



NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 281
December
2018**

"It's a luxury to be in a band where everyone is competent at managing their own lives. It's an undervalued trait amongst creative people."



GlassHertzPhoto

MOOGIEMAN AND THE MASOCHISTS

Lyrical obscurities, pop eccentrics and musical dictatorships in the wonderful and frightening world of Oxford's oddball outsiders.

Also in this issue:

THE CELLAR's future hangs in the balance
Introducing **THE OVERLOAD**
Nightshift's Tracks of the Year!

plus

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

OXFORD DUPLICATION CENTRE

CD DUPLICATION SPECIALISTS

CONTACT US

01865 457000

CD DVD Duplication
Card Wallets & Digipacks
Digital Printing
Large Packaging Options
Graphic Design
Fulfillment Services

ali@oxfordduplicationcentre.com
29 Banbury Road Kidlington OX5 1AQ

Short order specialists 25+ to 1000's



SUPPORTERS OF THE LOCAL MUSIC SCENE WITH DISCOUNTED SERVICES

Highly recommended by Turan Audio, Evolution Studios, Nightshift Magazine, TAD Studios, Blue Moon, ZURICH, Nick Cope, Tony O'Malley, Lucy Leave, Great Western Tears, The Shapes, The Deadbeat Apostles, Laureltide, Invisible Vegas, Bo Walton, DEO, Peepworld, and many many others.

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

THE BULLINGDON

DECEMBER 2018 GIG & CLUB LISTINGS

Saturday 1st December Simple DJ Boring Doors: 11pm	Friday 21st December Self Help & Lacuna Common The Lids Easter Island Statues Doors: 7pm	Saturday 29th December Rawdio Xmas Party Doors: 11pm	Monday 28th January Dilly Dally Doors: 7:30pm
Tuesday 4th December Nothing Doors: 7pm	Friday 21st December Old Skool Oxford Ellis Dee Doors: 11pm	Sunday 30th December Cowley Road Unplugged Doors: 7pm	Wednesday 30th January The Vryll Society Doors: 7pm
Wednesday 5th December A Funky Christmas With OBJS Doors: 7pm	Saturday 22nd December The Shapes Christmas Party Pandapocalypse Moogiemans & The Masochists Doors: 7pm	Monday 31st December Cowley Road NYE Festival Temple Funk Collective Dutty Moonshine (DJ Set) Count Skylarkin & Friends Doors: 10pm	Saturday 2nd February Simple DJ Seinfeld Doors: 11pm
Friday 7th December Bennett Wilson Poole Doors: 7pm	Saturday 22nd December PYT Xmas Party Doors: 11pm	Friday 4th January Backroom Boogie Feat. 3 Amigos Doors: 11pm	Friday 9th February The Teskey Brothers Doors: 7pm
Friday 7th December Materials Khan and Neek Doors: 11pm	Sunday 23rd December Chalk The Dolly Mops Oakland Road Doors: 7pm	Saturday 5th January K-Funkz Doors: 11pm	Saturday 9th February Basic Ejeca & Eliot Adamson Doors: 11pm
Saturday 8th December Musical Medicine Raw Silk & Rachael Doors: 11pm	Monday 24th December Reggae Xmas Wrongtom & Ragga Twins ZAIA Count Skylarkin Doors: 9pm	Friday 11th January Groove Doors: 11pm	Monday 11th February Laura Veirs Doors: 7pm
Tuesday 11th December Chameleon's Vox 35 Years of Script of the Bridge Doors: 7pm	Wednesday 26th December Deep Cover Boxing Day Rave #4 Doors: 11pm	Saturday 12th January Dr. Feelgood Doors: 11pm	Thursday 14th February Willie J Healey Doors: 7pm
Friday 14th December The August List Catgod & The Other Dramas Doors: 7pm	Thursday 27th December Nang Tunes Presents Nangmas Emmy Bacharach JNK Ed Shaw Doors: 11pm	Friday 18th January Basic Jasper James Doors: 11pm	Saturday 16th February Musical Medicine Mr. Bongo Doors: 11pm
Friday 14th December Straight Outta Cowley Xmas Party Doors: 11pm	Saturday 15th December Groove Feat. Addision Groove Doors: 11pm	Saturday 19th January Musical Medicine Mafalda Doors: 11pm	Monday 18th February Art Brut Doors: 7pm
Sunday 16th December John Otway Doors: 7pm	Friday 28th December The Dub presents Field Frequency Sound System Doors: 11pm	Saturday 26th January Mungos HIFI Eva Lazarus Parly B DJ Binge Count Skylarkin Doors: 11pm	Tuesday 19th February Another Sky Doors: 7pm
		Sunday 24th February Beans on Toast Doors: 7pm	Monday 25th February Psychedelic Porn Crumpets Doors: 7pm

NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

Phone: 01865 372255

email: editor@nightshiftmag.co.uk

Online: nightshiftmag.co.uk



KYLIE MINOGUE is the first act to be announced for next year's Nocturne Live season at **Blenheim Palace**. The Aussie star plays the palace on **Sunday 23rd June 2019**, the final night of the annual four-day festival. Support comes from Sophie Ellis Bextor and The Hackney Colliery Band. Nocturne Live will run from Thursday 20th June til the Sunday. 2018's line-up featured headline sets from Nile Rodgers & Chic, Noel Gallagher's High Flyin' Birds, Gary Barlow, and Elvis Costello. Tickets for the Kylie show are on sale now at www.nocturnellive.com.

THE PURPLE TURTLE has closed down. The club, situated in Frewin Court, next door to The Cellar, shut its doors for the last time on Saturday 24th November after failing to come to agreement on a new contract with landlords The Oxford Union. A statement on the club's Facebook said: "We have been negotiating our new lease with the Oxford Union over the last few months and unfortunately, much to our disappointment, we have not been able to come to an arrangement that would allow us to remain in Frewin Court, our home for the last twenty years. "We've been asked to vacate the premises by the 30th of November. So, this week is our last, at least here anyway, we will be back once we find a new home and we hope you'll all come along with us, after all it's never been the building that makes the Turtle, it's the Turtle that makes the building."

While never a regular gig venue, The Purple Turtle has hosted live music over the years and was an integral part of the annual Oxford Punt showcase of new Oxford talent, run by *Nightshift*.

NICK COPE releases his sixth album this month. The former Candyskins frontman turned children's songwriter releases '**Have You Heard About Hugh?**' on the 8th December and features an array of local musicians, including folk singer Jackie Oates. Talking about his latest set of family-friendly songs, Nick said: "The title track is a huge live favourite about a poor hedgehog stranded on the A32 with his mum willing him on from the other side of the road; it's edge of the seat stuff! There are also songs about gender stereotyping, animal extinction, head lice and redundant robots. It really is one for all the family."

Nick will launch the album with three special Christmas shows at The Jacqueline du Pre Building on Monday 3rd December. All shows are sold out. Get your Nick fix at www.nickcope.co.uk.

OXFORD AUTHOR JAMES PETTIER has a new book, *Meet You In Atlantic City*, published this month. The Oxford University lecturer in Balkan history's book is a cultural history, philosophical journey and travelogue of Bruce Springsteen's home state of New Jersey and is set against the backdrop of 2007's 'Magic' album and tour as well as the Iraq war and Bush administration. *Meet You In Atlantic City* is published by Oxford's Signal Books.

MUZOAKADEMY host a benefit gig for The 7 Cs Foundation on **Saturday 1st December at Langdale Hall** in Witney. The academy, which was recently evicted from its home at the Rock Barn after the council passed plans to build luxury flats on the site, has temporarily relocated to the Witney Music Rooms while it fundraises for a new permanent home. The gig, run alongside Witney Music Festival, features a headline set from ska tribute band **The 2-Tone Allska's**, with support from New Depth, Papercut, The Dollymops and MOFO. Live music runs from midday. The 7 Cs subsidises music lessons for disadvantaged children and adults or people with disabilities. Tickets and more info on the event's Facebook page.

AS EVER, don't forget to tune into **BBC Oxford Introducing** every Saturday night between 8-9pm on



THE FUTURE OF THE CELLAR HUNG IN THE BALANCE as *Nightshift* went to press.

As of the 20th November the crowdfunding campaign has raised over £55,000 – 69% of the total £80,000 needed to complete the construction work required on the building to allow it to regain its full capacity. A safety inspection in July ruled the venue's fire escape, which has stood for 40 years, was 30cm too narrow; consequently its capacity was cut to just 60, making the venue financially unviable. The safety inspection, by sheer coincidence we're sure, came shortly after Oxford City Council refused the building's owners, the St Michael's and All Saints charities, permission to turn the venue into retail storage space. Almost 15,000 people signed a petition opposing the planning application.

The crowdfunding campaign, which was launched at the end of October, offered music fans a number of rewards for donations, including the chance to own Philip Selway's snare drum which he used for the recoding of Radiohead's 'In Rainbows' as well as numerous tours. Other rewards included the chance to become a patron of The Cellar; a private DJ set at home from Count Skylarkin; a professional band photo-shoot, gig tickets, signed posters, t-shirts and even the chance to star on a mocked-up front cover of *Nightshift*. Over 1,300 people had so far contributed to the total, but with less than a week left of the campaign, a substantial amount was still needed to save the iconic local venue, which hosted some of the earliest hometown shows for local stars Foals (*pictured at the venue*), Stornoway, Glass Animals and Young Knives. The Cure, The National and Mumford & Sons are among the international stars who have played The Cellar over the 38 years it has existed as a live music venue.

So, if you're reading this before the 27th November and haven't yet had the chance to contribute, please visit www.crowdfunder.co.uk, or search out **#Cellarforever** on Twitter and Facebook. If the total isn't reached, the venue will close forever on the 13th December and an essential cornerstone of Oxford's live music scene will be lost, along with four decades of history.

Meanwhile **THE WHEATSHEAF** has put a temporary stop to amplified live music in the pub's downstairs bar after Oxford City Council received a noise complaint from a resident. The venue has also brought the curfew for gigs in the upstairs venue forward slightly until further notice.

The complaint was made by a someone who moved into nearby accommodation while the Wheatsheaf was undergoing its refurbishment over the summer, and while the complaint was not directly related to the volume of live music, gigs are now affected.

The story echoes so many from around the UK in recent years of established venues being closed down or severely restricted by noise complaints brought by people moving into flats, often new builds, nearby. An Agent of Change principle, which campaigners hope will put a stop to such complaints, is still before parliament. Former Oxford-based rapper ShaoDow was among those who recently put evidence to a government committee considering the proposed law change. The Wheatsheaf has hosted live music since the 1980s.

95.2fm. The dedicated local music show plays the best Oxford releases and demos as well as featuring interviews and sessions with local acts. The show is available to stream or download as a podcast at bbc.co.uk/oxford.

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



THE BEST IN LIVE STAND-UP COMEDY EVERY SATURDAY NIGHT
7pm - Tickets: Glee.co.uk or 0871 472 0400

The Bullingdon
162 Cowley Road
Oxford, OX4 1UE
01865 244516

www.thebullingdon.co.uk
info@thebullingdon.co.uk
facebook.com/bullingdonoxford

MOOGIEMAN AND THE MASOCHISTS

GlassHertz=Photo



“MY HEAD PROBABLY IS still up my arse, though I’d like to think I occasionally pull it out and take stock of what’s going on around me these days. My tongue is still pretty much always in my cheek though.”

SO SAYS SHAN SHRIHARAN, aka Moogieman, singer, songwriter and genial dictator-in-chief of Moogieman & the Masochists, the five-strong collective of lo-fi pop oddballs whose steady stream of idiosyncratic songs has thrilled and befuddled the Oxford music scene since the start of the decade. Shan is responding to *Nightshift*’s question about our first ever review of one of his demos, back in 2011, when we said, “If Moogieman could just take his tongue out of his cheek, his face out of a thesaurus and his head from out of his own arse, he might have something.” It was intended as a compliment of sorts, and thankfully taken in that spirit, but as Shan says, his tongue remains firmly in his cheek and he hasn’t put that thesaurus down yet, nor his books of historic and scientific esoterica, which have led to him

writing songs about obscure historical figures like Otto Runge, involved in the murder of Rosa Luxemburg, and rare cosmic phenomena like Wolf Rayet stars. He and his Masochists also released an entire album of songs about analogue photography last year (*Girls & Film*’), all of which is a world and a bit away from hackneyed boy-meets-girl tropes. In Moogieman’s world, romantic break-ups tend to be rendered through the prism of laws of physics and snatches of financial advice advertising, as on older song ‘Popper on Poppers’.

MOOGIEMAN & THE Masochists are also some distance off what passes for traditional indie and rock music, all five highly individual members each bringing their personalities to bear on Shan’s warped’n’wonderful musical world view, which takes in synth-pop, psychedelia, punk, jazz, folk and some stuff they found down the back of the sofa on the set of a forgotten 80s children’s TV show. The band’s latest release, a four-song EP titled ‘Doppelganger’, is their best yet, a bustling mix of buzzing sax, Toytown keyboards, fractured, post-

punk guitars, obtuse lyricism and sense of childish wonderment and mischief that infects so much of the Moogieman universe.

THAT SAX COMES COURTESY of Claire Heavyside, better known as part of The Balkan Wanderers (currently on hiatus) and the latest recruit to the Masochists. She joins fellow Claire, LeMaster, who sings and plays keys and was previously in A Reluctant Arrow, as well as drummer Stefano Maio and bass player Vincent Lynch, the longest-serving member of the band after Shan. “The rule seems to be that the newest member of the band has to play the drums,” says Vincent, who started off in that position before Stefano joined; “Claire can’t really play drums either, but she joined after me so I was allowed to move to bass. As of now we have four drummers in the band, and we’ve just dispensed with having a physical kit altogether. “At the start it was just me and Shan. At that point I was in every band that would have me. I agreed to play percussion because Shan already had a bassist, though the bassist never

turned up again after the first practice. I didn’t really play drums but I just said yes.”

THE ONGOING EXPANSION OF Moogieman & the Masochists to its current five-piece incarnation almost feels like a slowly burgeoning cult, with Shan picking up acolytes as his musical reputation grew. “Vincent has been with me from near the start, after I met him at a musical improv night called Beetroot Jam,” recalls Shan. “I made him play drums for a while so he’d appreciate being the bassist more.” “Claire Le Master joined after I met her at the Catweazle open mic. She’s an incredibly talented vocalist but also great at being a supporting musician – playing synths and percussion as required. I’d like her to sing more but she’s often a bit tied up doing repetitive lines, which are often the most difficult things to play and not mess up. “I’ve known Clare Heavyside since working with her in London in the early 2000s. She plays the clarinet but when she bought a saxophone two years ago it was a golden opportunity to incorporate a new textural element. “I asked Stefano to join the band for our album launch last year before ever hearing him play anything. It was a bit of a risk but my hunch that he was just what we needed proved correct. And otherwise I wouldn’t know how to recruit a drum machine player.”

WHILE SHAN REMAINS THE creative heart of Moogieman & the Masochists, the current line-up has lifted his songs to a whole new level. The eccentricity remains very much intact but while previously we might have listened to his songs through a fug of bemusement, amusement and a feeling of intellectual inferiority, new songs like ‘Mister Curator’ and ‘Submarine’ are full-on pop gems. What, we wonder, attracted the various members to join Shan on his journey, and whether ability or attitude is the most important factor in fitting into the musical world he creates. Claire LM: “Attitude. A love of repetitive rhythms, synth pop, battery-operated everything and an obsession with pressing buttons and turning knobs. It’s really fun to come into rehearsal and never know whether you’re going to be playing a new piece of technology or learning a triangle solo. We click in a really great way creatively and I’m not afraid to be a bit silly and mess about in rehearsal.”

Clare H: “After knowing Shan for so long, it was just inevitable we would play in the same band, and since I bought a saxophone, Shan has asked for the occasional crazy sax solo. Masochists have to pass an entrance exam with questions on vintage cameras and Casio keyboards before they are admitted to the band” Shan: “Both. Everyone has a distinctive personality and strong musical ability but the key thing is being able to not play for substantial periods.” Vincent: “The clue is in the name. I turn up and find Shan’s written a new song that’s stranger than the last one, and I just have to go away and learn it. I don’t ask too many questions.” Is the Masochists name ironic, then? Is the band a dictatorship or a democracy? Shan: “It’s definitely not a democracy. More like an encounter group with firm spiritual leadership.” Clare H: “It’s more of a feudal system, reminiscent of *Game of Thrones*.” Vincent: “I’m a great believer in a well-run dictatorship. So far no one’s been executed. Though we never saw that first bass player again. I think he may have suggested Shan should smile more on stage.” Shan: “He was just too good.” Vincent: “One thing the band definitely is, is organised. That’s mostly Shan, but it’s a luxury to be in a band where everyone is basically competent at managing their own lives. It’s an undervalued trait amongst creative people.” Claire LM: “I think it takes an extreme kind of masochism to be a musician in this century. We’re just more overt about it.”

BORN IN SINGAPORE, SHAN moved to the UK at the age of ten, living in York for a couple of years before moving to Oxford in 1990 and works as an editor on secondary school maths textbooks and digital resources. The city’s enthusiasm for academic eccentricity makes it a perfect home for Moogieman – the musical moniker Shan took from a childhood nickname. “I grew up torn between a culture that disparaged non-guitar music and secretly liking synths. But the name Moogieman comes from a school nickname that no one persisted with, from my full first name Shanmugan. In order to fit the name I envisaged standing behind a stack of Moogs but I haven’t won the lottery yet.” Despite his roots, Shan falls into a highly Anglo-specific tradition of oddball musicians, singers and lyricists: people like Syd Barrett, Television Personalities’ Dan Treacy, Robyn Hitchcock and Momus. “I love all those. David Byrne and Jonathan Richman also spring to mind, so it’s not just an Anglo-centric

thing but I definitely think that the peculiarly English type of eccentric appeals to me. Maybe it’s because I didn’t grow up in this country, I’m quite aware of how English I am, while not being entirely English. Dan Treacy and Television Personalities stand out because their strangeness is quite understated. It’s not shouting, ‘look at us, aren’t we odd’ but it really is unique. Another big inspiration is David Tibet of Current 93 and Nurse With Wound, who also has a clear Syd Barrett influence.” Despite the name, Moogieman began life very much as one-man-and-his-guitar project, albeit quite unlike so many of mopey old bores who clutter up the *Nightshift* demo pages. Having slowly but surely morphed into a full band over the subsequent eight years, what does Shan feel has changed and what has stayed the same from those initial musical forays?

“The band is definitely not a democracy. More like an encounter group with firm spiritual leadership.”

“It’s more consistent now. The band initially grew more by luck than design and was usually several steps behind the music I’d already recorded.” “As a three piece, we used to have a whole load of instrument swapping, sometimes mid-song, which was fun but shambolic,” adds Vincent. “We’re bigger and slicker little than we ever were. I think we’re all happier now we get to play one thing we’re good at. Weirdly, we can fit in one car as a five-piece, which we never could as a three because we were carting around seventeen different instruments.” Claire LM: “A couple years ago it was a bit ramshackle. We had one band member playing synth, two drum machines and a floor tom, sometimes simultaneously and Shan would be playing all the sax parts on a harmonica while playing the guitar. Turns out all we needed was more hands.”

MORE HANDS HAS certainly made light work of the band’s new EP, their most accomplished and accessible work to date. “I’m generally happiest with the last thing I’ve done,” agrees Shan. “Musically anyway, but there was a deliberate decision to demo the songs then play them as band for a while before recording them, and keeping them as the band plays them. So I think that was a really good approach, but I’ll obviously do something different next time.” Beneath the shifting styles, synths and psychedelia there sounds like there’s a real childish sense of playfulness at work on the new songs;

is that a conscious thing? “More or less. I deliberately tried to keep the basis of each song very simple: the repeated first four notes of the major scale played at different speeds for ‘Submarine’; playing a very simple chord progression but cycling through every major key for ‘Now I Am Alive’; a straightforward lyrical theme for ‘Doppelganger’, and just staying the same chord with a motorik beat for ‘Mister Curator’. We could then be quite playful on top of that.” The EP’s highlight – and arguably Moogieman’s best song to date, ‘Mister Curator’ owes an obvious debt to The Fall – particularly their classic ‘Totally Wired’. Was there any trepidation in writing something in the style of such an individual band? Is Mark E Smith someone who’d been an influence on Shan? “I wanted to commemorate him in

some way and had already come up with the title, which is reminiscent of ‘Mr. Pharmacist’. I had to approach it by trying to make it sound like Talking Heads or Lou Reed and then I was a bit worried the band or audiences would ask ‘what is this pretentious rip-off?’ It might have helped that I’m not really a serious Fall fan, given the amount of material you have to get into. But I have a friend who used to play their albums to me all the time.”

PRIOR TO ‘DOPPLEGANGER’, Moogieman & the Masochists released the eighteen-song ‘Girls & Film’, an album entirely about analogue cameras and some variously technical and fanciful stories behind them. Alongside those songs about Wolf-Rayet stars and barely remembered historical figures it’s obvious Shan has a love for the obscure. What attracts him to such esoteric subjects, what is the most obscure subject he’s ever written about and can he envisage making a concept album or EP again in future? “That’s a tough one. Maybe the International Obfuscated C Code Contest or Saint Simon Stylites, who spent 37 years living on top of a 50 metre high pillar. The themes either emerge from associations I’ve had in the past, like friends who entered the Obfuscated C competition or I’m grabbed by a story, like the strike on board the third Skylab mission – a forerunner of the International Space Station. “I mentioned (ill-fated German playwright and revolutionary) Ernst Toller to *Nightshift* before but I haven’t actually written a song about

him yet. There is that one about the death of Rosa Luxemburg and I’d like to do an album or EP commemorating the 100 year anniversary of the end of the German Revolution, involving the murder of Rosa Luxemburg and culminating in the crushing of the Bavarian Socialist Republic, which Toller led for a short period.” Despite their esoteric nature, do you think there are universal truths in your songs? “Universal may be stretching it but I do look for stories about human courage, frailty or absurdity and then use the technology or historical setting as a backdrop.” Going back to the camera album, which arcane technology would you like to see make a comeback? “I think a fluidic triode-based synth – a device using hydraulics or pneumatics to create sound in the same way as an analogue synth but without electricity could be interesting. It would be operated by large taps that you turn with a wheel.” ‘I Left My Camera on the Moon’ off the album and based on the story of astronaut Eugene Cernan leaving his camera behind in 1972, might be one of the great regret songs of all time; does Shan have any great regret of his own and is it better to regret something you have done, or haven’t? “I learned the answer to that from the intro to Butthole Surfers’ ‘Locust Abortion Technician’ but an early song of mine, ‘Louis Bleriot’s Moustache’, re-examined the question and suggested that after agreeing to a sexual proposition from a dentally challenged Greek sailor for 300 drachmas (about 50 quid) I’d rather regret things I hadn’t done. In real life I declined the proposition and I don’t regret that at all.”

FINALLY, GIVEN MOOGIEMAN & the Masochists’ eccentric musical and lyrical nature, what have been the best, worst and weirdest reactions Shan has had from gig goers? Does he feel his style of music attracts a particularly idiosyncratic type of fan? “There have been people who were convinced I’m an astronaut. People often have great ideas for subjects I should write about – 1980s computer games, X-ray films, cold fusion – and talk about them at length. Playing in a different outfit many years ago I once had members of the band we were supporting shouting abuse at us during our set. It was an enlivening experience and in some ways it’s a shame audiences are so polite these days.”

‘Doppelganger’ is out now on All Will Be Well Records. Hear it at moogieman.bandcamp.com. The band play Gappy Tooth Industry’s Christmas show at The Wheatsheaf on Saturday 15th December.

RELEASED

CANDY SAYS

‘You Are Beautiful; We Are All Beautiful’

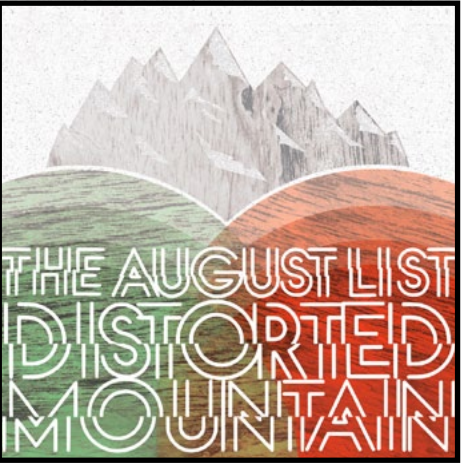
(*Beanie Tapes*)

There’s a moment in ‘London’, the lead track on Candy Says’ comeback EP where Julia Walker soars above the clockwork clutter of benignly haunted toys and buzzing electropop, pure and plaintive, a simple line, “Oh, I need air,” and you think: “that is really something special.” The song is a work of art, it really is. And you know what – it’s not even the best track on the EP.

There’s something a little magical about Candy Says’ simplicity, the playful tinketry of the instrumentation and the way it leaves Julia so much space to add the heart and soul to the machinery behind her, the aching humanity amid the efficient factory skitter. Even on the glitchier songs – the phuture r’n’b of ‘Ocean’, for example, those two forces are in perfect tandem. The duo hark back to classic 80s synth-pop on a regular basis: ‘Gravity’ with its echo of Eurythmics, and the almost Numan-esque synths on ‘Ghost’, the closest Candy Says keep to the contemplative ‘Brexitlewave’ of their initial rebirth two years ago. But the absolute stand-out here is



‘Crave Easy’. From its ominous rising synth hum and disco beats to Julia’s urgent, claustrophobic pleading, it’s Candy Says in battle mode: hitting the dancefloor with teeth and claws bared. But even then there’s seduction as much as menace, OMD and Moroder leading a panicked waltz at the end of the night. It is, without exaggeration, a stunning piece of music, and the fact Candy Says remain cult local faves rather than global chart-bothering stars... well, ain’t that the world’s loss. **Dale Kattack**



THE AUGUST LIST

‘Distorted Mountain’

(*Self released*)

Having enjoyed such a successful 2017, releasing the superb ‘Ramshackle Tabernacle’ album and topping *Nightshift*’s tracks of the year, The August List have had a quiet 2018, but they’ve not been idle it seems, delivering this new single before Christmas hits – though sadly just too late to bother this year’s Top 25 vote – ahead of a full EP early in 2019.

‘Distorted Mountain’ sounds like it could have been plucked from ‘Ramshackle Tabernacle’, with its glowering atmosphere and Kerraleigh Child’s witchily acrobatic vocal performance, sounding like she’s casting a spell over the land while airing her grief over a lost love. Martin reprises the gloomy guitar drones of tracks like ‘Wilderness’ and ‘Petrified Forest’, while violinist Ben Heaney ramps up the tension and turbulence as the song

unfurls like an approaching storm.

As ever, The August List have the knack of capturing the ambience of landscape – usually desolate and slightly dangerous – and spinning it into dark musical gold. The world would probably be a sunnier place without their music, but it would also be far colder and considerably less interesting.

Dale Kattack

FLIGHTS OF HELIOS

‘Magpie’ / ‘Beast’

(*Self released*)

Following their long awaited debt album, ‘Endings’, in January, Flights of Helios bookend 2018 it with this new single, ‘Magpie’ inspired by Alan Moore’s *Unearthing* and finding the band in unusually tense and urgent mood, singer Chris Beard almost reprising the uptight delivery of his previous bands Harry Angel and These Are Our Demands over an understatedly frenzied outpouring of guitar fuzz that the band themselves accurately link back to Echo & the Bunnymen’s ‘The Cutter’. It’s a timely reminder that Beard has one of the most powerful and versatile voices in Oxford, capable of both languorous, almost hymnal serenity and, as here, a wired intensity, like someone’s fed Anohni a bag of speed and recruited her into a gothic post-punk band. Chris is back to more relaxed musings on ‘Beast’, even as he’s contemplating the nature of humanity, musically the band stepping back from the earlier brink to swim in calmer waters, part shoegaze swoon and shimmer, part post-rock abstraction and part elegant folksiness.

Ian Chesterton

Sponsored by



SELF HELP

‘Self Help’s Organic Noise Kitchen’

(*Self released*)

There’s a description of Self Help on their Facebook page that makes me want to burn everything down: “Wacky garage pop”. This brings to mind Blink 182, grown-ups wearing cargo shorts, Timmy Mallett, and awkwardly self-conscious music that’s so far from invention and enjoyment that it’s almost painful. So, it’s a more-than-pleasant surprise that – on the basis of this six-track EP – Oxford four-piece Self Help are in fact spectacularly good.

There was a point in musical history – around the first-half-to-first-three-quarters of the 1990s – when a crop of (largely American, but not exclusively so) indie guitar bands mixed post-grunge noise with the rambunctious indie-pop of the 1980s. Labels like Slumberland and Simple Machines operated just below the radar, and bands like Lilys and Built To Spill poked their headstocks into the mainstream with cute, complicated, enjoyable and creative guitar-based noise-pop. Self Help, given a time machine, could slot into that scene quite easily. They’ve artfully eschewed the points of failure of many other up-and-coming bands – those being, largely, obsessing over sounding like various points of Simple Minds’ career, making sure that their ‘brand’ is strong, and that their recordings sound as professionally bland as possible – and instead they upchuck six songs full of energy, verve, twisty melodies and a sense of *joie de vivre* that is beautifully listenable.

I hope that Self Help don’t change too much. This EP could represent a perfect moment for a band: the point at which they’re together enough to write, record and release six gems, but before they start to think about where they’re going and what comes next. Maybe I’m wrong, and they are in fact carefully orchestrating every move. If that’s the case, I’m sad. Maybe they *are* “wacky garage pop”, as they combine entertainingly arch lyrics with high-speed melodic ramshacklement. If so, the only change I really think they need to make is to come up with a better description for themselves. They deserve it.

Simon Minter



ROSIE CALDECOTT

‘The Lost Gardens’

(*Upcycled Sounds*)

The singer-songwriter format is tried and trusted: a lone creative on stage with nothing but six strings, a box of wood and a way with words to wow an audience, and this is exactly how I first encountered Oxford native Rosie Caldecott. However, the thing about working in a studio with a great team – in this case local label Upcycled Sounds – is that such a talent can flourish, explore sounds and arrangements that you can’t take to Catweazle, or any other gig for that matter. Some

artists just directly reproduce what their fans already know, but the truly exciting ones grab the opportunity with both hands and sometimes produce something extraordinary, as Rosie has with this EP.

‘We Could Have A Meadow’ opens not with the expected acoustic guitar, but reverb-drenched strings and bass line that draw the listener to the verdant world Rosie paints with her lyrics. The whole EP is full of unknown, experimental percussion jumping in and out; there is muted piano; samples of footsteps on dirt; soft organic textures and plenty more besides are delicately placed in such a way that you can’t imagine the collage without them.

All of this beautiful sound is completed by Caldecott’s warm and intimate vocal that stands with, not on top of, the accompaniment. The lyrics have a refreshing poetry and pastoral quality; ultimately you’re left thinking of Keats and Heaney, not Feist or Laura Marling, who are otherwise legitimate points of reference.

‘The Lost Gardens’ is musically fascinating, lyrically engaging, and an uncommon and beautiful reflection on the natural world and a very human relationship with it. ‘Where Once There Was Green’, the final of these five tracks, is just acoustic guitar and vocal, but after the previous four songs, it feels like a change of tact, not a return to expected roots, and adds a grounded ending to the journey.

Matt Chapman Jones

KANADIA

‘Poison’

(*Self released*)

It’s hard to think of a less fashionable musical genre in the current age than stadium rock. Long and perhaps unfairly disdained in alternative circles, of late even the mainstream has begun to turn up its collective nose. Disregarded for its perceived maleness, its whiteness, its bombast and its reactionary stance, cultural commentators have queued up to take pot shots at this most earnest of musical styles.

Kanadia deserve credit for the gusto with which they face out all such objections. In the recent movie *Bohemian Rhapsody* there was fascination to be had in seeing the on screen version of Queen strut their stuff in the early days at small clubs and venues, pretending to grandeur despite a grotty backdrop of Watney’s Red Barrel and distressed corkboard. Ditto, and without being in any way patronising, there’s something entirely admirable about passion and thunder in the confines of The Cellar (save it!) or The Wheatsheaf.

On ‘Poison’, a suitably dramatic single that provides a hint of the album to follow in February, Kanadia light the blue touch paper with aplomb. To an imagined backdrop of a thousand hillside candles, vocalist James Bettis emotes while the wall of guitar builds up behind him, ascending to an almighty crescendo and a widening wall of sound entirely fitting for a winter night’s listening. Melissa Marshall’s agonised keyboards providing emotional heft. There’s enough that is intelligent and indeed ‘alternative’ here to keep the more educated music fan occupied and that LP is already promising to be a landmark of early 2019.

Rob Langham

ZURICH

‘While You Sleep’

(*Self released*)

With new material supposedly in the offing soon from Brooklyn synth rockers Liars, the wait has been made less of a problem with the release of Zurich’s new single, ‘While You Sleep’. Accompanied by a delightfully woozy and off kilter keyboard refrain, the track showcases a subtle alteration in direction for the band.

Comparisons have been drawn with Interpol, The Killers and Depeche Mode, and while those influences can certainly be felt, there’s clearly a new determination to dally with experimentation, as signalled by their recent collaboration with Dolly Mavies on the track ‘Where You’ve Been’.

While that track played with r’n’b cadences and a more pop sensibility, ‘While You Sleep’, feintly sinister title not excluded, retreats into darker territory, the synthetic keyboard backdrop recalling recent Ritual Union participants Suuns, generally building with slow menace but punctuated as the song progresses with bursts of explosive guitar and a stately keyboard march. It’s classic indie as if The Chameleons of their heyday had been let loose in a modern day recording studio and provides further evidence of the class of this hard working quartet.

Rob Langham

ZANDER SHARP

‘After You’

(*Upcycled Sounds*)

More folk-with-a-twist from the prolific Upcycled Sounds, this time round from label mainstay Zander Sharp, whose soft, sleepy-eyed voice lends itself well to the gentle, soulful acoustic pop of EP opener ‘Settlements’, with its undeniable



PET SEMATARY

‘Volume 1’

(*Self released*)

If it’s a bunch of party bangers to get you dancing round the kitchen you’re after, look away now. Since she first made her debut on the local scene under the name Coldredlight at The Punt in 2016, Gaby Elise Monaghan’s siren songs have been a uncomfortably wraith-like presence. That band underwent myriad line-up experiments and have since become Le Feye, but at its heart was always Gaby’s racked yet sleepy-eyed voice, which could impart hurt and spite in equally intoxicating fashion. Pet Sematary is her solo project, one intended to help her process an emotionally traumatic year, and it might just be her best work.

There’s always a slightly voyeuristic feeling listening to a musician work out their turmoil (none more so on Nick Cave’s heartbreaking ‘Skeleton Tree’), but such feelings tend to push an artist to their most creative and these warmly bleak mood pieces are less a cheap holiday in someone else’s misery, more the feeling of being stranded overnight on an island of ghosts.

EP opener ‘Tall Boys’ is desolate gothic folk, the music hovering in the peripheries to allow Gaby’s voice centre stage, while the likes of ‘Tell You About It’ carry the midnight black of shoegaze at its sparsest and ‘Candle’ captures the sound of choral voices becoming the wind wuthering at the window. Lyrically the EP covers the several stages of break-up in the wake of a cheating lover, from “I can’t make him stay” and “I feel dizzy, I feel weak, I’m wasting away” to the redemptive “But I’m strong now and I love myself”, although the almost witchy “won’t you waste with me?” best exemplifies Gaby’s ability to mood turn quicker than a cat.

Music is built on hurt and heartache (at least the music *Nightshift* listens to is) and many thousand songwriters have been here before, but Pet Sematary is an excellent addition to a timeless canon and Gaby’s loss is music’s very significant gain.

Dale Kattack

Nick Drake / John Martyn / Vashti Bunyan leanings. He continues in similarly whimsical fashion on the hushed, harmony-led ‘Small Talk’, pleasantly rustic if hardly pushing any envelopes, but the poppy, slightly oddball ‘Underground’ and airy, plaintive EP closer ‘Play on Words’ see him up his game a bit, bringing a more focussed sense of melody to play while sticking close to his gentle-natured formula.

Sue Foreman

TRACKS OF OUR YEAR

The end of another year and one that has yet again proven Oxford’s music scene is ridiculously rich in depth. So much so that even in a year when few of the local big guns – Radiohead; Foals; Ride; Glass Animals – released new music, we could still have filled this list twice over. Nightshift’s scribes and snappers voted for their favourites and there was almost universal consensus on this year’s winner – so huge congratulations to SELF HELP, who top our traditional end of year round up of the best Oxford songs of the year. These are our picks, feel free to make your own list – or head over to the Nightshift Facebook page to express your adoration / disgust...



1. SELF HELP: ‘Get On With It’

Last month Self Help were on the cover, grinning like the kids who got all the cake and deservedly so, since no other band caused such a frenzy of excitement locally in 2018 as this quartet, who could mix pure, unadulterated exuberance with pure, unadulterated noisy bastardness and make it look and sound like it was as easy as breathing and as much fun as a box of kittens. While their live shows were ebullient celebrations of youthful musical zest and belligerent displays of firepower all at once, the band’s new EP showed they could write cracking pop songs into the bargain, and this track, released as a single in November, was everything we love about Self Help: joy as a musical weapon. A song to leap around your living room to, hug complete strangers in the moshpit to, break all your furniture to and sing along to from the top of mountains or tall building. It’s an absolute blast from start to finish, and since it’s just three minutes long, you can rewind and play it again and again til they come to take you away.

2. CATGOD: ‘Heartbeat In My Hand’

Well this is all really rather lovely. Seriously, this is *really* lovely. If the chorus to ‘Heartbeat In My Hand’ had physical form it’d be a sliver of cake made of snowdrops and angel tears that melted the moment it touched your tongue. Cat Marriott is possessed of a pure, limpid, slightly smoky voice that recalls Karen Carpenter and Eva Cassidy, and with the subtlety needed to be able to drop just a notch to catch the full emotional impact of the song’s title line. Surrounded by the most delicate orchestration – twinkling piano, barely-there acoustic guitar, subtle strings and brother Robin’s breathless backing vocals – Cat puts in a truly swoonsome performance.

3. CANDY SAYS: ‘Crave Easy’

The moment where Candy Says sprung out of their Brexitwave cave and showed their teeth and claws. The insularity of ‘Looking In From The Outside’ was replaced by an almost disco punch, all buzzing synths and thumping beats with Julia Walker regaining her rock star mojo on vocals, equal parts plaintive and snarling, a *tour de force* performance

from a phenomenal singer, driven by defiance and insecurity. After reflection, sadness and soul searching, this is Candy Says in fight mode.

4. THE OTHER DRAMAS: ‘The Future Is A Holiday’

If last year’s ‘Radio’, itself a Top 10 entry, proved to be The Other Dramas’ pivotal moment, proving they had the melodies to match the garage-pop moves (and the best haircuts in town), ‘The Future Is A Holiday’ was another step up: all warm, woozy harmonies and Maria Ilett’s purred vocals spread like languorous lacquer over a simple fuzzgum pop tune. For a band whose natural home has always been darkened gig venues it sounded a little like musical summer, a sunny interval that’s done and dusted in under three minutes before the clouds that infect its lyrics roll back over.

5. DEATH OF THE MAIDEN: ‘Horses’

Death of Maiden’s debut single ‘Soldier’ opened the door on the band’s dark, emotional intensity, but ‘Horses’ galloped through in its wake and best revealed Death of the Maiden’s imperious presence. This is music inspired by actual nightmares: Tamara Parsons Baker’s

claustrophobic tale of being trapped by unstoppable malevolent forces underpinned by Hannah Bruce’s neatly layered guitars, lending the song an air of haunted grandeur. The band’s debut album is due early next year and you should be very excited. But also slightly afraid.

6. MEEF CHALOIN & ASHER DUST: ‘Angry Soul’

Easily one of the best summer albums of the year was the second full-length collaboration between producer Meef Chaloin and singer / sound explorer Asher Dust, the pair bonding over a love of classic dub reggae and sonic experimentation. The record’s sleeve recalled Prince Jammy and Scientist and musically looked to them for inspiration, while taking inventive side roads along the way, and this lead track from the album was an absolute beast: it might well be renamed ‘Lee ‘Scratch’ Perry and the Upsetters meet Nine Inch Nails Downtown’ as dirty electronics snake and throb beneath Asher’s gothic soul. It also features our favourite lyric of the year: “Welcome to the fuckwits carnival.”

7. DOLLY MAVIES: ‘Distance’

With a brace of singles, ‘My Buoy’ and ‘Distance’, Molly Davies, who became Dolly Mavies for musical matters, created a sense of being adrift from the world, floating away on an endless ocean, perhaps to escape the woes of the world. Her hushed and ethereal semi-acoustic pop, with an edge of drama, coupled with her crystal-cut, slightly breathless voice, made ‘Distance’ sound like it was only attached to the corporeal world by a strand of spider’s silk. A song to listen to under the stars, armed only with a bottle of Rioja and a small army of sad kittens for company.

8. GAZ COOMBES: ‘Walk The Walk’

Gaz has done a remarkable job of musical reinvention since disbanding Supergrass a decade ago, bringing an almost autumn-of-life sense of reflection to bear on his solo albums. He’s continued to expand his palette of influences along the way too, like this, one of several stand-out moments from ‘World’s Strongest Man’, which sounds like a bizarre but pleasing mash-up of Can’s ‘You Doo Right’ and Salt’n’Pepa’s ‘Whatta Man’, and it’s pleasing to hear an artist growing up in his music with such grace.

9. EASTER ISLAND STATUES: ‘Laika’

The video to ‘Laika’ made *Nightshift* cry, and if the online comments were anything to go by, a lot of other people too, as it told the heartbreaking tale of the first dog in space – from rummaging through bins to a fiery death on re-entry, via the medium of plasticine. Even without such a beautiful accompaniment this was a triumphant moment for Easter Island Statues, a heroic slab of rough’n’tumble anthemic indie rock, slightly ragged and untamed around the edges, like the best song The Libertines never wrote.

10. MEANS OF PRODUCTION: ‘The Depths’

A synthophile’s wet dream, Means of Production captured the raw futuristic primitism of 70s synth-pop and welded it to acid house, Tim and Jeremy Day’s most recent single sounding like someone locked Depeche Mode and A Guy Called Gerald in a Cold War nuclear bunker and told them they couldn’t come out until they’d made something that resembled genius. This stark, monochrome slice of silicon sorcery proves they succeeded.

11. MSRY: ‘Safety First’

This year’s most ironically titled song given MSRY’s predilection for self-laceration in the name of rock and roll glory. Metalcore stripped of all fripperies, it’s an absolute blast in every sense, Kial Churcher’s hysterical scream’n’rasp pulling the careering drums and shredded guitars by their hair into the moshpit, there to make sure everyone left bloodied and everything broken. If there’s an A&E crisis going on, you can probably blame MSRY. At the same time you can thank them for keeping hardcore hardcore.

12. THE GREAT WESTERN TEARS: ‘Let It Storm’

For all that its accompanying video climaxed with a man fighting a giant flurry shark in a field, Great Western Tears’ single was their best yet, and a pretty dark adventure to boot. A man awakes confused to find a length of sodden ship’s rope in his room, which he follows into the deep, dark woods. The soundtrack to this is a turbulent storm of country blues where singers Dava Waterhouse and Fern Thornton trade verses, sounding like Lee Hazlewood and Nancy Sinatra jamming with Shack, Ben Heaney’s malevolently swirling violin ramping up the intensity. An epic piece of music.

13. KANADIA: ‘Masterplan’

When Kanadia’s long-awaited debut album is released in February there’s every chance it’ll be visible from space, such is the Abingdon-based quartet’s dedication to creating stadium-sized pop. ‘Masterplan’ is a straight-up, slow burning, anthemic rock tune, but this is Kanadia playing to their considerable strengths; it’s cut from the same cloth as early Muse or ‘The Bends’-era Radiohead, from its gentle intro, through a smouldering introspective vocal verse from James Bettis to its polished, soaring finale.

14. DESERT STORM: ‘Journey’s End’

Sticking a track called ‘Journey’s End’ at the start of your album might seem counterintuitive but it’s a reflection of Desert Storm’s ever-increasing strength and gravity: none shall pass! ‘Sentinels’ was the metal heroes’ heaviest offering to date and this was a perfect opening hammer blow, a statement of intent that said, “don’t get in our way.” Here were huge stoner riffs that could crush cities to dust. Here was a band, ten years into their life, getting bigger and better. Which, like Godzilla, is pretty damn terrifying if you think about it.

15. GHOSTS IN THE PHOTOGRAPHS: ‘Dyslexorcist’

Clocking in at 18 minutes, ‘Dyslexorcist’ isn’t quite

the longest “song” released by an Oxford act but it’s still getting its boots on at the point most others in this list have packed up for the day. We’d say it was a beast of a track but that would be to ignore its intricacy and grace: the instrumental track (bar some sampled air traffic control voices from 9/11) built around a single guitar melody, repeated slowly and languorously over a hefty, thudding rhythm, drawn in and out of moods as it progresses in stately style.

16. INNER PEACE RECORDS: ‘The Forge’

The title track to the nebulous but creatively cohesive collective’s album was also its highlight, all fluid rhymes and conscious messaging, the song’s anti-violence message joining up the swords-into-ploughshares movement, the repetition of history and the fight for social justice over Palmer Eldritch’s eastern motifs, any egos subsumed to the collective whole in stylish fashion.

17. MOOGIEMAN & THE MASOCHISTS: ‘Mister Curator’

Along with “never meet your heroes,” you could add “never try to emulate The Fall” to a list of musical don’ts, but since when has the mercurial Moogiemens ever paid heed to pop’s rules? He and his band of merry mavericks keep it lo-fi and playful even as they bring some of Mark E Smith’s motorik grooving and vocal snarl to this lopsided chunk of psychedelic garage pop, buzzing sax, fractured post-punk guitars and Toytown synth building up a ‘Totally Wired’-like head of steam even as it all sounds wonderfully like it doesn’t quite know where it’s headed.

18. BRICKWORK LIZARDS: ‘Ya Raya’

Bringing a ray of Mediterranean sunshine to Oxford’s music scene for almost a decade and a half, Brickwork Lizards’ mix of Egyptian, Turkish and Balkan traditions alongside 1930s swing and even the odd foray into hip hop hits its peak with this fusion feast, Tariq Bashir’s flowing baritone interspersed with Tom O’Hawk’s deep, staccato raps, the whole thing wrapped up in an updated take on traditional folk sounds that transport you straight back to the banks of the Bosphorus or a Cairo souk.

19. LEADER: ‘Open Skies’

If John Lewis famously boast they are never knowingly undersold, Leader are never knowingly understated. This single was more unabashedly sky-searching, chest-beating mountain-top rockorama from the band who would be kings of their stadium domain, from the chiming Big Country-style guitar flourish, through Ben Edginton’s lung-bursting holler as he seemingly tries to sing the clouds into submission, and onto the none-more-rousing climax.

20. PET SEMATARY: ‘Tall Boys’

After a year of emotional turmoil Gaby Elise Monaghan took time out from Le Feye to record a set of songs completely solo, working through her heartache. The result is some of her best music yet: midnight-chilled gothic folk-blues with a witchy

edge, here searching for solace in the desolation, her voice part Temazepam haze, part fight or fright nervousness, but all kinds of wonderful.

21. RHYMESKEEMZ feat. TIECE: ‘I Want In’

Rhymeskeemz was the rap hero Oxford had been waiting for since ShaoDow left town to travel the world and his debut album didn’t disappoint, taking a hip hop trip back to 90s East Coast Boombap, inspired by Nas and Eminem along the way and here teaming up with local soul siren Tiece for an alternately sultry and contemplative slice of laidback piano-led rap which, if there’s any justice out there, would see him enjoying the sort of success that has been Loyle Carner’s of late.

22. LOW ISLAND: ‘I Can See Through’

From its glacial, Sigur Ros-like piano intro, ‘I Can See Through’ offered a view of a slightly different Low Island to the one we’re used to seeing on festival stages, getting their groove on. Instead the song is almost hymnal, its groove not so much chilled as positively icy, although there is real warmth in the band’s richly textured electro-pop and it’s one of singer Jamie Jay’s best vocal performances to date.

23. RAINBOW RESERVOIR: ‘Podium Girls’

Angela Space’s punk comes embellished with the hairclips and dimpled grins of vintage twee pop, and for every buzzsaw guitar rasp and declamatory shout of norm-slapping individuality, there’s toyshop chintziness and cutesy melody, not to say an irresistible singalong chorus just round every corner. This bouncy-as-a-bunny highlight of her band’s debut album ‘Channel Hannah’ took aim at plastics and airheads but did so with such a sweet smile on its face her targets probably didn’t even realise just how ruthlessly they were being mocked.

24. THE COOLING PEARLS: ‘Pablo Picasso, You Helped To Paint My Life’

Eight years on from their last album, The Cooling Pearls finally unfurled its successor, still sounding like the last waltz before the lights go out forever. While the centre point of the band’s dark, folky gothic pop is Aiden Canada’s sonorous but vulnerable vocal lead, Sian Lloyd-Pratchett’s cello and violin really give the band their atmospheric heart, here sounding like the walls of a decaying mansion bleeding regret: one last display of sober dignity in the face of the encroaching shadows.

25. LUCY LEAVE: ‘Kintsugi’

Awkward, abstract, difficult and decidedly weird and wonderful for the most part, Lucy Leave’s debut album ‘Look//Listen’ took so many about-turns it occasionally felt like a dozen different bands playing an elaborate game of draw-the-next-part-of-the-body, coming out the end like a very Oxford answer to The Minutemen. As such this song, sung by bassist Jennifer Oliver, was among its most straightforward and pop-friendly moments, but still so off-kilter you’d worry about trying to navigate it along a straight road without causing a major incident.

GIG GUIDE

SATURDAY 1st
THE DAMNED + JOHNNY MOPED: O2 Academy – The punk legends return to town high on the success their first ever Top 10 album – *see main preview*
BETTER THAN NEVER + LUKE RAINSFORD + VERIDIAN + LASTELLE: O2 Academy – Farewell hometown show from the local pop-punk crew, going out on a high with recent EP ‘Something Left To Talk

Saturday 1st
THE DAMNED: O2 Academy
Chaos was the order of the day from the off for The Damned, whose members did their absolute best to scupper their career and their own lives back in the day. And yet here they still are, at least some of them anyway, and celebrating their first Top 10 album in their on-off 42-year history. They will forever be part of that elite first wave of UK punk alongside The Pistols, The Clash, The Banshees, X-Ray Spex and The Slits, who collectively overturned rock’s complacent apple cart and paved the way for new ways of making music that didn’t involve such things as reverence or virtuosity. Despite their chaotic, self-destructive instincts The Damned managed to be the first punk band to release an album – 77’s ‘Damned Damned Damned’ – and survived the immediate departure of creative leader Brian James, to forge a career that would have been unfathomable to anyone anywhere close to the band at the time. Only singer Dave Vanian and guitarist Captain Sensible remain from that early classic line-up and over two dozen band members have served time, including Lemmy, Patricia Morrison and Jon Moss, but a sense of frenetic grandiosity and a propensity for Hammer horror theatricality remains a constant. Somehow they survived. Somehow they’re at their most commercially successful. The voyage of The Damned continues.



DECEMBER

About’, inspired by Green Day, Blink 182 et al. Metalcore from former Vera Grace gang Lastelle amongst the supporting cast.
STAR SHAPED: O2 Academy – Britpop club night, launching with an Oasis special. Feel the specialness.
BATTALIONS + GRAND MAL + MY DIABLO: The Cellar – If this is to be one of the last ever gigs at The Cellar, let it be one that destroys the very fabric of the building through riffage alone. Hull’s wall-of-noise sludge/stoner/deathcore crew tour their third album, ‘Forever Marching Backwards’, inspired by Clutch, Weedeater, Kyuss and Iron Monkey. They’re ably supported by local sludge/stoner supergroup Grand Mal, made up of members of Desert Storm and Mother Corona, plus Sabbath, Led Zep and QOTSA-inspired super heavyweights My Diablo.
LAND GIRLS + SPILL THE RIVER: The Wheatshaf – Twee indie-pop in the vein of Belle & Sebastian from Land Girls at tonight’s It’s All About the Music show.
SIMPLE with DJ BORING: The Bullingdon – Atmospheric electro from Winona Ryder-sampling techno guru Boring at tonight’s Simple, alongside club residents Em Williams, James Weston and Tim Gore.
SPARKY’S SPONTANEOUS SHOWCASE & SPOTLIGHT JAM: The Whitehouse – Sparky hosts his monthly bands night and open jam session, tonight with sets from Mudslide Morris and Storyteller.
2TONE ALL-SKA’S + NEW DEPTH + PAPER CUT + THE DOLLYMOPS + MOFO: Langdale Hall, Witney (midday) – Benefit gig for the 7Cs music foundation, hosted by Muzoakademy and Witney Music Festival, with classic ska and Two Tone from 2Tone Allska’s and more.
SYN CITY ROCKERS: The Brewery Tap, Abingdon – AC/DC and Thin Lizzy tribute.

SUNDAY 2nd
BJORN AGAIN: O2 Academy – What better way to get into Christmas party mood than with an evening of Abba? There is no better way.
CHILDREN OF ZEUS + RHYMESKEEMZ feat. TIECE & SARA SILVEIRA: O2 Academy – Smooth, soulful hip hop from Manchester duo Children of Zeus, whose debut album ‘Travel Light’, inspired by 90s hip hop, earned them the love of Jazzy Jeff, Goldie and Mr Scruff among others. New single, the r’n’b-flavoured ‘Fear of a Flat Planet’, finds Tyler Daley and Konny Kon collaborating with Ladyfullstop. Support comes from breakthrough local rap star Rhymeskeemz, whose 90s East Coast boombap comes with a soulful edge courtesy of singers Tiece and Sara Silveira.
ONE NIGHT OF QUEEN: The New Theatre

– Big stage work-out for the tribute to Freddie and the gang.
BEARD OF DESTINY + FRANKLIN’S TOWER + THE MARK BOSLEY BAND + RIVERSIDE VOICES + YULEKULELES: Donnington Community Centre (5-9pm) – Donnington Community Christmas concert, with free live unplugged music from blues crew Beard of Destiny; Grateful Dead tribute Franklin’s Tower; acoustic gothica from Mark Bosley; a capella ensemble Riverside Voices and festive Ukulele tunes from Yulekuleles.
PUPPET MECHANIC + LONDON GRAFFITI + TONY BATEY & SAL MOORE + LARRY REDDINGTON + GLENDA HUIH: The Wheatshaf (3.30-7pm) – Klub Kakofanney host an afternoon of free live music in the Sheaf’s downstairs bar.
COWLEY CHAINSAWS + POISONOUS CUNT + BASIC DICKS + THUNDER ON THE LEFT + WORRY: The Library – A night of ferocious, militant noise as The Library bids a fond farewell to Smash Disco stalwart Stephen Tuohy. Suitably, his mayhem noise-rock band Cowley Chainsaws headline proceedings, alongside London’s virulent politicos Poisonous Cunt, anarcho-punk vegancore crew Basic Dicks; angular indie-core from Thunder on the Left and misanthropic hardcore starlets Worry. Likelihood of it getting messy: absolutely.
OPEN MIC SESSION: Harcourt Arms – Weekly open mic session.
FOLK SESSION: The Half Moon – Weekly folk night.

MONDAY 3rd
OPEN MIC SESSION: The Castle – Monthly open night.

TUESDAY 4th
STILL CORNERS + PSYCHIC MARKERS: O2 Academy – Super-chilled n’sultry electro-pop, ambient Americana and cinematic dreampop from the Anglo-American duo, taking cues from Vangelis, Pink Floyd and Mazzy Star on new Sub Pop album ‘Slow Air’.
NOTHING + SUBURBAN LIVING: The Bullingdon – Post-grunge shoegaze shimmer from Philadelphia’s Nothing, touring their third album ‘Dance on the Blacktop’, produced by John Agrello (who worked with Sonic Youth, The Breeders and Dinosaur Jr), its fuzzed-out grace and serenity inspired by and at odds with frontman Domenic Palermo’s time spent in prison for attempted murder and subsequent brain damage sustained after being attacked outside a gig. Support from Philly neighbours Suburban Living.

WEDNESDAY 5th
A FUNKY CHRISTMAS with OBJS: The Bullingdon – Brookes Jazz Society host a Christmas-themed night of festive faves in a

jazz, funk and Latin style.

THURSDAY 6th
COURTNEY MARIE ANDREWS: St Barnabas Church – The ever-touring songmeister heads back on the road again – *see main preview*
VON HERTZEN BROTHERS: O2 Academy – Bombastic classic rock, sun-scorched prog and psych from the Finnish rock heroes, over in the UK to tour most recent album ‘War Is Over’ after their showing at Download in the summer.
FIGHTMILK + SUGGESTED FRIENDS + PET SEMATARY: The Jericho Tavern – All Tamara’s Parties host their Christmas celebration with exuberant indie crew Fightmilk and more – *see main preview*
CATWEAZLE: East Oxford Community Centre – Oxford’s longest running open club

Thursday 6th
COURTNEY MARIE ANDREWS: St. Barnabas Church
Courtney Marie Andrews has spent almost her entire adult life on the road. Raised in Arizona, at the age of 16 she headed off on her first tour, playing any bar or café that would have her along the West Coast. And when she finished that she took a Greyhound bus to New York and did the same along the East Coast. And when that was done, she spent the following decade touring as guitarist and backing singer with some 40 different acts, including Jimmy Eatworld and Damien Jurado, as well as Belgian band Milow, whose members in turn became her backing band on the EP she recorded over there. Eventually homesickness caught up with her and she went home and worked in a bar. Here she used the stories she heard from customers – farmers, construction workers, waitresses – alongside her own experiences to write and record the album ‘Honest Life’, her sixth (not bad given she’s still only 27 and has rarely been off the road long enough to record). The album uses that life on the road as a framework to explore youth, maturity, dreams of escape and the cost of that escape, longing and redemption in a classic, unfussy country roots style that recalls Gram Parsons, Emylou Harris and the 70s Laurel Canyon sound. It has the unhurried, assured feel of a seasoned artist, which she very much is, despite still being so young, so best catch her here before she’s whisked off again by the call of the road.



night continues to showcase local singers, musicians, poets, storytellers and more every week.
SPARKY’S NEW MOON: The Half Moon – Sparky hosts his open mic night on the first and third Thursday of every month.
ACOUSTIC THURSDAY: Jude the Obscure – Weekly open mic night.
BLUES JAM: The Catherine Wheel, Sandford – Open blues session.
THE DYLAN PROJECT: The Unicorn, Abingdon – The folk-rock supergroup continue to pay tribute to Mr Zimmerman, featuring Dave Pegg, Steve Gibbons, Gerry Conway et al.

FRIDAY 7th
COSMO SHELDRAKE + SEPHINE LLO: St Barnabas Church – Oddball musical invention at tonight’s atmospheric Irregular Folks Winter Special – *see main preview*
BENNETT WILSON POOLE: The Bullingdon – Hometown gig for Dreaming Spires frontman (and Truck and WOOD Festivals founder) Robin Bennett alongside Danny Wilson from Danny & the Champions of the World, and producer and 12-string Rickenbacker player Tony Poole, the trio’s eponymous debut earlier this year mixing up their love for Crosby, Stills and Nash with an occasional earthy bluegrass feel and sweet three-way harmonies.
MATERIALS with KHAN + NEEK: The Bullingdon – House, hip hop, garage, grime, drum&bass and more.
PEARL JAM UK: O2 Academy – Tribute to the 90s grunge stars.
OXFORD SOUL TRAIN: O2 Academy – Soul, funk and disco club night.
KLUB KAKOFANNEY with SMILEY & THE UNDERCLASS + ADAM & ELVIS + GHOUL + GRAVID: The Wheatshaf – Rootsy hip hop, reggae, rock and punk mash-up from London’s Smiley & the Underclass at this month’s Klub Kak party.
A CANDLELIT CHRISTMAS: St Nicholas Church, Baulking – A night of Christmas songs, from ancient carols to ‘Fairytale of New York’ with Richard Durrant, Amy Kakoura and Nick Pynn.
THE BITE: The Bell, Bicester – Classic rock covers.
DAMN GOOD REASON: The Black Horse, Gozzards Ford – Rock covers.

SATURDAY 8th
THE GRAND MAL: The Wheatshaf – Heavy-duty sludge and stoner metal from the band formed by members of Desert Storm, Mother Corona and My Diablo.
THE MIGHTY REDOX: The Harcourt Arms – Swamp blues, psychedelia, ska, pop and folk from the enduring party-hearty local stalwarts.
MUSICAL MEDICINE: The Bullingdon – Disco club night with Raw Silk and Rachael.
STEAMPUNK XII – JOURNEY TO THE MOON: D’Overbroeck’s School Hall / The Gardeners Arms – Space-themed steampunk night with chap-hop stalwart Professor Elemental donning his fighting trousers alongside local steampunk crew Captain Kuppa T & the Zeppelin Crew.
EMILY MAE WINTERS + THREE PRESSED MEN: Quaker Meeting House



Thursday 6th
FIGHTMILK / SUGGESTED FRIENDS / PET SEMATARY: The Jericho Tavern
Spurred into existence by lifelong chums Lily Rae and Alex Wisgard in the wake of coinciding failed relationships and inspired by binge-watching *It’s Always Sunny In Philadelphia*, London’s Fightmilk’s stated intention was to turn self pity into singalong pop music, and if you’re unlikely to find the likes of ‘How Do You Move On’, with its tale of shit tattoos and romantic trauma, on any party karaoke machine anytime soon, you most certainly can sing along, probably while holding a pint of cider aloft and hugging your best mate. The band’s debut album, ‘Not With That Attitude’, released on Reckless Yes Records, is full of the sort of exuberant indie-punk and acerbic vocals that made Lush’s ‘Ladykillers’ and Sleeper’s ‘Inbetweeners’ such Britpop anthems. Chuck in some meaty Superchunk-inspired riffage, a hint of Kirsty MacColl’s barnstorming folk-pop and you’ve got a recipe for some big-hearted good-times-from-bad-times fun. Support at tonight’s All Tamara’s Xmas show are fellow Londoners Suggested Friends with their Harry Potter-referencing indie jangle in the vein of The Flatmates and Allo Darlin’, plus bonfire folk-blues from Coldredlight and La Feye singer/guitarist Gaby-Elise Monaghan’s solo project Pet Sematary, channelling a suitably gothic mood as she references Stephen King.

– Haunting, atmospheric folk and bluegrass from singer Emily Mae Winters, touring her debut album ‘Siren Serenade’, produced by Ben Walker, and inspired by Gillian Welch, Carole King and Alison Krauss. Traditional English *a capella* folk from Three Pressed Men.
THE BRITPOP BOYS: Fat Lil’s, Witney – Oasis, Blur, Pulp and more.

SUNDAY 9th
FISH: O2 Academy – There is no such thing as a fish.
OPEN MIC SESSION: Harcourt Arms
FOLK SESSION: The Half Moon
THE MIGHTY REDOX: The Tree, Iffley (3.30-7pm)
WATERFAHL: The Brewery Tap, Abingdon (5-7pm) – Acoustic pop, folk and blues from the local duo.



Friday 7th

COSMO SHELDRAKE / SEPHINE LLO: St Barnabas Church

If it's nearly Christmas it must be time for Irregular Folk's Winter Special, and if it's Irregular Folks, it's going to be special indeed; it's great to see a promoter who really tries to make every show an event. Last year's winter show at this same venue featured the unique talents of Gaelynn Lea and Waitress For the Bees and tonight's stars are no less unusual. London/Brighton singer, composer and multi-instrumentalist Cosmo Sheldrake is what you might justifiably called a quirky brainbox. He's adept at classical and jazz piano, the banjo and sousaphone as well as half a dozen other instruments. And he's a human beatboxer. And a vocal improviser who runs beatboxing classes for local kids as well as a community choir when he's not collaborating with or supporting the likes of Johnny Flynn & the Sussex Wit, Bombay Bicycle Club offshoot Mr Jukes or electronic music experimenter Matthew Herbert. He's used a technique called stellar seismology to record the sound of the sun; he references Lewis Carroll and Edward Lear in his lyrics and he wrote the score for a series of Samuel Beckett plays at the New Vic. He's unusual, that's undeniable. He's also quite brilliant, which is also beyond dispute. Joining him is ethereal singer and multi-instrumentalist Sephine Llo, back after her show at Irregular Folks' superb Summer Session where her set unfortunately coincided with England' World Cup win against Sweden. IF put huge emphasis on the atmosphere of their shows, so from the lighting and foliage to the scent of mulled wine, mince pies and oddball invention, it's a real festive special on the menu.

MONDAY 10th

OPEN MIC SESSION: The Castle

TUESDAY 11th

CHAMELEONS VOX: The Bullingdon – The roughneck returns – *see main preview*

WEDNESDAY 12th

GHOSTS IN THE PHOTOGRAPHS + CRANDLE + THE SEASONS IN SHORTHAND + HUCK + MASTER OF NONE: The Library – Oxford/Reading record label All Will Be Well celebrate another

successful year with a showcase of stars, including elaborate, epic post-rock soundscaping from recent *Nightshift* cover stars Ghosts in the Photographs. They're joined by kitsch gothic cabaret duo Crandle; sweet-natured indie folk from Seasons in Shorthand; American gothic storytelling from Huck and dark-hearted lo-fi explorations from Master of Nothing. **THE MAGIC LANTERN + ROSIE CALDECOTT + THEO: Tap Social, Botley** – Upcycled Sounds host the first of a new series of shows at Tap Social, tonight featuring London's Magic Lantern, aka Jamie Doe, with his warm, pure acoustic folk in the vein of Jeff Buckley and Joanna Newsom, set to release his third album 'To the Islands' this month. Local folk singer-songwriter Rosie Caldecott supports.

THURSDAY 13th

THE BRONX + FLOGGING MOLLY + FACE TO FACE + LOST IN STEREO: O2 Academy – A joint headline tour from LA neighbours The Bronx and Flogging Molly, both bands bringing elements of their ancestral heritage to play on their punk sound. The Bronx have celebrated their Latino roots as Mariachi el Bronx in the past but mostly they're high-octane hardcore, garage punk good time noisy fun, drawing on influences as diverse as The Ramones and Fugazi over the years and currently touring new album 'V'. Flogging Molly, meanwhile, bring their Irish roots to bare on their own brand of punk, The Pogues and The Dubliners fused with The Clash and Green Day. Joining the touring party are So-Cal punk veterans Face To Face. **MONA + OCTOBER DRIFT + BE STILL: O2 Academy** – Gruff, impassioned stadium rocking in the vein of U2 and Kings of Leon from Nashville's Mona, out on tour to promote new album 'Soldier On'. Dark-hearted indie rocking in the vein of Echo & the Bunnymen from October Drift in support. **HENRY SPENCER'S JUNCTURE: The Wheatsheaf** – Spin jazz club. **REVEREND BLACK'S ACOUSTIC CABARET: The Half Moon** – Acoustic blues and country with live sets from Richard Brotherton, Waterfahl and Indiana Dave. **CATWEAZLE: East Oxford Community Centre** **ACOUSTIC THURSDAY: Jude the Obscure** **BLUES JAM: The Catherine Wheel, Sandford**

FRIDAY 14th

SLADE + MUD 2: O2 Academy – No Noddy Holder but if it's Christmas it must be time to crack out some Slade, right? Dave Hill and Don Powell helm the current incarnation of the blockbusting 70s glam rockers, once more running through their litany of hits – from 'Mama, We'er All Crazee Now' and 'Gudbye T'Jane' to Skweeze Me Please Me', 'Cum On Feel The Noize' and, oh yes, 'Merry Xmas Everybody'. Novelty antlers optional, boozy good cheer essential. Support from the current incarnation of 'Tiger Feet' hitmakers Mud. **THE AUGUST LIST + CATGOD + THE OTHER DRAMAS: The Bullingdon** – Gothic backwoods folk, drone-led country and haunted balladry from local stars The August List, tonight launching new single 'Distorted

Mountain', alongside elegantly sweet-natured electro-jazz-pop crew Catgod, and sunshiny fuzz-pop duo The Other Dramas. **STRAIGHT OUTTA COWLEY: The Bullingdon** – Hip hop classics, from Jay-Z to Jurassic 5 and Biggie to Buster Rhymes. **THE OVERLOAD: The Wheatsheaf** – Wired and wonderful post-punk groove from this month's Introducing act, fusing Happy Mondays, The Fall, Blockheads and Crass into a gloriously unholy poetic mess. **THE DIRTY BIG CANAL DANCE BAND + WOD: St. Barnabas Church** – Midwinter ceilidh with English, French and Breton dance from TDCDB, made up of Owl Light Trio, Xagara and Jon Fletcher. Steph Pirrie and Jo Hamilton host the dances.

Tuesday 11th

CHAMELEONSVOX: The Bullingdon

In their time The Chameleons were probably the most underrated band ever to come out of Manchester, and that's saying something. Formed back in 1981 around the singing and songwriting talent of Mark Burgess and the slyly epic guitar playing of Reg Smithies, they were contemporaries of Echo & the Bunnymen and Gang of Four in style and outlook, but never made the breakthrough into the mainstream: too heartfelt for post-punk, too poppy for the goth crowd and far too agitated and militant to follow U2 and Simple Minds to stadium glory. Debut album 'Script of the Bridge' stands up as a classic of early-80s post-punk – a meeting point of goth and chiming pop – but they split after the relatively disappointing 'Strange Times and the death of their manager. Subsequently they were hailed as an influence by Noel Gallagher and The Edge, while The Horrors nicked much of their sound wholesale. In fact The Chameleons' sound has influenced much of modern indie's darker side, and they remain a cult concern, regularly aired to great enthusiasm on 6Music, particularly in the later hours. Burgess reformed the band in 2000, and again in 2009 as ChameleonsVox, with himself as the sole original member. They've made sporadic releases but this tour is celebrating the 35th anniversary of the release of 'Script of the Bridge', a bona fide post-punk classic.



THE MIGHTY REDOX: The Black Swan

SATURDAY 15th

GAPPY TOOTH INDUSTRIES with EASTER ISLAND STATUES + TALL POPPIES + DAISY + MOOGIEMAN & THE MASOCHISTS: The Wheatsheaf – Eclectic monthly live music club GTI host their traditional end of year celebration of the best acts they've featured in recent times. Tonight's line-up features excellent local indie rockers Easter Island Statues, whose big-hearted guitar pop comes in somewhere between The Libertines, Maximo Park and The Smiths. They're joined by off-kilter twin-sister-fronted guitar'n'violin-led popstrels Tall Poppies; melodic emo sweeties Daisy and this month's *Nightshift* cover stars Moogieman & the Masochists.

THE INFLATABLES: O2 Academy – Festive ska hoedown with the legendary local tribute crew, playing Two Tone and Jamaican ska classics.

REEF: O2 Academy – The Somerset rockers return to the Shire after their show here in 2016. They're back on the road, playing old favourites from Top 5 albums 'Glow' and 'Rides' and we're sure they'll be just great.

HUEY MORGAN'S NYC BLOCK PARTY: O2 Academy – Fun Lovin' Criminals and 6Music man Huey hosts a NYC-style party, playing classic funk, soul, hip hop and rock and roll. **GROOVE feat. ADDISON GROOVE: The Bullingdon** – Disco and house club night.

THE PETE FRYER BAND: The White House – Rock and blues standards from the veteran local singer and guitarist and his band.

SYNTRONIX: Fat Lil's, Witney – 80s synth-pop hits, from Duran Duran, Depeche Mode and Visage to Ultravox, Soft Cell and Numan.

SUNDAY 16th

JOHN OTWAY: The Bullingdon – The Clown Prince of Pop returns once more, keeping it lunatic and lively over 40 years since his one and only major hit 'Really Free' – with Willy Barrett – for a typically madcap barrel through old faves like 'Beware of the Flowers Cause I'm Sure They're Going to Get You Yeah', 'Bunsen Burner' etc. One of a kind. **THE MONKEYFISTS + MARK ATHERTON + THE JESTERS + ASTEROX + PAUL LODGE: The Wheatsheaf (3.30-7pm)** – Klub Kakofanny host an afternoon of free live music in the Sheaf's downstairs bar. **MOLAR + MILK CRIMES + WORRY + BASIC DICKS + JUNK WHALE + MISERY GUTS: The Library** – Smash Disco host their doubtless highly unfestive Christmas shindig, the DIY punk club bringing London-based multinational crew Molar to town, the band's mix of jagged post-punk and riot grrl inspired by Kleenex, Lilliput and Bratmobile. Support

from indie/emo crew Milk Crimes; virulent hardcore beasts Worry; anarcho-punkers Basic Dicks and more. Civil disorder on earth and goodwill to all men. Except the corrupt, privileged bastards running the whole shitshow. **OPEN MIC SESSION: Harcourt Arms** **FOLK SESSION: The Half Moon** **SUNDAY JAZZ SESSION: The Abingdon Arms, Beckley** – Free live jazz with Roger Beaujolais (vibraphone), Raf Mizraki (bass) and Mark Doffman (drums).

MONDAY 17th

OPEN MIC SESSION: The Castle

TUESDAY 18th

OXFORD IMPROVISERS: Old Fire Station – The local improv crew hosts Copenhagen-based drum and percussion noise duo Erna in the OFS's loft room, plus a set from Oxford Improvisers themselves.

WEDNESDAY 19th

KING 810 + POPPY + IMMINENT ANNIHILATION: O2 Academy – Michigan's brawling metalcore mob bring the brutality and darkness as they tour their most recent 'La Letit Mort or a Conversation with God' album, fronted by MMA fighter David Gunn, so probably not a band you'd want to heckle too much, without a nearby escape route or waiting ambulance. **SLEEPER SERVICE + SCREAMING IRENE: The Wheatsheaf** **CANDY SAYS + SPANK HAIR + MAX BLANSJAAR + DREAM IN A TEACUP: Common Ground, Little Clarendon Street** – Camel Food Christmas party with atmospheric electro-pop from recent *Nightshift* cover stars Candy Says, alongside lo-fi indie noise crew Spank Hair and inventive bedroom rocker Max Blansjaar.

THURSDAY 20th

POLLY GIBBONS & JAMES PEARSON: The Wheatsheaf – Spin jazz club. **CATWEAZLE: East Oxford Community Centre** **SPARKY'S NEW MOON: The Half Moon** **ACOUSTIC THURSDAY: Jude the Obscure** **BLUES JAM: The Catherine Wheel, Sandford**

FRIDAY 21st

SKINDRED + SONIC BOOM SIX + DESERT STORM: O2 Academy – We wish you a heavy Christmas – *see main preview* **DREADZONE: O2 Academy** – Dreadzone return to town with their peculiarly British form of reggae, fusing roots sounds and dub with a folky feel, trance and breakbeats. 25 years old this year, veterans of a dozen albums, six Peel sessions and countless tours and festival appearances, their enduring appeal resting

HARCOURT ARMS

SATURDAY DEC 8TH

THE MIGHTY REDOX

SATURDAY DEC 22ND

THE OXFORD BEATLES

OPEN MIC EVERY SUNDAY

LIVE MUSIC AT THE HEART OF JERICHO
CRANHAM TERRACE JERICHO OXFORD OX2 6DG
01865 556669

SMART GUITARS

... RESTRING ...
... REVALVE ...
... REBORN ...

- Guitar, amp and pedal repairs, custom modifications, strings and accessories
- Collection and delivery service available

CONTACT DAVE SMART
smartguitars@ntlworld.com • 07710 216368

Soundworks

Recording Studios Oxford

Established in 1999
Comfortable, friendly, professional

* Recording * Mixing * Mastering *
* Rehearsal * Gear Hire * Live Sound *

01865 401585
www.soundworks-oxford.co.uk
info@soundworks-oxford.co.uk

Ox3 Audio

Audio & Sound Engineer Hire

Events, Festivals, Bands, Weddings
call or email Spike for a quote

07752 887737
ox3audio@gmail.com



Friday 21st

SKINDRED / SONIC BOOM SIX / DESERT STORM: O2 Academy

A musical nightmare before Christmas tonight as Newport’s Skindred return to town after their headline show here in 2016, the band celebrating two decades together this year as they released their seventh album, ‘Big Tings’, mashing up metal, punk, hip hop and reggae into an adrenaline rush party mix. World-wide they sold half a million copies of their first two albums, ‘Babylon’ and ‘Roots Rock Riot’, and toured with Korn, Gogol Bordello, Disturbed and Papa Roach, yet remain something of a cult concern. Live they are explosive and command a crowd like few other bands around. Much of this is due to enigmatic frontman Benji Webbe, an alternately genial and ferocious host. Obvious comparisons have thus been drawn to Bad Brains but Skindred really exist in that genre-jumping world of acts like Living Colour, Soulfly and System Of A Down, taking roots music into the realms of the heavy. Support comes from Sonic Boom Six (*pictured*), who headlined here not so long ago having worked their backsides off to build a following since emerging from Manchester’s underground rock scene in the early Noughties. Like Skindred they have a hugely engaging singer in the form of Laila Khan and similarly mix ska, dub and funk into their punk rock foundation, celebrating diversity, female empowerment and their hometown’s alternative scene, while taking righteous aim at the bad guys. Opening tonight are Oxford’s own heavyweight scene leaders Desert Storm, rounding off another year on the road and playing songs from their heaviest album to date, ‘Sentinels’.

on their ability to transform any room, or field, into a reggae party. The trippy, spacious, almost rustic feel of their sound might feel almost archaic compared to what’s come since but it’s following their own path that’s ultimately kept them on top of their game for so long. **SELF HELP + LACUNA COMMON + THE LIDS + EASTER ISLAND STATUES: The Bullingdon** – Rounding off a hell of a year and launching their new EP, Self Help play their biggest hometown headline show to date, the quartet having seemingly become everyone’s favourite new band in town for their effusive pop-punk that marries Slaves’ bludgeoning grooves with The Libertines’ careering garage-rock and Supergrass’ exuberant indie pop

anthems. Last month’s *Nightshift* cover stars have now topped our end of year Top 25 and you should probably make sure you’re here tonight just so you can tell your grandchildren about it in years to come. Top drawer support from local indie-punk noisenicks Lacuna Common and anthemic guitar-pop stars on the rise Easter Island Statues, plus Leicester rockers The Lids: recent support to Yuck. **OLD SKOOL OXFORD: The Bullingdon** – Old skool club night with Ellis Dee. **MADDY PRIOR & THE CARNIVAL BAND: St. John the Evangelist** – Christmas songs from the English folk legend. **CRYSTALLITE + FUJI + LINA SIMON: The Wheatsheaf** – Grungy rocking from Crystallite, plus a solo debut show from former-Edmund Fitzgerald and Elizabeth member Lina Simon, this month’s *Nightshift* Top Tracks winner with her dark electro-pop-tinged experimentation.

SATURDAY 22nd

THE SHAPES + BAD CHIMP + PANDAPOCALYPSE: The Bullingdon – 60s-style r’n’b, new wave and folk-punk, taking in Van Morrison, Elvis Costello, The Pogues and Tom Petty from Oxford’s favourite good-time band The Shapes, tonight launching their new EP ‘Oh You’. Support from recently renamed Chasing Daylight chaps Bad Chimp, channelling The Blockheads, Kinks and John Otway, plus electro-pop from Balkan Wanderers people Pandapocalypse. **PYT: The Bullingdon** – Disco, funk and soul club night. **FAITH: O2 Academy** – Tribute to George Michael. **WHEATSHEAF CHRISTMAS PARTY: The Wheatsheaf** – No details but if Joal dresses as Santa and lets us sit on his knee, we’re in. **SLUMB PARTY + LUCY LEAVE + KID KIN + WORRY: Deaf & Hard of Hearing Centre** – Divine Schism celebrate Christmas in style with a very welcome return to town for Nottingham’s Slumb Party, a highlight of Oxjam with their lopsided and frenetic update of Devo and Pere Ubu’s post-punk invention. They’re joined by Oxford’s own post-punk/jazz-rock/post-grunge sound explorers Lucy Leave; electro-heavy post-rock man Kid Kin and up’n’at’em hardcore fighters Worry. **THE OXFORD BEATLES: Harcourt Arms** – Tribute to the Fab 4 from the local faves. **THE PETE FRYER BAND: The Tree, Iffley FUSED: Fat Lil’s, Witney** – 90s and Noughties rock and indie covers.

SUNDAY 23rd

CHALK + THE DOLLYMOPS + OAKLAND ROAD: The Bullingdon – Electro-acoustic rock from London’s Chalk, plus inventively snarly politicised indie rocking from The Dollymops. **OPEN MIC SESSION: Harcourt Arms FOLK SESSION: The Half Moon**

MONDAY 24th

REGGAE CHRISTMAS: The Bullingdon –

As traditional as Christmas pudding, the annual reggae party returns, this year featuring regular visitor to town Wrongtom, alongside buddy Count Skylarkin’, Ragga Twins and local pop-reggae faves Zaia. **OPEN MIC SESSION: The Castle**

TUESDAY 25th

Merry Christmas to all our readers, Please send wine, chocolate, wine, kittens, wine and wine to the usual address. Feel free to keep your Twitter tirades to yourself. Mmmmm... wine.

WEDNESDAY 26th

NANG TUNES: The Bullingdon – Boxing Day party with Emmy Bacharach, Jnk and Ed Shaw. **THE PETE FRYER BAND: Seacourt Arms, Botley** – The veteran local bluesman plays his traditional Boxing Day show at his local boozer.

THURSDAY 27th

FRIDAY 28th

THE DUB presents FIELD FREQUENCY SOUND SYSTEM: The Bullingdon – Heavy duty dub party vibes from the longstanding local stars. **HELL’S GAZELLES + TRAUMA UK + NEW DEPTHS + SEMPER VERA: Fat Lil’s, Witney** – Melodic hard rocking in the vein of Judas Priest, Led Zep and Guns’n’Roses from local heavyweights Hell’s Gazelles alongside veteran local punk crew Trauma UK. **THE BITE: The Prince of Wales, Shippon**

SATURDAY 29th

RAWDIO: The Bullingdon – Drum&bass club night. **BRAIN DAMAGED: The Brewery Tap, Abingdon** – Pink Floyd tribute.

SUNDAY 30th

COWLEY ROAD UNPLUGGED: The Bullingdon – Unplugged open session. **THE PETE FRYER BAND: The Prince of Wales (4-7pm)** **OPEN MIC SESSION: Harcourt Arms FOLK SESSION: The Half Moon BLUES JAM: Fat Lil’s, Witney (3pm)**

MONDAY 31st

THE PETE FRYER BAND + THE MIGHTY REDOX + OSPREY + THE OVERLOAD: The Wheatsheaf – Klub Kakofanney host their traditional NYE party with rock and blues favourites from Pete Fryer and his gang; party-friendly rock, blues, ska, psychedelia and more from The Mighty Redox; funky blues from Osprey and attitude-fuelled post-punk from The Overload. **SWITCH NYE PARTY: O2 Academy** – House club night into 2019. **CARNIVAL NYE PARTY: The Bullingdon** – Eclectic club night into 2019 with sets from Temple Funk Collective, Dutty Moonshine (DJ set), Count Skylarkin and more.

SHAME
O2 Academy
Oxford
27.11.18

THE VACCINES
Waterside Theatre
Aylesbury
26.01.19

SEAN MCGOWAN
The Jericho Tavern
Oxford
16.02.19

FUN LOVIN’ CRIMINALS
O2 Academy
Oxford
23.03.19

BEAK>
O2 Academy2
Oxford
28.11.18

THE VACCINES
O2 Academy
Oxford
SOLD OUT

SOUND OF THE SIRENS
The Bullingdon
Oxford
17.02.19

DREAM STATE
The Bullingdon
Oxford
02.04.19

NOTHING
The Bullingdon
Oxford
4.12.18

DILLY DALLY
The Bullingdon
Oxford
28.01.19

ART BRUT
The Bullingdon
Oxford
18.02.19

SPORTS TEAM
The Bullingdon
Oxford
26.03.19

CHAMELEONS VOX
The Bullingdon
Oxford
11.12.18

THE VYRLL SOCIETY
The Bullingdon
Oxford
30.01.19

ANOTHER SKY
The Bullingdon
Oxford
19.02.19

LOW ISLAND
South Street Arts
Reading
29.03.19

THE AUGUST LIST
The Bullingdon
Oxford
14.12.18

...AND YOU WILL KNOW US BY THE TRAIL OF DEAD
O2 Academy 2
Oxford
08.02.19

PSYCHEDELIC PORN CRUMPETS
The Bullingdon
Oxford
25.02.19

PIGS PIGS PIGS PIGS PIGS
The Bullingdon
Oxford
10.04.19

SELF HELP
The Bullingdon
Oxford
21.12.18

LAURA VEIRS
The Bullingdon
Oxford
11.02.19

SHE DREW THE GUN
The Bullingdon
Oxford
01.03.19

NILUFER YANYA
O2 Academy2
Oxford
13.04.19

DREADZONE
O2 Academy
Oxford
21.12.18

WILLIE J HEALEY
The Bullingdon
Oxford
14.02.19

THE ORIELLES
The Bullingdon
Oxford
03.03.19

PENELOPE ISLES
The Jericho Tavern
Oxford
16.04.19

CROSSTOWN CONCERTS



@CROSSTOWN_LIVE
@CROSSTOWNCONCERTS
CROSSTOWNCONCERTS
CROSSTOWNCONCERTS.COM
INFO@CROSSTOWNCONCERTS.COM
TICKETS FROM SEETICKETS.COM

Nightshift listings are free. Deadline for inclusion is the 20th of each month, no exceptions. Listings are copyright of Nightshift and may not be used without permission.



IDLES / HEAVY LUNGS O2 Academy

When the book of Nice People Making Nasty Music is written, Idles will likely get their own chapter. The Bristol quintet have earned a well-deserved reputation for playing incendiary shows and writing scouring hardcore punk anthems while continuing to celebrate and support the friends, fans and community around them. You only have to witness human fury machine Joe Talbot onstage taking time out to thank promoter Simon Bailey for sticking with the band since they were unknowns playing to 30 people; making sure there’s safe space in the moshpit for boys *and* girls, and embracing best friend and Heavy Lungs singer Danny Nedelko, to recognise a band who, for all their virulence, are fuelled not by hate but by love.

Nedelko’s band open tonight’s packed show – the last night of an extensive UK tour – in suitably ferocious style: thirty minutes of almost unrelenting overdriven guitars, frantic tom-heavy drums and Nedelko’s wearily furious bark, the set finally grinding to a halt by way of a sprawling finale that slows the pace while retaining the venom. Idles might be here for the nasty things in life, but at every turn they avoid polemic in favour of highly personal stories and cut everything through with sharp humour. Talbot celebrates working class women, local communities, the NHS and the benefits of immigration not with slogans but stories of those he knows and with an endlessly quotable lyrical bent; “Islam didn’t eat your hamster / Change isn’t a crime” he

rasps on anti-Brexit, anti-racism tirade ‘Great’; “I want to move into a mobile home / And make a list of everything I own” he bellows on the band’s skewering of aspirational living ‘Heel / Heal’. “I’m sorry your mother’s dead / Oh… lovely spread” he snarls on ‘Gram Rock’, a song about “two psychopathic coke addicts at a funeral.” Amid the politics and grim humour though there are songs about toxic masculinity, male suicide and cancer. “Man up, sit down, chin up, pipe down, socks up, don’t cry, drink up,” is the refrain in ‘Samaritans’ as Idles career through molten tribal punk anthems that come with a heart as big as Wembley and reach their peak on ‘Danny Nedelko’, a celebration of both immigration and friendship which ends with his “blood brother”

piggybacking him around the stage as the entire room sings long to the lines “He’s made of bones, he’s made of blood / He’s made of flesh, he’s made of love / He’s made of you, he’s made of me,” in a lump-in-your-throat, tear-in-your-eye, song-in-your-heart moment that no one here tonight will forget for a long, long time. It all ends in a mass stage invasion followed by an extended squall of feedback and screaming from guitarist Mark Bowen – a suitably crazy and chaotic end to a riot of a show that ranks as one of the greatest we’ve witnessed in recent times. Idles’ rise and rise is well deserved but it brings with it actual hope of change – they’re reaching out to an ever greater audience with messages of love, tolerance, respect and celebration that have too long dwelt in hardcore’s ghetto. Here, at last, might be the band to lead a revolution. *Dale Kattack*

GRUFF RHYS O2 Academy

It’s heartening to walk into the O2 on a Sunday night and see a healthy crowd show up for a guy like Gruff Rhys. The former Super Furry Animals frontman is a bona-fide Welsh musical hero, and one of the more under-appreciated songwriters of the last twenty years, and while he has had his fair share of success he still remains something of an outsider artist. From Welsh-language records with Super Furry Animals and as a solo artist, to ambitious album/gonzo movie projects about the migration of Welsh miners to Argentina and the travels of his forefathers to find a lost tribe of Welsh-speaking Native Americans, Rhys tends to follow his muse wherever it takes him and we’re expected to keep up. This could be an arduous task if Rhys wasn’t such a gifted melodist and linguist. From his formative days in the cheekily named Ffa Coffi Pawb (which literally translates as Everybody’s Coffee Beans but sounds more like Fuck Off Everyone when spoken in Welsh) Rhys has had a keen ear for a language and an ability to skewer popular culture, all to a kaleidoscopic pop soundtrack that sounds like the Beach Boys jamming with David Bowie. ‘Babelsberg’, his latest album, is a relatively straight-

forward collection of songs by his standards, and he plays the album in sequence (even displaying giant “Side 1” and “Side 2” flashcards so we know where we are). From the stately ‘Frontier Man’ to ‘Limited Edition Heart’ (which he introduces drolly: “We’ve all got one”), to the sweet apocalyptic album-closer ‘Selfies in the Sunset’, Rhys and his four-piece band are effortlessly charming, managing to faithfully recreate the album without the lush strings that adorn it. ‘Babelsberg’ is far from Rhys’ most memorable collection of songs, but hearing the skeletal renditions actually allows the melodies to shine more brightly. Returning to rapturous applause after a brief intermission (goaded on by Gruff who is holding a sign that reads “Extended Applause”), the band return for a collection of songs from Rhys’ previous solo albums, including a rare and wonderful performance of the drum’n’vocals song ‘Gwn Mi Wn’ from his debut album ‘Yr Atal Genhedlaeth’, and ‘Candylion’ from the eponymous album. Rhys is a songwriting talent to be treasured and tonight at least Oxford gave him the welcome he deserves. *Tom McKibbin*

SHE MAKES WAR / THE MENSTRUAL CRAMPS The Jericho Tavern

Anyone imagining all politically minded bands are po-faced polemicists would do well to catch Bristol’s Menstrual Cramps immediately. Any band who names their debut album ‘We’re Not Ovaryacting’ has a keen grasp on humour. Not that the subject matter isn’t serious: from female empowerment and sexual abuse to fracking, the quartet are righteous in their fury, but they’re as much about musical fun as they are getting their message across. Witness lead singer Emilia Elfrida – a dead spit for a young Siouxsie Sioux – choreographing guitarist Cooper Rose and bassist Robyn Jenner’s vocals with a cheesy hand dance during the fabulously poppy ‘Tinder Girl’. ‘I Like That Top’ is a stupendously potty-mouthed stab at hipsters who Elfrida detests for gentrifying her neighbourhood, while the chanted chorus “Save the badgers and cull the Tories” is something anyone with a heart and a conscience can sing along to. Everything comes layered in a welter of fabulously fuzzed-to-buggery lo-fi punk noise but for all that The Menstrual Cramps are simply a great pop band. One that everyone should sit up and listen to.

After which She Makes War’s more emotionally intense vignettes might seem darker and far less fun. They’re certainly darker but Laura Kidd is one of the funniest and most engaging singer’s we’ve seen lately; “This is another song about a massive prick,” she says as a former boyfriend gets skewered on a barbed grunge-pop anthem. She jokes about getting her wedding ring stuck in her guitar string and being happily married and the effect it can have on her songwriting and it’s easy to see how she spent one summer doing stand-up at the Edinburgh Fringe. Those songs don’t let too much light or laughter in though, from the blistering grunge stomp of ‘Devastate Me’ to the playful voice-looping inventiveness of ‘Delete’. ‘London Bites’ is ghostly and atmospheric ad what’s impressive is how Kidd and her band can switch the mood up or down without losing the core of their sound, right down to a heroically cheesy guitar solo. The penultimate song feels non-descript but it’s immediately followed by a suitably thumping finale to a night where politics, emotional turbulence and pure, simple fun go hand in hand in hand. *Dale Kattack*

CRANDLE / BLACK MASK Modern Art Oxford

The first thing to be said about Black Mask is that they’re a lot more enjoyable live than on record. The second thing is that they have a fucking amazing drummer. The London three-piece are a kind of breakneck lounge cabaret experience heavy on covers, opening with a fine take on The Damned’s ‘Neat Neat Neat’. The singer croons like Elvis (P not C), wandering into the audience to sing lines straight into your face before zigzagging off to another victim. The keyboard player sports a skull mask and plays some sophisticated, polyphonic fuzzy lines that somehow make perfect sense, while the aforementioned drummer hammers away like the best early punk bands, or even Devo, dropping in fills at exactly the right moment. ‘Skull House’ sounds so good you’d think it must be a cover, but it turns out to be their own creation. Writing them off as a joke group would be a major mistake, as they operate on many levels yet seem content to currently exist on the margins of the pop machine. Local headliners Cradle are returning from an eighteen month hiatus, determined to make an impression.

A tiny TV screen plays to the side of the band, a kitsch table lamp helps illuminate proceedings, while the singer has been darting round the room excitedly all evening, bursting with enough energy to power central Oxford. Renowned for their well-chosen covers they fail to disappoint with off-piste selections such as Rachel Sweet’s ‘Spellbound’ and Vanity Six’s ‘Nasty Girl’. The Prince theme continues with a take on ‘The Ballad of Dorothy Parker’, but the vocals lack the strength to really pull it off. The two keyboards and guitar line-up keeps the interest alive but the plodding fairground Wurlitzer vibe starts to grate after a while and compares unfavourably with the support band. Things start to come together during a delightful run through Leonard Cohen’s ‘I’m Your Man’, with some unexpectedly gutsy guitar work and the singer finally finding her feet. Like Black Mask their live presence massively outshines their recorded output, but there’s still work to be done to turn themselves into a serious musical proposition. *Art Lagun*

ROLLING BLACKOUTS COASTAL FEVER / THYLA O2 Academy

Guitar music isn’t dead but the more interesting avenues explored by the genre lately have tended to be either at the angry, punky end of the spectrum as purveyed by the likes of Idles or Fontaines DC, or in a pushing of the experimental envelope – think GNOD or Hookworms. Straightforward, analogue guitar pop has tended be held in low regard with the unaccountably massive Twenty One Pilots taking their unholy hybrid of Coldplay and Billy Joel (for chrissakes) to the mainstream. So there is a tendency for each new act that rises above the average to be held up as the next ‘great white hope’ – clung onto desperately by traditionalists from the pages of *UNCUT* to the sticky floors of the O2 Academy chain. With Thyla swiftly dismissed as a band unable to reverse Brighton’s fortunes in an abysmal losing battle with Oxford to be alternative culture’s number one southeastern hotbed outside the capital, it’s left to Rolling Blackouts Coastal Fever to step manfully into the breach. Their debut album ‘Hope Downs’ is a humdrum affair of meat and potatoes indie, elevated by the

inclusion of some good tunes but still safely stacked in the category ‘unremarkable’. Why then, does this live show conform to the promisers of a superb stage set and end up being actually really good? Is it the Melbourne quintet’s winning air of being uncomplicated nice guys? Is it the lovely touch of the band’s three lead guitarists swapping vocal duties, creating a narrative within each song? Is it the incredibly tight, well-rehearsed combination and energy that make for a volley of likeable songs? It’s all of this – and while the tempo never alters more than five per cent from tune to tune – there are no bloopers and the Australians are at the top of their game. The album is centre stage but their earlier EPs, ‘Talk Tight’ and ‘The French Press’, are also given a proper airing, making for an impressive body of material for such a new band, peaking with ‘Exclusive Grave’. Comparisons to the Go-Betweens are perhaps lazy given the band’s nationality but for such seemingly workaday trappings, it’s very hard to pin down exactly who Rolling Blackouts Coastal Fever sound most like. That may just be the secret. *Rob Langham*

GlassHertzPhoto



Helen Messenger



OXJAM FESTIVAL

A mere seven days after Ritual Union *Nightshift* finds itself once again dashing between venues along Cowley Road for the return of Oxjam, last week's visiting stars replaced by a cast of almost exclusively local acts, mid-autumn sunshine replaced by a steady early winter rain. And since it's the last Saturday before Halloween a sizeable contingent of performers and festival-goers are in fancy dress, which means we get to judge not just who puts on the best show but who's got the best costumes.

Early contenders for best ensemble effort are **CIPHERS** at The James Street Tavern who number a black cat, a witch, a nun and what appears to be an Orca among their ranks. Musically they hover between spiky shoegaze fuzz and spangle and a soulful sort of bluesy rock, at its best when it's at its most pensive and with Mila's strident vocals very much leading from the front. Over at The Library, meanwhile,

WOLFS earn double bonus points for singer/guitarist Hannah playing the entire set in full-on ghost costume, which is doubtless even more disorientating for her than it is the audience. The duo's lightweight grunge-pop is decent enough, partway between The Dead Weather and Avril Lavigne but just as we're thinking they'd do well to ramp things up a bit, they do just that, crunking up the guitar noise, evoking the spirit of L7 with the melodic edge of Green Day and closing on their strongest song, 'Figure It Out'.

'Most improved' feels like such a backhanded compliment but it's appropriate for **DAISY** who have gone from being a band with some decent ideas and a few off-colour lyrical themes to a band you can really get onside with – sweetly melodic pop-punk that owes its increasing appeal to Luke Allmond's deceptively powerful vocals. One of the most distinctive voices heard today comes from



Helen Messenger



Helen Messenger

THE COOLING PEARLS' Aiden Canada, a dulcet, doleful croon that takes the band's almost pagan folk vibe into gothic lands, although it's his accordion playing, along with Sian Lloyd Pratchett's circling violin that really brings the band's sound to life, or maybe undead, given the theme of the day. Bonus points too for referencing the 1998 Romanian World Cup squad's bleached hair stunt.

The persistent precipitation makes the trek down to Café Tarifa an absolute joy and sadly the sound system there struggles to match the venue's high ceiling, so **MAX BLANSJAAR**'s vocals are all but indecipherable, which is a shame since his exuberantly roughshod garage pop carries echoes of Robyn Hitchcock's idiosyncratic psychedelia. He plays a more than decent cover of 'Sunday Morning' and recounts a story about accidentally giving his phone number to some religious cult but he deserves better on the acoustics front.

No such issues for **THE HOPE BURDEN** whose show of strength down at The Library challenges for title of the set of the day. Their death-metal-eats-shoegaze noise storm is both elegant and monstrous, taking its cues from Isis, Deafheaven and Wolves in the Thrones Room, while their blonde-haired frontbeast takes the idea of getting in the audience's face to its logical conclusion. The actual title for best set of the today instead goes to one of the few non-Oxford bands on show. If Nottingham's **SLUMB PARTY** have come in fancy dress the theme is surely "got kicked out of the sci-fi comic club for being too nerdy". The singer looks like since his exuberantly roughshod garage pop carries echoes of Robyn Hitchcock's idiosyncratic psychedelia. He plays a more than decent cover of 'Sunday Morning' and recounts a story about accidentally giving his phone number to some religious cult but he deserves better on the acoustics front.

Helen Messenger



GlassHertzPhoto



jazz with cheap speed before hitting the dancefloor. Wonderful scenes.

EASTER ISLAND STATUES recently brought a tear to *Nightshift*'s eye with the heartbreaking video to their single 'Laika' but it's testament to the strength of their songwriting that they're just as affecting without the animal animations, delivering a powerful, big-hearted set of absolute anthems, the high point of which is Maximo Park-flavoured banger 'Run To The Shadows'. Talking of animals **RATS EAT RATS** are a band very much on the rise on today's showing, their full-pelt grunge in thrall to Nirvana and Hundred Reasons but finding room for some neat Idlewild-style melodies; always good to hear a band making what can sometimes be a cliché-ridden genre sound fresh again.

Our first visit to Truck Store is for **PET SEMATARY**, whose Stephen King referencing name is

appropriate for Halloween and for Gaby-Elise Monaghan's bonfire folk-blues, her trademark sleepy-eyed vocal delivery sounding like it's being pursued by demons. Goth in its purest form. And goth of a different shade of black from **FLIGHTS OF HELIOS** whose matching skull-face paint might be a victory for effort over finesse but whose spacey, motorik gloom-rock is a win for wintry atmosphere, where Radiohead meet Neu! in a haunted forest in outer space, tension, texture and occasional turbulence the hypnotically bleak order of the day.

KID KIN's horror clown make-up is a work of art, and his heavily-looped electro clamour is similarly elaborate, at its best a blizzard of guitar and synth textures, occasionally punctuated by sparse vocals and abrupt stops. Everything about **WORRY** is abrupt. Apparently they're dressed as bloodied surgeons but it's too packed in The Library to actually



Helen Messenger



GlassHertzPhoto

see the band beyond man-mountain frontman Nathan, but we can feel them, mostly in our gut. As ever they're a hellishly hardcore horror show but we're not sure such misanthropic rage is conducive to an event dedicated to humanitarian relief. If Medicines sans Frontiers looked or sounded like this, you'd be advised to get out quick.

As Oxjam nears its climax *Nightshift* finds itself somewhat sodden from all the rain, a little lost in a beer haze and with a streak of someone else's white greasepaint all down one sleeve, but nothing will dampen our spirits as **TIGER MENDOZA** summons all of his evil forces for tonight's set, his band featuring Kid Kin, Death of Hi-Fi's Daniel Clear, former-Witches man Dave Griffith and upfront, infused with boundless, wine-fuelled energy, Asher Dust, getting half the room actually dancing while sounding like the Devil's own disco.

MSRY are a band who know how

to act like Hell has come to earth and don't disappoint; despite all wearing their best frocks for the occasion they're no ladies and Kial Churcher proves that it'll need a venue considerably larger than The Library to contain his rage or wandering ways. And so, at the end, we find ourselves watching a bear, a crow and a jellyfish at The James Street Tavern. The jellyfish is Jennifer Oliver, bass player with **LUCY LEAVE** and her costume is entirely appropriate as the band dip their myriad tentacles into every music pot they can find, pull out oddly-shaped objects and squeeze square pegs into round holes. The ghosts, the ghouls, the skeletons and, yes, the blood-spattered surgeons look on and everyone revels in a second successive Saturday when Oxford celebrated its music community in numbers and with style. And now, if anyone knows the best way to get blood out of a brand new t-shirt, do write in. **Dale Kattack**



COURTNEY BARNETT

O2 Academy

Whether she’s playing the 1980s indie-rock of The Go-Between in ‘Streets of Your Town’ or replacing the country twang of Gillian Welch and Dave Rawling’s ‘Everything is Free’ with a solo vocal performance accompanied only by a stripped back electric guitar backing, it’s clear Courtney Barnett’s influences are wide-ranging. And whilst these disparate covers both fit seamlessly into tonight’s set, proving she has the musicality to pull off just about anything, where she really shines is lyrically.

It’s in her words that she strikes the real chord with her audience, whether it’s through wry observations about the state of the housing market in ‘Depreston’ or confronting the threat of violence against women in ‘Nameless Faceless’, she brings relatable and witty storytelling to her music. There are lighter moments too of course, and some lyrics that if you really listen will make you laugh out loud, but they are never insipid and

HINDS

The Bullingdon

Hinds’ opening instrumental has more character in sixty seconds than most bands muster in as many minutes; it surges forward, leaps back on itself and threatens to break apart completely, but it’s just a tease. The sound of the band is dizzying and joyful, as they speed up, slow down, explode into key-change-bridge-bits, and relish the theatrical *rubato* that can come when you play together as well as Hinds do.

The Madrid quartet mix heady 80s-does-50s doo-wop changes, raucous 60s garage rock, 70s punk (a playful cover of The Clash’s

‘Spanish Bombs’ is expertly chosen and played) and 90s twee, with singer/guitarists Carlotta Cosials and Ana Perrote casually swapping spiky leads and choruses. There are big cheers for the woozy swagger of ‘Garden’ and the push-pull stomp of ‘Chili Town’, both from the band’s debut album, but it’s the new songs that impress most. ‘The Club’ has one of those riffs that audiences try and slightly fail to sing along to and is all the more satisfying for it, while its twin vocals sweeten that melancholy edge with the hopeful camaraderie that is Hinds’

you won’t find her pandering to anyone just to sell more records. Even in these moments, there is an openness and honesty to her songwriting – as well as her instantly recognisable drawling deadpan delivery – that is refreshing in a world of glossy social media-ready persona.

And though much of the audience seem to believe she’s saved the best until last with ‘Pedestrian at Best’, for me the highlight has to be ‘Avant Gardener’, because it so perfectly exemplifies what she’s all about: taking any subject she chooses, even something as seemingly banal as Monday morning gardening, and bringing it to life in a way that’s interesting, honest and relatable. It’s precisely this down-to-earth character and artistry that makes Courtney Barnett such a star.

Jo Cox

calling-card. ‘Tester’ is another anthem, “written by badass women, for badass women,” Perrote grins to an all-female front row. Her stage-diving trip into the crowd is rapturously received, belying the song’s chorus (“When I’m alone, I feel like I’m your tester”), and that cheating ex is further rebutted in the opening lines of ‘British Mind’: “I am not the girl they sing a song about / I’m the one who writes the story now.”

Still, Hinds could play the phone book and still sound utterly intoxicating thanks to the loose-

but-tight interplay between bassist Ade Martin and drummer Amber Grimbergen – the latter’s playing is especially feelsome, while Martin holds the whole outrageous thing down in a light, danceable, Tina Weymouth ‘77 kinda way. ‘New For You’, from this year’s ‘We Don’t Run’ album, is a perfect closer, encapsulating their love anxiety, restlessness, and exhilarating playfulness; if there’s a better bit of words/music teamwork than the way the drums flip over for a few beats after the line “I wanna be somebody new,” pulling the rug from underneath the song for a few heart-stopping moments, I’d love to hear it.

Mike Smith

GIRLS IN SYNTHESIS / BLOODHORSE / JUNK WHALE

The Library

Junk Whales composite members probably aren’t well enough known, even on a local level, to qualify as a supergroup, but featuring bits and pieces of Daisy, Worry and Basic Dicks certainly makes them worth a listen, and we’re rewarded for getting here early tonight with a set that’s messy but big-hearted, and surprisingly poppy, the band adding a bolshy, bubblegum edge to the noisier end of slacker rock.

Bloodhorse’s drummer has apparently flown in from Spain for tonight’s show, which is even more impressive when you consider the band are onstage for just eight minutes. During which time they manage to career through at least half a dozen songs of frenetic hatecore. There is shouting; there is screaming; there is a distinct lack of melody and even less of subtlety, but that don’t matter none, because there’s more fun in those eight minutes than many bands will produce in a ten-year career.

God knows what, if anything, Girls In Synthesis ingested before they went onstage but it takes precisely two numbers to fully kick in, at which point it feels like the universe

collapses in on itself and everyone in The Library’s suitably intimate confines is taken for a breakneck ride through somewhere gloriously brutal, disorientating and utterly captivating. The first two songs are decent angular sheet-metal hardcore with a pleasing nod to Big Black, the guitarist and bassist sharing vocal duties and making tentatively bullish forays into the throng in front of them, but a bizarre, intense semi-spoken word piece opens the whole set up and from here it’s hellish and hypnotic, the guitar taking on a scouring psychedelic quality as the drummer thrashes her kit to within an inch of its life with dervish-like venom. They’re sullen and militant, the vocals hectoring and unforgiving – the likes of ‘We Might Not Make Tomorrow’ and ‘Tainted’ almost touching on Whitehouse-like levels of nastiness. And when the set collapses in a bloodied and bruised heap after forty minutes there’s an audible gasp from the crowd before the rapturous applause. We’ll have a pint of whatever they just had please. And a return trip.

Dale Kattack

ORDER #227 / TAPE IT SHUT / BROKEN EMPIRE

The Wheatsheaf

Formed just last year, Broken Empire have surged a long way with their hungry work ethic and fearomely tight old-school metal chops. So it’s perplexing to witness a little initial trepidation at tonight’s Gappy Tooth Industries show, as if their instruments were too hot for them to hold. Quickly though, with bodyshot songs like ‘Broken Chain’, they work up through the gears to generate the kind of venom you’d only expect to find in a seriously pissed off rattlesnake. Ieuan Owen’s sky-blue Mohican trim and Axl Rose vocals rake the air alongside Matt Stevens’ vertical guitar solos as the whole Maiden-meets-Tremonti pyroclastic flow reaches critical mass and pours down amongst us, singeing our hair as it does so.

The benchmark set suitably high, Tape It Shut, from Crowthorne, vault onto it with power riffs over semi-spoken word, and Jack Collier’s Fender Jazz bass kicking its can all over the place. Singer Dan Kilvert flexes like a young John Otway has joined forces with Guttermouth’s skater-punk, his tilts at Middle Earth and porn cracking smiles and

wisely steering away from too much wackiness. Tape It Shut are savvy enough to know that hard-edged droll humour easily outlives novelty. The recent binary fission of Junkie Brush has produced two very promising new local bands. Singer Tim Lovegrove now leads the noteworthy Grudgewood, while here bassist Rabid and drummer Jim Sandy have enlisted Isaac Westwood on guitar to form Order#227 (referencing Stalin’s “No step back” edict to his WW2 troops).

“The Internet is a paedo’s playground” hollers Rabid, looking like he should appear on a dangerous dog breeds register, his bullet head held high amongst the flying hardcore punk shrapnel he is creating. “We haven’t played for six months, so feel free to call us wankers,” he menaces between ‘Man On The Street’ and ‘Generation Genocide’. Unsurprisingly no-one’s voice dares fill the ensuing silence. Order#227 are the highest quality sonic ordinance, and if they were a hand grenade they would be one created by Faberge.

Paul Carrera

BC CAMPLIGHT / PENELOPE ISLES

The Bullingdon

Every so often you happen across a support band that you just get a feeling about. On a visual level Penelope Isles are nothing spectacular, just a bunch of musicians with long hair, slightly scruffy t-shirts, and an almost shambolic stage presence. It’s easy to imagine that they might have a picture of Evan Dando in moth eaten cardigan sellotaped to the inside of their tour van. Looks are deceiving of course, and if you close your eyes when Penelope Isles are at full tilt, you could imagine them having travelled through time and space from 1960s sun kissed LA beaches to be here tonight. Their songs are essentially feelgood beach pop, but there’s a pleasingly spiky ambience to songs like ‘Cut Your Hair’ that suggests siblings Jack and Lily Wolter have The Velvet Underground filed next to The Beach Boys in their record collections. Definitely a band to keep an eye on. BC Camplight is on the crest of a wave at the moment. His latest album, ‘Deportation Blues’, will feature in a fair few end of year top 50s and it’s practically impossible to turn on 6Music without hearing

them. It’s been a strange time for Brian Christinzio, who has finally been allowed back into the country having been deported not too long ago. The result of his tumultuous life – mental health issues, substance abuse, and deportation worries – by rights shouldn’t have resulted in an album that is absolutely shot through with pop nous and an underlying sense of positivity in the face of adversity, but somehow it has.

In a live setting Christinzio is upbeat, mercilessly funny and sarcastic, and more importantly, hits every one of his harmony parts dead on. Naturally most of tonight’s crowd are awaiting set closer ‘I’m Desperate’ but there’s so many highpoints here that it’s impossible not to get swept away by BC Camplight’s deluge of carefully crafted pop tones. As it all comes to a close, we’re reminded of John Grant’s set supporting Midlake a few years back which was, like tonight’s set, crammed full of incredible songs. Grant headed off on a path to great things and with any luck, things are taking a turn for the better for BC Camplight.

Sam Shepherd

BRIX & THE EXTRICATED

The Bullingdon

Given The Fall’s influence, and vast alumni roll, the surprising thing is not that Brix & The Extricated formed, but that it hadn’t happened before. Scanlon & The Shift-workers, perhaps? Elena & The Remainders? Granny & The Bongos?

What marks The Extricated out from the slew of spurious heritage acts built around Alvin Stardust’s bassist or what have you, is that checking their track records shows that 80% of the band were in The Fall and contributed to some of their best-known work (although not all at the same time), and that the majority of their two albums, and of tonight’s set, is original material written over the last couple of years. Plus, since the band’s 2017 visit to The Cellar they have developed a more cogent, bolder presence, sonically and visually, evident from the outset, with a *musique concrete* intro tape during which Brix is led to the stage to deliver the first number blindfolded.

From the moment this is torn off, however, Brix is a tiny tornado on stage, covered in glitter and beads, and wielding a feather-bedecked radio mic like a voodoo fetish, prodding, joshing – and even, at one point, licking – her bandmates onwards in a flurry of cracking tunes that meld the melodic simplicity of Jonathan Richman with the fake leather fun of

Suzi Quatro, around pulsating dirt-kraut rhythms (don’t forget this band features the greatest non-ranting Fall member ever: bassist Steve Hanley, along with his brother Paul behind the kit) and, surprisingly, some atonal Sonic Youth workouts. This hen night shaman, telling wild-eyed tales of sex, spirituality and self-help makes us realise just how few middle-aged women there are expressing themselves in rock music, and how sad it is that tonight’s audience is mostly made up of The League of Bald-Headed Men. An act like this deserves to be inspiring youngsters on how to make the best bad decisions, as loudly as possible, because they sure don’t play like greying veterans (although Brix is definitely too old to get away with breathless guff about finding the soul’s boundaries whilst wandering round India).

There are old fans who won’t forgive The Extricated for taking The Fall’s mysterious, inscrutable music and turning it into a glossy glam racket, and there are blinkered fools who refuse to punch the card of a 56 year old woman dressing up, rocking out and begging her lover to “hammer me to the ground” whilst swearing like a docker. Fine, they can stay in moping, we’ll be getting down with the Big Prinzess.

David Murphy



BESARABIA

The Cellar

Sometimes a flyer can make a difference. Besarabia’s promises something different from the usual melange of beats and brass of bands into Balkan and Klezmer. There they are pictured in sunny Spain – the trio are based in Valencia – holding acoustic instruments and not a trumpet or trombone in sight. It’s enough to get out me out the door on a rainy windy night when it’s so tempting to stay home. The band do play acoustically, and their line up of Heidi Erbrich’s violin, Eva Domingo’s various traditional frame drums and Jaume Pallardó on oud, saz and cretan lute

creates a refreshingly organic folk sound, starting with their opener, a traditional Bulgarian tune. Most of the set is instrumental, led by Heidi’s expressive violin playing. She varies the pace, tone and rhythm impressively. We even get the beginning of Beethoven’s violin concerto and some Mozart thrown in; it turns out she is classically trained and has a parallel life as a baroque violinist. This isn’t a one person show, though: while mainly being a rhythm section the playing of Eva and Jaume is as subtle as Heidi’s and how the three listen and

respond to each other is reminiscent of a high quality jazz trio. As a band they nail the sad-happy trope at the heart of klezmer every time. It’s not all Balkan and klezmer instrumentals though. Eva sings a couple of originals written by the band in the language of Valencia; one is a response to the Mediterranean refugee crisis, starting atmospherically with her swirling rice around her frame drum, then singing with the restrained intensity that’s part of the best soul singers’ repertoire. With the other the band just might

have invented a new genre, fairy tale rap, as it’s the story of a lonely toy giraffe dreaming of going to the sea. Eva delivers it with a twinkle in her eye and there’s even a surprise appearance by the giraffe. Besarabia’s music is infectious and their warm stage presence is intrinsic to their appeal. The intimacy of the Cellar is a perfect venue for them and with the audience responding enthusiastically, roaring their approval at the end, the place is buzzing. Tonight is the band’s first visit to Oxford. If and when they come back do yourself a favour and get out and see them, however uninviting the weather might be. *Colin May*

BAKA BEYOND

Isis Farmhouse

It’s a wondrously strange experience to take a walk in the dark along the Thames towpath and for one night only you find yourself immersed in the music and spirit of the Baka forest people of Cameroon and Congo. Baka Beyond founders Martin Cradick and Sue Hart have visited the Baka so many times they call them family, and Martin has said he’s seen more people born and die there than in the UK. They were inspired to meet them after seeing Phil Agland’s 1989 documentary about the indigenous hunter-gathers, and two years later they did thanks to a grant from the Pitt Rivers Museum. Bowled over by experiencing their music first hand, the idea of Baka Beyond was born. This tour celebrates the band’s 25th anniversary. Over the years they have made sure they give back to the source that continues to inspire them, currently working to help give the Baka a voice as they are now are faced with being forced to leave the forest. As part of their show they bring the Baka with them, projecting videos onto a screen and playing recordings of Baka music on some numbers. Indeed stare at the screen long enough and you could begin to imagine yourself right there in the forest. The band’s highly danceable fusion of Baka rhythms and their arresting

yelli singing – a kind of yodelling – with other African and Celtic music has remained largely unchanged since they formed, however with violinist extraordinaire Paddy Le Mercier laid low by illness there is probably less of a Celtic influence tonight. Nonetheless there’s a Gallic love song, and reggae and even Ariel’s song from Shakespeare’s The Tempest cleverly mixed with Baka rhythms. ‘The Marriage Of West & East’ is a highlight, with Ayodele Scott from Sierra Leone playing an instrument made from his granny’s table and Sue Hart blowing across a miniature Jack Daniels bottle to recreate the sound of a bamboo flute. There’s a poignant moment when they play ‘Baka’, a tune Martin wrote and recorded with the late Graham Wiggins – aka Dr Didg – as Outback that predates the first forest visit and the subsequent founding of the band. But it’s those irresistible Baka rhythms that dominate, and the entire crowd are dancing. The band feed off the energy; “We love it,” declares Sue. When violin playing landlady Noreen joins them on stage, her exuberant style of music making and personality lift the energy level even higher, which is some achievement. Baka Beyond are among friends and at the top of their game. It’s an amazing Oxford occasion. Then it is over, and it’s back along the unlit Thames towpath, but with those Baka rhythms vibrating in our soles and in our souls. *Colin May*

HUNT SABOTEURS ASSOCIATION

The only organisation that stops the killing in the fields

Still saving lives!

Despite the Hunting Act 2004, organised hunts around the country are still chasing and killing wild animals such as foxes and hares.

The police have said that it's not a priority to enforce the law and have left the hunts to continue their blood sport with little fear of prosecution. When hunts are caught red-handed, they claim it was an 'accident' that an animal was chased and torn apart by their hounds.

The Hunting Act needs to be strengthened and enforced. However it is now under threat from the hunting fraternity who want to revoke it. Knowing that they don't have the support of parliament, they are seeking to weaken it by creating even more loopholes. Hunts must be held accountable for their cruel and reckless actions.

Until the law is tightened and properly enforced, hunt saboteurs are needed out in the fields to directly intervene to protect hunted animals.

Hunt saboteurs, saving lives through direct action.

www.huntsabs.org.uk www.facebook.com/HuntSaboteursAssociation [@HuntSabs](https://twitter.com/HuntSabs)

Text £5UK10 £10 to 70070 to help Sea Shepherd defend marine wildlife

SEA SHEPHERD UK

Preserving ocean life through direct action campaigns, education and cooperation.

Removing harmful 'ghost' fishing gear from around the UK's coastline.

Cleaning beaches and educating about the harm plastic is doing to our oceans.

Exposing the killing of Pilot Whales and Dolphins in the Danish Faroe Islands

To learn more about Sea Shepherd UK, campaigns such as the ones above and how you can help play your part in conserving the most vital habitat on the planet, look us up online.

[f](https://www.facebook.com/SeaShepherdUK) Sea Shepherd UK [ig](https://www.instagram.com/seashepherduk) seashepherduk [tw](https://www.twitter.com/seashepherd_uk) @seashepherd_uk [yt](https://www.youtube.com/channel/UCqR0B0R0R0R0R0R0R0R0R0R) seashepherduk.org

the cellar forever

SAVE US FROM CLOSING

#CellarForever

www.crowdfunder.co.uk/cellar-forever

stop the cull...

stopthecull.com



OXFORD'S
INDEPENDENT
MUSIC HUB

ALL THE LATEST RELEASES ON VINYL & CD
NEW & PRE-OWNED STOCK, LIVE MUSIC IN-STORE, TICKETS

ALSO HOME TO

MOSTRO
COFFEE

THE TRUCK STORE/ RAPTURE TOP 10 ALBUMS OF 2018

#1 LOW - DOUBLE NEGATIVE

#2 LUCY DACUS - HISTORIAN

#3 GAZ COOMBS - WORLD'S STRONGEST MAN

#4 BENNETT WILSON POOLE - EPONYMOUS

#5 JON HOPKINS - SINGULARITY

#6 ANNA CALVI - HUNTER

#7 TELEMAN - FAMILY OF ALIENS

#8 CHRISTINE & THE QUEENS - CHRIS

#9 IDLES - JOY AS AN ACT OF RESISTANCE

#10 SHAME - SONGS OF PRAISE

THE FULL TOP 50 WILL BE ANNOUNCED ONLINE VERY SOON

OPEN 7 DAYS A WEEK 101 COWLEY ROAD OX4 1HU
01865 793866 TRUCKMUSICSTORE.CO.UK



Oxfordshire Sexual
Abuse & Rape
Crisis Centre

Specialist practical and emotional
support for women and girls who
have experienced sexual violence
at any time in their lives.

Telephone helpline

01865 726295 or Freephone 0800 783 6294

Monday 6.30pm – 9pm

Thursday 6.30pm – 9pm

Sunday 6pm – 8.30pm

We have a 24-hour answerphone, and if you leave us
a message we can call you back the next time we are open.

Email support

support@osarcc.org.uk

www.osarcc.org.uk

Oxfordshire Sexual Abuse and Rape Crisis Centre is a company limited by guarantee,
registered in England & Wales No: 6835605. Registered Charity No: 1131054.

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

The Overload

Who are they?

Local punk/post-punk/rock and fucking roll quartet The Overload are Arthur Osofsky (*vocals*); Darren Hasson-Davis (*bass*); Jake Haydn (*guitar*), and Raf al Dedynski (*drums*). Arthur met Darren while the former was working behind the bar at The Bullingdon. Darren was out drinking with local promoter Osprey and Arthur separately showed them some poetry he'd written. Darren offered him some free time in his studio and he dragged his friend Jake along. As soon as he heard them Raf offered to drum and, after a few failed bassist auditions Darren decided he wanted to be part of the band too. A month later the band played their debut show at Osprey's It's All About the Music night. He became their manager and within four months of forming they were headlining a show upstairs at The O2 Academy. Bypassing singles and EPs the band recorded their debut album in October, set for release this month. "It took us approximately 15 hours of instrumental and vocal recording, and 15 hours of mixing to produce one hour of music; if we'd taken a month to record two or three tracks we'd have lost all the energy," says Darren.

What do they sound like?

Swaggering, attitude-fuelled punk poetry over tight, punked-up krautrock rhythms, nervous energy, chaos and a sense of disgust at the world and all in it. Frontman Arthur's hectoring, snarling vocals are militant declamations, while the band can switch from Crazy Horse-like riffery to uptight post-punk on a sixpence. But for all their abrasiveness, Overload gigs tend to involve a fair amount of dancing.

What inspires them?

"Political correctness gone mad; shit bands, shit attitudes and shit weather; being skint and unable to afford fuck all in Oxford."

Career highlight so far:

"Getting paid a oner in Abingdon and getting three free lagers and a baguette."

And the lowlight:

"Out first gig: a load of wank and we all got too fucked up before and nearly barred from The Wheatsheaf. We've made up now"



Their favourite other Oxfordshire act is:

"Restructure are a laugh."

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

"Bend Sinister" by The Fall.

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

"December the 14th at the O2 Academy for BBC Introducing in Oxford. Expect no lovey dovey nonsense. Expect cold, loud and an encore if we can be fucked, and if the Beeb let us."

Their favourite and least favourite things about Oxford music are:

"Favourite: Jimmy's old van; least favourite: posers."

You might love them if you love:

Sleaford Mods; The Fall; The Blockheads; Crass; Happy Mondays; Sex Pistols.

Heard them here:

"Buy our album; we need a van. And a holiday."

THE WHEATSHEAF

Saturday 1st December – *IT'S ALL ABOUT THE MUSIC* 7:45pm / £7

LAND GIRLS / SPILL THE RIVER

Thursday 6th December – *THE SPIN* 8pm

FAIRBAIRN / DOFFMAN'S AGHARTA

Friday 7th December – *KLUB KAKOFANNEY* 7:45pm / £6

SMILEY & THE UNDERCLASS / ADAM & ELVIS

GHOUL / GRAVID

Saturday 8th December – *OXROX* 7:45pm

THE GRAND MAL

Thursday 13th December – *THE SPIN* 8pm

HENRY SPENCER'S JUNCTURE

Friday 14th December – *IT'S ALL ABOUT THE MUSIC* 7:45pm / £7

THE OVERLOAD
(Album Launch)

Saturday 15th December – *GAPPY TOOTH INDUSTRIES* 8pm / £5

EASTER ISLAND STATUES / TALL POPPIES

DAISY / MOOGIEMAN & THE MASOCHISTS

Wednesday 19th December 7:45pm / £7

SLEEPER SERVICE / SCREAMING IRENE

Thursday 20th December – *THE SPIN JAZZ* 8pm

POLLY GIBBONS & JAMES PEARSON

Friday 21st December 7:45pm / £6

CRYSTALLITE / FUJI / LINA SIMON

Saturday 22nd December 7:45pm

WHEATSHEAF XMAS PARTY

Monday 31st December – *KLUB KAKOFANNEY NYE PARTY* 7:45pm

THE PETE FRYER BAND / THE MIGHTY REDOX

OSPREY & THE OX4 ALLSTARS / THE OVERLOAD

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

Dr SHOTOVER, Crowdfunder

*[To the tune of the Rolling Stones' Starf***er].* I'm a crowdfunder, crowdfunder, crowdfunder, crowdfunder tum-tee-tum. What's that? Have I lost my wits? No indeed I have NOT, Newbie - and F*** YOU VERY MUCH for suggesting such a thing. I am celebrating... and, despite your puppyish expression, lack of socks and ridiculous candyfloss beard, you may pull up a pew and celebrate with me – by getting a round in. Mine's a Jack Daniels and coke. No, not that sort of coke. [Snif-snif]. Ahh, that's better. I am celebrating the fact that I have stumped up – most generously – towards the **Save the Cellar** campaign. Yes, for the first time this century, old Shotover has committed an act of selfless CHARITY. To the tune of twenty-five guineas, if you must know. Which I can ill afford, given the state of the ancestral finances – did I tell you, we've even had to lay off the second assistant pantry under-fettler? (Poor old Fobbe, he'd been with the family since the Festival of Britain)... But I digress. Not that I begrudge them the money, ohhh noo. How well I recall going to see bands at the Cellar's original incarnation, the Corn Dolly, when it was 20p entrance, or 15p if you wore double denim. Flares were in the first time round. Hair was long and proudly unwashed. One's greatcoat pockets were full of mandies, bennies and black bombers. The music was loud and greasy, like the punters. The bands all looked like bikers and were called things like JUGGERNAUT, BEHEMOTH and ELEPHANTIASIS. The place was full of fag smoke and the smell of keg beer. Happy daze. Now, where were we? Ah yes, the **Save the Cellar** campaign. Dig deep, Newbie, dig deep. What's that... you had twenty-five guineas in your waistcoat, and NOW IT'S GONE? Erm, really? Oh look, there's someone I simply must talk to, over the other side of the East Indies Club bar. Yes, must dash. BYEEE.

Next month: A Moment of Juicy Lucidity

CHER: 'Uh, is this the way to the, uh, world-famous Quorn Dolly?'

ALL OUR YESTERDAYS

20 YEARS AGO

December 1998 was a good month for **The Samurai Seven**. For starters they scooped three out of a possible six awards at the first **Shifty Disco** pollwinner's party at The Point, winning the singles club subscribers' votes for Best B-Side, Best Band and Act You'd Most Like to See Make an Album, beating off competition from fellow local faves **Dustball**, **Beaker** and **Unbelievable Truth**. Dustball's 'Senor Nachos', the first record to be released on the singles club back in 1997, won Best Single, beating Beaker's 'Backgarden', also from 97, into second place. **Spunkle**'s 'Lubetube' – which was released by Shifty Disco after the label turned down the opportunity to release **Muse**'s debut single – was scandalously voted Worst Single. Some people. The Sammies also celebrated topping *Nightshift's* end of year Top 20 with their sing 'Bonnet' – the b-side to their single 'Xeroxy Music'. Runners up were Unbelievable Truth ('Settle Down'), followed by Beaker ('Driving'); **Crackout** ('Chuck'); **Callous** ('Burner Ray'); **Nought** ('The Cannon'); **Wonderland** ('Children of the Sun'), and **Marine Research** ('Queen B'). Despite alienating label subscribers, Spunkle were back on Shifty Disco this month with their SP.U.N.K.L.E Allstars single 'Where Will You Be This Christmas?' which contained samples of **Thom Yorke** from **Radiohead**'s infamous **Your Song** set. Despite the A-list vocal steal, it probably still only sold about 25 copies. You can lead horses to water and all that. The man was a genius, you fools.

10 YEARS AGO

It was all about **Little Fish** in December 2008. Not only did the band grace the cover of *Nightshift*, talking about their "mad year," which saw the duo supporting **Supergrass** around Europe, recording their debut album in LA with Linda Perry and generally looking for all the world like rock and roll's next big thing before their label spectacularly shat all over them but they also topped *Nightshift's* end of year Top 20 with their song 'Darling Dear' ("Imagine The Pretenders remaking The Velvet Underground's 'Heroin' as a paranoid tale of frustrated passion and bloody suicide, with all the spirit of a young Patti Smith") fighting off stiff competition from **A Silent Film**'s 'You Will Leave A Mark', **Young Knives**' 'Mummy Light The Fire', **Foals**' 'Olympic Airways' and **Richard Walters**' cover of Daniel Johnston's 'True Love Will Find You In The End'. Elsewhere in the 20 were **Youthmovies**, **Stornoway**, **Sharron Kraus**, **Jonquill**, **The Family Machine** and **Mr Shadown**. The month's gig highlight was indisputably two sold-out nights at **The Academy** from **Foals**, who were just starting to make their presence felt as international pop heroes on the back of debut album 'Antidotes'. Handpicked support for each night included chums Youthmovies and Jonquill, and the incredible **Rolo Tomassi** who we welcomed back to town in September this year as part of **If Not Now, When?** festival. Elsewhere **Isis** were at **The Regal**, while The risible **Script** had also somehow managed to sell out the Academy, proving that Christmas charity sometimes goes too far.

THIS MONTH IN OXFORD
MUSIC HISTORY

5 YEARS AGO

With the magnificent **Death of the Maiden** on the rise, it's interesting to look back at December 2013's *Nightshift* and see singer **Tamara Parsons Baker** on the cover, back then fronting her band **The Martyrs** and having just released debut album 'Girl Jokes About Boy Parts' ("the title is a little tongue in cheek," she explained; "boy jokes about girl parts is a common phrase I hear so I wanted to turn it on its head."). Elsewhere Tamara's lyrics were rather darker, taking in infanticide, childhood trauma and heartbreak. "I want to play with the idea of a woman being driven to the point of madness, where she does an unthinkable deed," she said. It was an emotionally intense and quite brilliant album. As well as Tamara's album there were also releases from **Nought**'s guitar-genius **James Sedwards** in his The Devil guise, collaborating with The Country Teasers' Ben Wallers; former **Fell City Girl** and **Winchell Riots** frontman **Phil McMinn** and rapper **ShaoDow**. This being December there was the traditional end of year Top 25, this time round topped by **Young Knives**' sublime 'Maureen' from their 'Sick Octave' album. **Foals** were runners up with 'Bad Habit', followed by **Stornoway** ('Farewell Appalachia'); **Candy Says** ('Favourite Flavour'); **The Goggenheim** ('Moth'); **Wild Swim** ('Another Night'); Tamara ('Get Him Out'); **Coma Wall** ('Summer'); **Glass Animals** ('Psylla') and **Flights of Helios** ('Star'). **Desert Storm**, **The August List**, **Vienna Ditto**, **Despicable Zee** and **Pet Moon** also featured.

Appletree Studios
Celebrating 30 Years
 Oxfordshires longest running recording studios
www.appletreestudios.com
01844 237916
 Come and see why so many Oxfordshire artists use Appletree

WAREHOUSE STUDIOS
 Recording and rehearsal studios
 3 Rehearsal rooms
25 years of quality recording
Tel: 07876487923
 Email: info@warehousestudios.com
www.warehousestudios.com

EVOLUTION
 RECORDING STUDIOS

We're a new 1000 sq. ft. recording, tracking and mixing facility in Oxford featuring, at our heart, a beautifully refurbished and awesome-sounding Trident Series 80B console.

Experienced Engineers, Session musicians and Producers in-house.

Call us for rates or to arrange a visit. Special rates for local unsigned bands.

Services Include

Recording and Mixing • Voice-overs • Producing and Programming • Film, TV and Advertising Music • Audio Post-production • Songwriting and Session Musicians

01865 203073
info@evolutionstudios.co.uk
www.evolutionstudios.co.uk

Glasshouse Studios
 Rehearsal and Recording studios

Four state of the art rehearsal rooms and a professional recording studio.

For bookings call Jamie on 07917685935
 Glasshouse studios, Cumnor, Oxford • glasshousetudios.org

TRACKS

Sponsored by



TOP TRACKS

LINA SIMON

Lina Simon is a name we've not heard round these parts for a while and it's a particular treat to have her back amongst us and making music. Lina, if you didn't know, was in the original line up of Elizabeth / The Edmund Fitzgerald, who absolutely blew us away several times before they mutated – without Lina – into Foals, but if you're expecting wigged-out and wonky post-math-rock mayhem, you're in for a surprise. Lina tells us she grew up listening to a lot of 80s synth-pop (never, ever a band thing if you ask us, and we'll assume you did) and these demos reflect that, particularly The Kraftwerk-y 'Jitter', and 'Words', which takes Depeche Mode for a cruise along a midnight highway to Mazzy Star's house, all swirling synths, electronic beats and dispassionately ethereal vocals. Elsewhere Lina captures a crepuscular mood on tracks like 'Armour' and 'Flowers', mixing a little trip hop and looped guitar into her softly doomy soundscapes, the icicle effects and rumbling bass synths of 'Flowers' coming on like a lost John Carpenter soundtrack, while 'Armour' is almost like a lo-fi electro-pop Chelsea Wolfe. Her voice switches from a breathless, middle distance croon to almost witchy intensity on 'My Poison'. There's a rough-around-the-edges feel to the tracks, a couple of them sounding not fully formed yet, but this is stuff we want to hear a lot more of, and hopefully having re-emerged from her hermetic existence, Lina will be dishing out the magic at a venue near you very soon.

THE PLASTIC OTHER

While *Nightshift* isn't a fan of bands who sound like they're trying too hard, we can definitely get on board with bands who sound like they're suffering a collective meltdown whilst playing. This lot sound so intense you can almost hear the veins sticking out on their necks as they career – there's no other word for it – through four tracks of paranoid nihilism with a level of drama that makes Bauhaus look like Sam Smith. Things get off to a frenetic start with 'Marblehead' which carries a sense of uptight hysteria about it from its opening bars and never relents, the whole song packed with the sort of rising tension you normally expect to find in a thirty-second climax, the singer unleashing a torrent of gothic portent over the band's onward rush of guitar glissando. By second track 'Computers For Leisure' he's infused with existential

Track of the Month wins a free remix from Soundworks studio in Oxford, courtesy of Umair Chaudhry. Visit www.umairchaudhry.co.uk/nightshift

angst ("Don't you ever look out of the window and think, is there something more to all this?") contemplating the world like a hybrid of fretful student poet and delusional vagrant preacher. By 'Polybius' he might as well be tearing his own hair out in clumps as he's racked with fretful indecision and by the fourth and final number, 'Trains', he's gone the full bellowing-at-buses over a warped hardcore blizzard that sounds like an alien punk cruise ship cabaret band. Of course it's all far too serious and possibly incredibly pretentious but, you know what, irony in music is mostly shit and people at the end of their tether make for great entertainment. Especially when you crank the volume up to the point the Virgin Media men down the road come round to complain they can't hear their pneumatic drill over that infernal racket.

THE SECRET TRANSMISSION

If any musical racket is guaranteed to vex upstanding citizens it's techno, so just in time to follow that last demo is a track from new local duo The Secret Transmission. Older local music fans might note that the name links back to a previous generation of Oxford techno: acid house duo The Secret and techno club night Transmission. Musically this links directly back to Underworld with its clamouring guitar-tinged techno and vocal chants, at least until it turns into Faithless partway through and goes all starry-eyed. Decent stuff as far as it goes but better production and heftier beats would certainly help.

SEASONS IN SHORTHAND

Here in *Nightshift*'s black-walled office we tend to prefer our music on the autumnal/wintry spectrum even at the height of summer, so the arrival of a sombre folk song about apples falling from trees seems particularly perfect right now. Recalling Belle & Sebastian's earliest rustic outings and with a sweetly gloomy boy/girl vocal duet, the one song here, 'Imperfect Loss', is both romantic and pessimistic, with a hesitancy about it that resolves with the line "I'm getting better, finally," though even that does little to lighten our mood. Unlike the rolling news we've got on in the background showing the Tory party unravelling itself from the inside out, all the weasly little Brexiter hardliners scuttling to cling onto Rees Mogg's skirts even as he plots to return the UK to a semi-feudalistic idyll that never existed beyond his Boys Own storybooks. Still, at least he'll be able to make it legal to hunt poor people once he grabs power. Sorry, getting carried away. Seasons in Shorthand: as sad and pretty as autumn

leaves. Winter is coming, in every sense.

FANCY DRESS PARTY

Well, we know this lot aren't going to bring the sunshine since their last offering was almost like party music antimatter: the musical equivalent of a sodden Pavement t-shirt discarded in a muddy puddle on the way home from a failed date. Yes, despite the band name Fancy Dress Party aren't really here for the nice things in life, and merrily describe themselves as "sulkwave". Sulk being right on the button with 'Long Grass' (sample quotes: "You cannot win"; "I pick up more germs"; "Everyone loses"), a languidly rough-hewn spangle of determinedly downbeat noise-pop that rouses itself from its sullen pouting and moping to scream in anguish against the world and its lies. 'Masquerade', meanwhile, takes a more despondent view of things (choice lines: "Kill another victim in an overweight prison"; "Every mistake you've made will bite you in the back, until you're in the grave"), again not even trying to force a smile as it contemplates blood and salt in wounds, doubtless scratching at the imaginary insects crawling under its skin with barely suppressed mania. There's a keen grasp of tension in the music and it's entirely possible you could bop around the room to it, even if it's just a St Vitus dance.

HOLLY REDFORD JONES

Oooh, get Holly here: she only recorded her new song in Nashville. Like a proper country singer. Then again, what's to say she isn't. This one, 'Big Blue Sky', is a better vehicle for her smoked country-jazz voice than some of her more expansive numbers she's sent in previously, all wandering contemplation, twinkling lounge jazz piano and steel guitar underpinning her airy, soulful voice. You can imagine broken hearted truckers weeping into their empty pint glasses in dusty old blues bars across the Midwest. While this isn't perhaps the strongest tune it's lifted by Holly's sings-song voice and what sounds like an almost effortless ability to bring the sultry. Proper indeed.

LUKE FICTITIOUS

"U BLINK U MISS IT!" screams the email header. Inside we're promised "This is your lucky day. Now available in most of your favourite online shops. A modern classic to be added to your favourite radio station playlist: A full-on massive piece of work like you've never heard before! {NO LIE}." You know how sometimes we wonder if someone's sending us stuff for a joke? Well sometimes we wish that really was the case, but Luke Fictitious, despite his name, does seem to be for real, rather than the product of an over-excited toddler's imagination. And

Send tracks for review to: Nightshift, PO Box 312, Kidlington, OX5 1ZU, or email links to editor@nightshiftmag.co.uk, clearly marked Demos. IMPORTANT: no review without a contact phone number. If you can't handle criticism, please don't send us your demo. Same goes for your stupid, over-sensitive mates.

you know what, we really want this to be so stupendously, brilliantly, theatrically terrible that it might actually bounce all the way from the bottom of the pile to the very peak, there to gaze down with terrible majesty on all the sensible boring stuff beneath. But guess what? It's fucking terrible in the most predictably dull fashion possible – a directionless miasma of cod-psychedelic wandering and "woo, look at me, I'm a WIZARD" prog pomposity. We're disappointed in you Luke. If you're in fact a joke at ours, or anyone else's expense, you forgot the punchline. If you're real and imagine yourself the saviour of music, try and remember the golden rule of rock craziness: never be boring. We're giving you a D-minus for now. A full-on massive piece of work? Yep, something along those lines.

TOILET TRACKS

MIKE HOLLAND

How crap do you have to be to finish below someone who's either severely delusional or a wacky, self-conscious joke, but either way interminably tedious? As crap as Mike Holland here is how much. Come on, two of the greatest songwriters of all time were called Holland, so you're letting the ancestral name down for starters, less the Dozier more the dozy in between those two legends. God almighty this is a trawl and a trial. The most soporific of soft rock inconsequentiality, like the rancid seepage from a session musician's attempt to write and record the most insipid soundtrack to a local radio station life insurance advert ever. "I just want to hold you one more time / Every day getting longer / My enemy is time" he rhymes with Howard Devoto-like genius. "Are we o-o-over, or are we still... fine" he adds with all the romantic gusto of a catatonic drunkard collapsing and drooling into a lukewarm Fray Bentos pie. Musically this is borderline indescribable, rendering our critical faculties all but redundant with its utter lack of soul or substance, just a slow, oozing sterility that can only be the product of someone who has never experienced a passionate thought in their entire life beyond. "Mmm, these supermarket own-brand digestive biscuits are rather tasty in a not overtly dangerous sort of way." This doesn't even deserve contempt, rather pity: pity for whoever imagines the world needs music of the sort that makes a Sunday afternoon trapped in a provincial garden centre discussing hardy perennials with Dominic Raab and Ian Duncan Smith feel like a particularly debauched Saturday night down the Viper Rooms in the company of Lemmy, Joan Jett and all of Motley Crue. We'd offer to take Mike out for a night of fun around some of Oxford's less dainty music nights – Smash Disco or Buried in Smoke perhaps – but we fear it might give him some kind of funny turn or seizure. Equally, on this evidence he could suck the fun out of an Idles gig, so maybe not, for everyone else's sake.

SAFEHOUSE STUDIO REHEARSAL ROOM
 THE BEST BACKLINE IN TOWN
 NO EXTRA CHARGE
£10 PER HOUR
 TAMA Drum Shells and hardware
 SUNN Bass Stack
 AUDIO KITCHEN Guitar Stack
 BLACKSTAR Guitar Combo
 PA, MIXER, SHURE Vocal Mics
CONTACT:
 MIKE 07731 804796
 KIT 07761 357707
 Great Value RECORDING Rates inc Experienced Engineers, pro MIC locker, pro PRE-AMPS, rare and classic SYNTHS, DRUM machines, outboard GEAR & much more.
JUST OFF ST CLEMENTS, OX4 1BA - FREE PARKING
SAFEHOUSESTUDIO.CO.UK [f/safehousestudio](https://www.facebook.com/safehousestudio) [i/safehousestudio](https://www.instagram.com/safehousestudio) [t/SafeSafehouse](https://twitter.com/SafeSafehouse)

Shonk Recording Studio
 Full Backline Available
 Great Sounding Live Room with Natural Light
 Special Rates For Local Bands
www.theshonk.com
shonkstudio@gmail.com - 01865 203 922

TURAN AUDIO.co.uk
 Professional, independent audio mastering
 Mastered for iTunes
 Apple approved mastering
 Mastered in the studio last month;
 EMERALD SABBATH, ROSIE CALDECOTT, ZURICH, VALERYAN, POLLY MORRIS, CATGOD, TONY MYLES, MIRAGES, SEAN POWER, A&M TRIO, EXODUS, ANT TROMAN, SWERVEDRIVER, STEPBROTHER, GORDON HASKELL, ENFORCER, ENSLAVED, GRAND MAGUS, SKIM feat. LEGATEE, THE BOOKSHOP BAND, MIKE HYDER, PROPOGANDA, ART OF NOISE, 808 STATE,
01865 716466 tim@turanaudio.co.uk

COURTYARD RECORDING STUDIO
 2 Tracking Rooms. Superb Control Room with: NEVE 5106 32 Channel Console. ProTools HD3 MTR 90 2" 24 Track Tape Machine. Vintage EMT Plate Reverb Loads of Brilliant Outboard Gear Loads of Great Mics, Vintage and Modern Old School Akai/Roland Synth Modules Upright Piano, Fender Rhodes, Amps and great vibes. Residential recording studio in Sutton Courtenay.
www.courtyardrecordingstudio.co.uk
 In-house producer: Ian Davenport www.ian-davenport.co.uk
Email: kate@cyard.com
Phone: Kate on 01235 845800

TAD STUDIOS
www.tadstudios.co.uk
www.facebook.com/tadstudios
 Four hours from £30!
 Call 07882569425, e-mail info@tadstudios.co.uk or find us on Facebook to make an enquiry / booking
 Two fully equipped rehearsal rooms located just off the A34 near Bicester:
 - Mapex kits
 - Fender/Marshall/Ashdown amplification
 - 1kw PA system and microphones
 - Backline included with room
 - Fully maintained equipment
 - Tea and coffee making facilities
 - Doorstep parking
 - Convenient hourly booking
 - Open 7 days a week, 8am – Midnight
 - Introduce a band / block booking / student deals
 - Book by phone / e-mail / Facebook for your convenience



Tue 20th Nov

The Dead Daisies: Welcome to Daisyland

+ Oliver Dawson Saxon
+ Massive Wagons

Wed 21st Nov • 6pm

Wayward Sons

+ Doomsday Outlaw

Fri 23rd Nov • 6.30pm

The Dub Pistols

Fri 23rd Nov • 11pm

Shy FX

Sat 24th Nov

Bingo Lingo

Tue 27th Nov

8.15 Carols

Tue 27th Nov

Shame

Wed 28th Nov • 6.30pm

Beak>

Thur 29th Nov

Oxford City Festival

ft. Otto, The Foliants, Molly Karloff,
Port Erin, The Wayfarers and
First Reserves

Thur 29th Nov

Cast

Fri 30th Nov • 6.30pm

Little Brother Eli

Fri 30th Nov • 6.30pm

All Saints

Fri 30th Nov • 11pm

Kings Of The Rollers:

ft Serum, Voltage, Bladerunner w/Inja

Fri 30th Nov • 11pm

Camelphat

Sat 1st Dec • 6.30pm

The Damned

Sat 1st Dec • 6.30pm

Better Than Never: The Final Show

+ Luke Rainsford

Sun 2nd Dec

Bjorn Again

Sun 2nd Dec

Children of Zeus

Tue 4th Dec

Still Corners

Thur 6th Dec

Von Herten Brothers

Fri 7th Dec • 6.30pm

Pearl Jam UK

Fri 7th Dec • 11pm

The Oxford Soul Train

Sun 9th Dec

Fish

Thur 13th Dec • 6pm

Fireball – Fuelling The Fire Tour

+ Flogging Molly + Face To Face
+ Lost In Stereo + The Bronx

Thur 13th Dec

Mona + October Drift

Fri 14th Dec • 6.30pm

Slade: 45 Years of Merry Christmas Everybody

Fri 14th Dec • 11pm

Robbo Ranx Christmas Special Dancehall & BBC 1xtra Legend

Sat 15th Dec • 6pm

The Inflatables Xmas Party

ft. King Hammond, The Rude Boy
Mafia and The AC30s

Sat 15th Dec • 6.30pm

Reef

Sat 15th Dec • 11pm

Huey Morgan's NYC Block Party

+ Nanton & Skylarkin

Wed 19th Dec

KING 810 + Puppy

Fri 21st Dec • 6.30pm

Dreadzone

Fri 21st Dec • 6pm

Skindred

Sat 22nd Dec • 6.30pm

Faith: The George Michael Legacy

Mon 31st Dec • 10pm

Switch NYE 2018/19

ft Andy C (Midnight Set)

Wed 16th Jan

J Mascis

Sat 26th Jan • 6.30pm • SOLD OUT

The Vaccines

Sun 27th Jan

Clem Burke and Bootleg Blondie

Sat 2nd Feb • 6.30pm

Gangstagrass

Sat 9th Feb • 6.30pm

Cash

Mon 11th Feb

Jimothy Lacoste

Thur 14th Feb

Alexander O'Neal

Fri 15th Feb • 6pm

Blue October

Sat 16th Feb • 5.30pm

Buckcherry & Hoobastank

Sat 16th Feb • 6pm

Omar with Live Band

Mon 18th Feb

Ruts DC

Sat 23rd Feb • 6pm

Stone Broken

Sat 23rd Feb • 6.30pm

Scott Bradlee's Postmodern Jukebox

Mon 25th Feb

Sea Girls

Fri 1st Mar • 5.30pm

P.O.D. & Alien Ant Farm + '68

Sat 9th Mar • 6pm

U.F.O. "Last Orders" 50th Anniversary Tour

Sat 9th Mar • 11pm

90s - 00s ft. N-Trance

Thur 14th Mar

Hayseed Dixie

Wed 20th Mar • 6.30pm

Ady Suleiman

Fri 22nd Mar • 6.30pm

CoCo and the Butterfields

Sat 23rd Mar • 6.30pm

Lene Lovich Band Stateless 40th Anniversary Tour

Sun 24th Mar • 6.30pm

Bars and Melody

Thur 28th Mar

Fun Lovin' Criminals

Fri 29th Mar • 6.30pm

Wille and the Bandits + Rainbreakers

Sat 6th Apr • 6.30pm

The Dualers

Fri 12th Apr • 11pm

Party With The Greatest Showman Club Tour

Sat 13th Apr • 6.30pm

Nilufer Yanya

Sat 27th Apr • 6.30pm

UK Foo Fighters

Tue 14th May

Lucy Spraggan

Sat 18th May • 6.30pm

Samantha Fish

Sat 29th Jun

The AC/DC Experience

Wed 27th Nov • 6.30pm

Electric Six

ticketmaster®

ticketmaster.co.uk

o2academyoxford.co.uk

190 Cowley Road, Oxford, OX4 1UE • Doors are 7pm, unless stated.

Venue box office opening hours: Mon - Sat 12 - 5.30pm

ticketmaster.co.uk • wegotickets.com • seetickets.com • gigantic.com