiac**, as were **The Fall**, and folk guitar legend **John Renbourn**, while one of our favourite live bands of the last 20 years **Tansads** were back at **The Point**, having near enough split up the year before due to the usual record company/music industry machinations. Bands – be glad there's so little chance of being signed these days; it'll do you no good in the long run.  
Who else? Well also at The Point were **Jonathan Fire\*Eater**; the annoyingly named **A; Jack; The Sweeney**, and **The Interpreters**, while **Camp Blackfoot**; **Earth Machine**; **Mogmatic**; **Katsuit Karate**; **Idiots Savant**; **Plastiscene**; **Flukestar**, and **Canola** were among local band names now lost to history

10 YEARS AGO

**Little Fish**, photoshopped into a sardine tin, made their first appearance on the *Nightshift* cover in

November 2007. The duo, fronted by Julia Sophie Heslop alongside drummer Neil Greenaway, had established themselves as one of the most exciting live bands in town and were starting to attract a host of record labels to their incendiary shows. Julia revealed how, in the wake of her previous band, Dolly, she had almost lost her voice forever due to stress and what might be politely described as unwise lifestyle choices, and also managed to chop part of one of her fingers off. These days she's Julia Walker and alongside husband Ben forms half of **Candy Says**.  
**BBC Introducing in Oxford** named **Spring Offensive** as their Oxford act of the year, a title previously held by Little Fish, as well as Stornoway. The band celebrated with a sold-out show at East Oxford Conservative Club, with ticket holders only told of the venue the day before.  
Coming to town this month were **Dizzee Rascal**, **65Daysofstatic**, **The Cardiacs** and **The Raveonettes** at the **Academy**, with **Action Beat** and **Jackie-O-Motherfucker** offering more leftfield pleasures at the **Wheatsheaf**. A classic **Audioscope** featured Krautrock legends **Michael Rother** and **Dieter Moebius**, as well as the incredible **Shit & Shine**, still one of the greatest sets *Nightshift* has ever witnessed.  
Over in the demo pages, **Mounted Insanity Cannon** topped the pile, featuring one future half of techno crazies **Coloureds**, while **Lightbox** were dumped for their "over-earnest FM rock" that sounded like "all the most depressing aspects of *X Factor*, regional battle of the bands competitions, village hall charity rock nights and James Blunt".

THIS MONTH IN OXFORD MUSIC HISTORY

"What is this," we pondered, "National Shit Music Month or something?"

5 YEARS AGO

It's always sad to report the death of a local musician and in November 2012 we paid tribute to **Pete Galpin**, who had died, aged 62, after battling mesothelioma. Nicknamed 'Mr Chillout' for his laidback blues and jazzstyle, the guitarist and singer had been a regular performer on the local scene since he was 14.  
In happier news. **Chad Valley** released his 'Young Hunger' album – "a collection of incredibly well constructed songs havily and unashamedly indebted to mainstream 80s pop music," according to *Nightshift's* review. Joining him on the release front were **Wild Swim** with their 'Echo' single, the core of the band re-emerging as current electro-pop darlings **Low Island**.  
Highlights of the gigging month were soon-to-be Mercury winners **Alt. J** at the **O2 Academy**, as were **Katzenjammer**; **Mystery Jets**; **Imagine Dragons**; **Gojira**; **Akala**, and a sold-out show by **Frank Turner**. **Jack Savoretti** was on his way up, with a show at **The Jericho Tavern**, as were experimental folk stars **Lau** and **Michele Stodart** from The Magic Numbers, going solo.  
Over in the demo pages, **Camena** topped the pile for their unseasonably summery harmony pop, while down in the Dumper **Torn Like Colours** were "the sort of band the phrase generic battle of the bands regional heat runner-up was invented for," and "torn like a new arsehole, more like." They haven't been back since. Maybe we upset them.



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# DEMOS

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## DEMO OF THE MONTH

### EMSEATEE

Local producer Leigh Redding started making electronic music aged just six with a science fair toy called a Micro Computer Trainer, whose initials give him his phonetic musical moniker. He obviously learned a thing or two from the experience as this collection of remixes of his work shows. Lomea's glitchy, warped take on 'Peer' rises through a trippy techno haze to a warm acid fluff and squelch, while Echoel's mix of 'Going', with guest vocals from Zainab Hourina, is stretched and airy deep house. Seb Reynolds brings a dark sci-fi film score vibe to 'Four', with echoes of Jean Michel Jarre and Vangelis, while Redding's own remix of 'Allocate' turns the track into a gently glowering plateau of warped brass. The highlight though is Malmo's extended reading of 'Kite', a warm, oceanic swell of ambient techno that builds up a buzzing intensity. All five tracks share a lysergic, hypnotic vibe and even in a massively overcrowded world of ambient/techno tripping, this is an accomplished project that deserves a wider audience, although maybe if we'd heard it a few months back we could have made better use of it, providing the soundtrack to lying in the garden staring at clouds and butterflies while, y'know, ~~mashed out of our heads~~; imbibing wholesome macrobiotic yoghurt drinks.

### MASIRO

Like Emseatee, Masiro know how to build an atmosphere from music, though their take on ambient veers away from stoned cloudgazing and closer to the ambience of a particularly threatening dockside pub at the moment a stranger wanders through the door and asks to see the wine list. But, just as good horror films leave things unseen, Masiro leave much of their anger unsaid, their lack of a vocalist allowing the guitars to have the first and last word. The band are adept at mixing the complex and convoluted – plenty of about turns and clever rhythmic patterns – and the purely visceral – pummelling beats and sheet-metal fretplay. Like Oxes they're a sometimes virulent musical page-turner of a band: you don't always know exactly where things are going, but you're hanging on every twist the best you can because it's loud and it's fun and there's every chance people might get hurt and stuff broken before the end, (although, like a highly civilised

*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)*

bull in a china shop, they're capable of stopping awhile and appreciating the delicate porcelain crockery on show, as on 'K-Ursa'). They're generally described as mathcore – by themselves as much anyone – but you could as easily lump Masiro into the nastier reaches of jazz, the harsher end of shoegaze or the more cerebral sections of metal's diverse universe. We'll simply call them rock, since they do indeed rock. With great effect. Catch them live, where they're at their best, and you might end up bloodied and bruised, but at the same time you'll learn stuff.

### THE PHAT CARDINALS

Masiro sound positively delicate of touch at times compared to The Phat Cardinals, a band whose members include people called Mr Crutch Fungus, Mr Horse and Mr Awesome, feature the former guitarist of blasphemous local party-starters The Vicars of Twiddly and come with a biography that was almost certainly written after several pints of gin in some benighted backstreet boozier. This is no-nonsense punked-up surf-rock and psychobilly that's one part shouting to three parts twang and often sounds like The Cramps and The Dead Kennedys hijacking an Elvis convention and upsetting traditionalists in the audience by breaking the songs. While fellow local surf/rockabilly aficionados The Long Insiders are fresh, dextrous and respectful, The Phat Cardinals prefer to take a mallet to such sensitivities and probably enjoy farting loudly in polite company (if they ever keep polite company, which we rather doubt). Four songs in eight minutes shows they don't want to hang around too long but for all the agricultural approach to the source sound, they're never cackhanded, firing out garage-rock salvos with rich raw energy and doubtless a keen sense you can't be too precious with music that was originally made with foraged guitar parts and upturned dustbins. The sound levels are all over the place but three demos in we've got three contenders for Demo of the Month and no crockery left. This is turning out to be a good day.

### KING BOLETE

Talking of retro fun, new local rockers King Bolete sound like they just landed in a TARDIS from 1972, and hence the past 45 years having had not an ounce of influence on them. They promise us blues, psychedelia and doom but mostly deliver on the blues on this one-song offering, 'Palm Reader', which plants its flag firmly in Deep Purple and Led Zeppelin territory

and refuses to budge. And while it's a bit of a plod, it's hefty enough to stand its ground, the singer's Robert Plant-cum-Ian Gillan vocals in particular give them an authentic blues-rock feel. While fellow local rock travellers Desert Storm et al have beefed up their classic sound with heavyweight slabs of stoner-metal and sludgy psych, King Bolete sound like they're having none of it. This is what heavy rock sounded like back then and goddamit, this is what heavy rock should sound like forever more. Gotta admire any band sticking to their guns so firmly.

### YAKEZ

Enough of all this heaviness. Winter is coming but all the more reason to let a little chink of light shine into *Nightshift's* otherwise gloomy midden of an office. Yakez here (not sure if that's meant to rhyme with shakes or, erm, er... no, we give up) describe themselves as "soft, erratically rhythmical alt. folk groove," which is actually fair enough. Let's just say their starting point seems to be Pentangle – particularly Hannah Jacobs' sweet, playful voice, pitched somewhere between Jacqui McShee and lost 80s jazz-pop siren Jeanette – and possibly Steely Dan, what with all those slick, tasteful funk lines and electric piano. First impression, especially on the overlong and appropriately titled 'False Start', are of a band that's maybe too polite for their own good and lacking a bit of fluidity and variety, but 'Vague Rant' is far more appealing, catching an almost hypnotic lightweight jazz-funk groove, while retaining a sing-song folk melody. There's even some flute and if we have a brief moment when we think about Shakatak, it passes quickly enough to be forgotten. Suddenly we're filled with the urge to GO FOR A WALK and LOOK AT PRETTY NATURE STUFF. Good lord, the sun's even come out. Good work, Yakez. The power of music and all that.

### ORCHID

Last time we reviewed one of Orchid's demos we got her into trouble with her mum because we vaguely insinuated she'd taken a shedload of drugs at Glastonbury before writing the song in question. Happily she's no longer grounded and here's another song, this time with less of a feel that the writer was coming down off an all-night skunk and MDMA bender. 'Jasmines' here has still got a nice, woozy tripped-out r'n'b thing going on, all swooning vocals over busy electro-pop back-up, which sounds like a meeting point between Charlie XCX and The Saturdays. In fact it sounds like it's already a Top 10 hit. Hopefully Orchid's mum can live with that if it brings wholesome riches and rewards (an invite to The Royal Variety Performance and a guest slot on *The One Show*) rather than the actual fun stuff (*note to Orchid – invite us to your album launch party and we won't tell*).

*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.*

### COSMIC BOB

Talking of *DRUGS* (sorry, Orchid's mum), Cosmic Bob sounds like the nickname of a local dealer, or failing that someone who deals in heavy-duty space-cake psychedelia. On the one hand this album-length demo has a tendency to get a bit befuddled and lose its sense of direction at times, which indicates copious weed consumption, on the other hand it's not quite as cosmic as we'd hoped. Not that it's bad at all: most of the songs follow a grungy lo-fi slacker-rock path, with hints of Aerial Pink and Mac Demarco, although the occasional forays into something heavier, like the electro-goth churn of 'Dissociate', the trashy garage-punk of 'Thrive' and the industrial electro-clang of 'Move On' show him in his best light. Too often Bob (Cosmic to his mates) sounds like he's in a hurry to get the thing over with ("we gotta get outta this room now! And, like, order pizza!"), sometimes his voice breaks and he sounds less like he's singing and more like he's frantically gulping for air, and sometimes it sounds like his drum machine has a mind of its own, else it's necked his entire stash and is suffering palpitations. Not so much the ghost in the machine as the dope in the machine.

## THE DEMO DUMPER

### ASH ADAMS

It's been a good month for demos up to this point, but we must forever be vigilant for there's always some killjoy lurking, ready to spoil out fun. More often than not they're armed with an acoustic guitar and a sack of angst. We're barely a minute into Ash Adams' demo and we've already jotted the names James Bay, Sam Smith and The Wanted down on a scrap of paper, next to a doodle of a lemming hurling itself off a cliff and the word "WOE" written in big, bold letters. It'd be easy to blame this sort of thing on Ed Sheeran, but at least El Ed uses a modicum of imagination with his use of loops and stuff. This boy band power balladry, all tastefully emotive fret thrashing, piano plonking and overwrought soul-bearing, precedes Ed's omniscient reign over pop music, like an ancient evil that's been buried under a mountain by brave warriors from a different age but destined to re-emerge on a regular basis to eat the souls of fledgling musicians and prevent them discovering elements like fun, experimentation or adventure. Because this evil entity thrives on over-earnest soundtracks for mobile phone ads and the sort of stuff former members of Union J might consider sticking on the b-side of their comeback single. "I feel like I'm losing the fight," croons Ash on 'Giving Up' and it's a sentiment we can fully empathise with once we've had a glimpse into his musical world.

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+ Metallica Reloaded  
+ Empyre

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Sat 28th Oct • £20 adv • 6pm

## Roots Manuva

+ Chali 2na (Jurassic 5)  
+ Krafty Kuts  
+ Oscar Wolrdpeace

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## Katchafire

+ TOKA + JamaTone  
+ Count Skylarkin

Sat 28th Oct • £7 adv • 11pm

## Garage Nation

Wed 1st Nov • £5 adv • 9.30pm

## Fishies - Week 6

Thu 2nd Nov • £8 adv

## Kanadia

+ Ulysses Wells + Violet + Milk

Fri 3rd Nov • £22.50 adv • 6.30pm

## From The Jam

"The Gift"

## 35th Anniversary

Fri 3rd Nov • £15 adv

## Ghostpoet

Sat 4th Nov • £8 adv

## Autobahn

+ Who's Alice? + Rock Solid  
+ Sam Martin

Sun 5th Nov • £12.50 adv

## Intervals

+ Polyphia  
+ Nick Johnston

Mon 6th Nov • £25 adv

## Akon with Konvict

## Kartel

+ Tre Carter + OG Boo Dirty  
+ Tone Tone

Tue 7th Nov • £18.50 adv

## Cradle of Filth

+ Savage Messiah

Tue 7th Nov • £15 adv

## Bury Tomorrow

+ Loathe

Wed 8th Nov • £5 adv • 9.30pm

## Fishies - Week 7

Fri 10th Nov • £14 adv • 6pm

## Pearl Jam UK-Tribute

Fri 10th Nov • **SOLD OUT**

## Billy Bragg

Sat 11th Nov • £10 • 6.30pm

## Viper - The Sound Of Drum & Bass

+ Brookes Brothers + Cyantific,

Sat 11th Nov • £10 • 11pm

## Crucast - Skepsis

+ Darkzy + Notion + Mr Virgo

Tue 14th Nov • £27.50 adv

## Nelly

+ Sir The Baptist

Wed 15th Nov • £5 adv • 9.30pm

## Fishies - Week 8

Fri 17th Nov • £12 adv • 6.30pm

## Antarctic Monkeys

+ Ash Adams (With full band)  
+ Sprung From Cages

Fri 17th Nov • £12.50 adv • 10pm

## Kurupt FM - The Lost Tape Tour

Sat 18th Nov • £12 adv •

## Definitely Mightbe

+ The White Tips

Sat 18th Nov • £22 adv •

## Newton Faulkner

Sun 19th Nov • £21 adv

## Airbourne

+ Phil Campbell And The Bastard Sons + The Wild

Wed 22nd Nov • £5 adv • 9.30pm

## Fishies - Week 9

Thu 23rd Nov • £8 adv •

## Press To MeCo

+ I Cried Wolf + MSRY  
+ Lest We Forget

Fri 24th Nov • £15 adv • 6.30pm

## Glasville

+ Emma Stevens

Fri 24th Nov • £22.50 adv •

## Dr John Cooper Clarke

+ Mike Garry + Toria Garbutt

Sat 25th Nov • £10 adv • 6.30pm

## Saedly Dorus and the Hoolie Band

Wed 29th Nov • £5 adv • 9.30pm

## Fishies - Week 10

Thu 30th Nov • £23 adv

## Scouting For Girls

Fri 1st Dec • £14 adv • 6.30pm

## Jagged Little Pill

## A Tribute to Alanis Morissette's Classic Album

Fri 1st Dec • £8 adv

## Bingo Lingo

Fri 1st Dec • £15 adv • 11pm

## Tim Westwood

+ White Magic Sound

Sat 2nd Dec • £12.50 adv • 6.30pm

## The Prince Experience

Sat 2nd Dec • £12 adv • 10pm

## Switch x Nctrnl Pendulum (DJ Set)

Wed 6th Dec • £5 adv • 9.30pm

## Fishies - Week 11

Fri 8th Dec • £15 adv • 6.30pm

## Absolute Bowie

Fri 8th Dec • £21.25 adv

## The Twang

+ The Assist  
+ Sugartheif

Fri 8th Dec • £10 adv • 11pm

## Tom Zanetti & K.O Kane

Sat 9th Dec • £22.50 adv • 6.30pm

## Mark Lanegan Band

+ Tenebrous Liar  
+ Joe Cardamone

Sat 9th Dec • £8 adv • 6.30pm

## Willie J Healey

Wed 13th Dec • £5 adv • 9.30pm

## Fishies - Week 12

Thu 14th Dec • £15 adv

## Doc Brown and The Haggis Horns

+ Dr Erbz  
+ The Last Skeptik

Sat 16th Dec • £16 adv

## Leatherat - Last Orders

+ 3 Daft Monkeys + Kapelle  
+ Stevie - One Bloke One Mandolin

Sun 17th Dec • £12 adv

## The Red Jumpsuit Apparatus

+ Veridian + Better Than Never

Wed 20th Dec • £5 adv • 9.30pm

## Fishies - Week 13

Thu 21st Dec • £23 adv

## Slade

+ Kassettika

Fri 22nd Dec • £17.50 adv • 6pm

## Dreadzone

Sun 28th Jan • £16 adv

## This Is The Kit

Fri 2nd Feb • £30 adv • 6.30pm

## Natalie Imbruglia

Sat 3rd Feb • £13.50 adv • 6.30pm

## The Sherlocks

Sat 10th Feb • £12 adv • 6.30pm

## Cash - A Tribute To The Man in Black

+ Tony Goff & the Broken Colours + Andy Robbins

Sun 11th Feb • £13.50 adv

## Jorja Smith

Thu 15th Feb • £17.50 adv

## Hayseed Dixie

+ Emma McGrath

Sat 17th Feb • £22.50 adv • 6.30pm

## John Cooper Clarke

Sat 3rd Mar • £20 adv • 6pm

## The Blockheads

+ Chasing Daylight

Tues 6th Feb • £20 adv

## Rejjie Snow

Wed 7th Mar • £17.50 adv • 6.30pm

## Paul Draper

Fri 9th March • £16 adv • 6.30pm

## Space

+ The Shapes  
+ Candidates

Fri 16th March • £20 adv • 6.30pm

## Alabama 3

Fri 16th March • £14 adv • 6.30pm

## The Amy Winehouse Experience

...A.K.A Lioness

Sun 18th Mar • £13 adv

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Thu 19th Apr • £16.50 adv

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Fri 27th Apr • £28.50 adv • 6.30pm

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