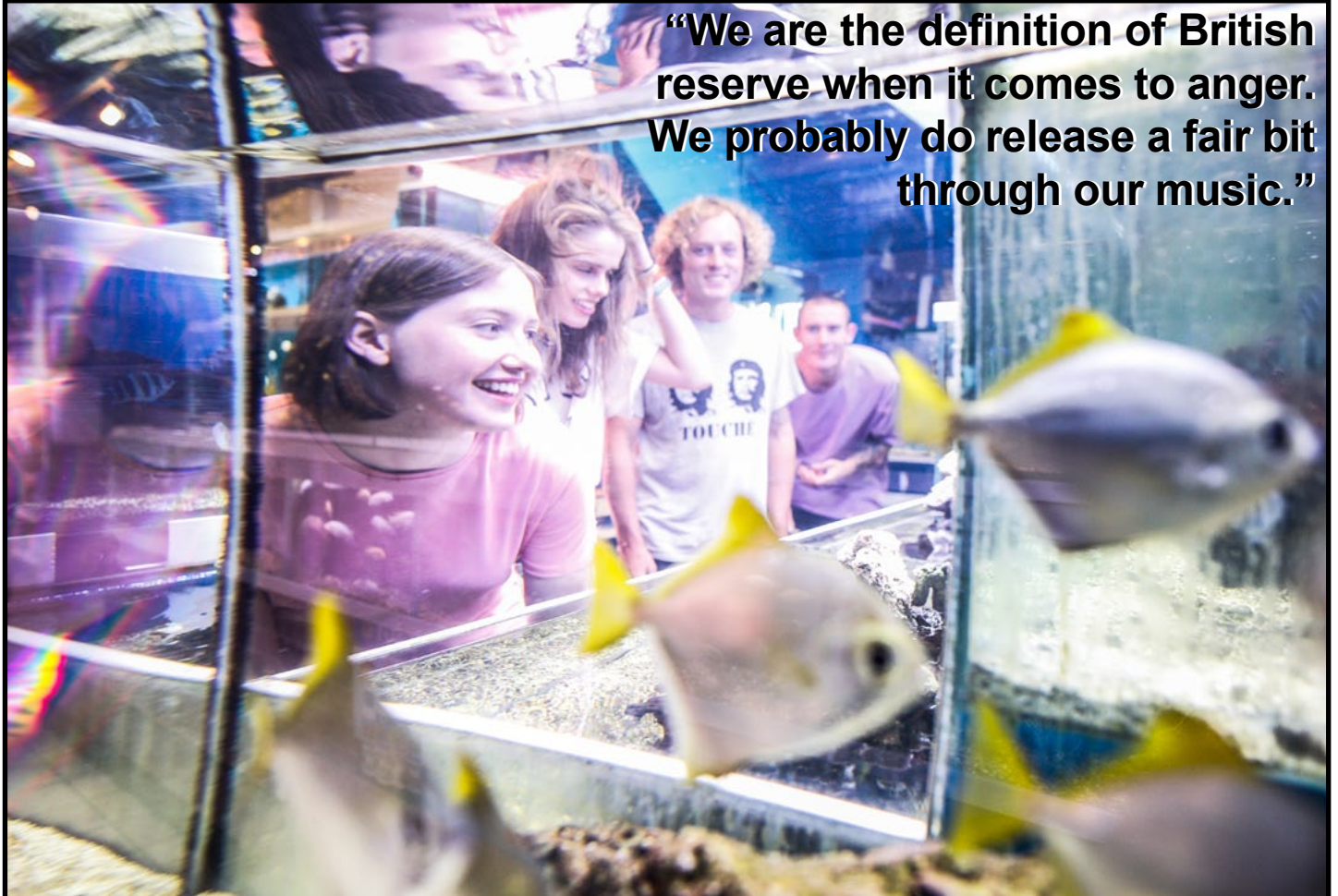


NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 280
November
2018**

photo: Helen Messenger



"We are the definition of British reserve when it comes to anger. We probably do release a fair bit through our music."

SELF HELP

Cultural exchanges, terrible tattoos and dancing round the kitchen with Oxford's pop punk stars.

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Introducing **WORRY**

SAVE THE CELLAR - fundraising campaign launched

RITUAL UNION reviewed

plus:

All your Oxford music news, reviews and previews, plus seven pages of local gigs for November.

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

THE BULLINGDON

NOVEMBER 2018 GIG & CLUB LISTINGS

Thursday 1st November Alejandro Escovedo Band Doors: 7pm	Saturday 10th November Simple DJ Bone Doors: 11pm	Wednesday 21st November Oxford City Festival Doors: 7pm	Sunday 2nd December Buried in Smoke Festival Conan Witchsorrow Grave Lines Crimson Throne Indica Blues Thuum The Brother Keg The Grand Mal Crimson Tusk Doors: 12pm
Thursday 1st November Bassface Vol. 4 Doors: 11pm	Sunday 11th November Saint Raymond Doors: 7pm	Thursday 22nd November Danny Goffey Doors: 7.30pm	Friday 23rd November Ought Doors: 7pm
Friday 2nd November The Shapes Port in a Storm Blake Sonnet Doors: 7pm	Tuesday 13th November Treetop Flyers Doors: 7pm	Friday 23rd November Mystery Box Presents ?????? Doors: 11pm	Tuesday 4th December Nothing Doors: 7pm
Friday 2nd November Basic Feat. Mele Doors: 11pm	Wednesday 14th November Barns Courtney Doors: 7pm	Sunday 25th November Sunflower Bean Doors: 7.30pm	Friday 7th December Bennett Wilson Poole Doors: 7pm
Saturday 3rd November Gunfingers Special Request Doors: 11pm	Thursday 15th November Lightnin Willie Doors: 7pm	Monday 26th November Fluorescent Adolescent Doors: 11pm	Friday 7th December Materials Khan and Neek Doors: 11pm
Monday 5th November The Blinders Doors: 7pm	Friday 16th November Brix & The Extricated Doors: 7pm	Tuesday 27th November Ladies of the Blues Feat. Eliana Cargnelutti Doors: 7pm	Saturday 8th December Musical Medicine Raw Silk & Rachael Doors: 11pm
Wednesday 7th November Billy Walton Band Doors: 7pm	Friday 16th November Rascal MJ Cole Doors: 11pm	Wednesday 28th November Lifesigns Jump (Acoustic) Doors: 7pm	Tuesday 11th December Chameleon's Vox 35 Years of Script of the Bridge Doors: 7pm
Wednesday 7th November Subculture DJ Storm & MC GQ Doors: 11pm	Saturday 17th November Musical Medicine The Reflex Doors: 11pm	Wednesday 28th November Brookes Radio Fundraiser Doors: 11pm	Friday 14th December The August List Catgod & The Other Dramas Doors: 7pm
Thursday 8th November Omo Pastor Behind Church Doors Doors: 7pm	Sunday 18th November Bad Touch Aaron Buchanan & The Cult Classics Daxx & Roxane Doors: 7pm	Friday 30th November Trevor Hall Doors: 7pm	Friday 14th December Straight Outta Cowley Xmas Party Doors: 11pm
Friday 9th November Oxphwoard: vElectricity Doors: 7pm	Monday 19th November Hinds Sports Team Doors: 7pm	Friday 30th November DNA Presents ?????? Doors: 11pm	Saturday 15th December Groove Feat. Addsion Groove Doors: 11pm
Friday 9th November PopUp Presents: Bangerz and Lash Doors: 11pm	Tuesday 20th November Bloxx Doors: 7pm	Saturday 1st December Simple DJ Boring Doors: 11pm	

NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

Phone: 01865 372255

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Online: nightshiftmag.co.uk



photo by Helen Messenger

COMMON PEOPLE looks increasingly unlikely to return to Oxford in 2019 after its parent company went into administration. Bestival, the umbrella company run by Rob da Bank, suffered a difficult 2018 with their Camp Bestival event in Dorset in July cancelled partway through due to storms, and a disappointing turnout for Common People in South Park in May. Creditors Richmond Group Debt Capital called in the administrators in September and has offered to purchase the brand and assets of Bestival. Tickets for Camp Bestival 2019 are currently on sale but there has been no word on the future of Common People, or Bestival itself. The event had an initial three-year licence to hold weekend festival in South Park, which ran until this year. After successful events in 2016 and 17, featuring Duran Duran, Primal Scream, Sean Paul and Pete Tong's Heritage Orchestra, this year's festival, featuring headline sets from The Jacksons and James (pictured), failed to attract such a large turnout. We shall see.

SUPERNORMAL FESTIVAL returns in 2019. The three-day celebration of leftfield and underground music and art takes place at Braziers Park in Ipsden over the weekend of the 2nd-4th August. The festival took a year off this year, organisers citing the workload involved for what is a group of volunteers. Regularly quoted as the best festival in Oxfordshire, and Oxford music's best kept secret, the festival plays host to all forms of experimental music as well as activities like death metal yoga and Bowieokie. Acts who've played previous Supernormals include Hookworms, GNOD, Pigs Pigs Pigs Pigs Pigs, Wolf Eyes and Sacred Paws. Tickets are due to go on sale in early 2019 but find out the latest news at www.supernormalfestival.co.uk

GLOVEBOX release a compilation album of some of the acts who have played for them over the past few years. 'Where All The Best Music Is Kept' features songs by Big Boy Bloater; Hunter & The Bear; Cale Tyson; The Dreaming Spires; Emily Smith; Holy Moly & The Crackers; Niall Kelly; Raghu Dixit; Paul McClure; Polly & The Billets Doux; Rainbreakers, and Danny & The Champions of the World. Glovebox has promoted over 60 shows at various venues in Oxford since 2004. "Glovebox has been proud to present many



RADIOHEAD'S PHIL SELWAY, RIDE'S MARK GARDENER and Gaz Coombes are among the musicians who have recorded messages of support for the Save The Cellar fundraising campaign, which is officially launched on the 25th October.

The local stars are among a host of artists rallying behind the campaign as the venue fights for its survival in the wake of having its fire capacity slashed after its stairway was deemed 30cm too narrow. Having survived an attempt by the building's owners, the St Michael's and All Saints charities, to have the place turned into retail storage space, the venue received a snap fire inspection that deemed the exit, which has existed in its current state for over 40 years, inadequate. The Cellar's manager Tim Hopkins, whose father Adrian first ran the venue in the 1980s under the name The Dolly, has now looked at the possibility of building a new fire escape which should ensure the venue's future with a sustainable capacity.

Among other artists from around the world who have pledged their support by recording messages are New York antifolk legend Jeffrey Lewis; Kiran Leonard, Imogen Heap and rapper ShaoDow, who made his name on the Oxford scene and who spoke in parliament last month as part of the government's select committee on the future of live music in the UK. Indie labels Domino, Rough Trade and Ninja Tune have also pledged as have scores of local musicians and businesses.

The campaign organisers are also asking music fans in Oxford and beyond to film messages of support to spread the word and help secure the funding to keep the venue alive.

The crowdfunder campaign launches on the 25th – full details are at www.crowdfunder/cellar-forever

Please get involved – all support, whether financial or moral, is very welcome and hopefully Oxford can come together to save one of its most iconic venues.

of our live shows as podcasts over the last few years, enabling our audiences to relive the grand nights with us," explained promoter Ade Phillips; "this CD represents twelve highlights from some of our

favourites and is our way of adding that little bit extra to what we try to do as promoters."

All profits from the album go to Help Musicians UK. Visit www.gloveboxlive.uk for more details.

DEATH OF THE MAIDEN HAVE LAUNCHED A KICKSTARTER

campaign to fund their debut album next year. Fans can enjoy dinner cooked for them by the band, a private gig at their home, a music lesson from one of the band, pick a song to be covered at a future gig or enjoy an evening of board games as well as sign up for a copy of the album.

The band, formed by Tamara Parsons-Baker and Hannah Bruce and featuring Lucy Leave's Jennifer Oliver on bass, release 'The Girl With the Secret Fire' in 2019 with a launch gig at The Jericho Tavern on Friday 29th March. Support comes from Jeff and Ghosts in the Photographs. Find out more at facebook.com/Deathofthemaidsen or search for it at www.kickstarter.com.

Meanwhile Death of the Maiden's monthly No Tolerance shows, which aim to showcase female musicians in a "no asshat" environment, continue with a festive special on Thursday 6th December. London's Fightmilk headline The Jericho Tavern with support from Suggested Friends and Petsematary. Admission is £8, or what you can afford, on the door.



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NEWS

IRREGULAR FOLKS host their traditional Christmas show on the 7th December. London-based electronica/folk musician and composer **Cosmo Sheldrake** and ethereal songstress **Sephine Llo** will perform at St Barnabas Church in Jericho. Sheldrake, the son of parapsychology expert Rupert Sheldrake and renowned voice teacher Jill Purce, released his debut album, 'The Much Much How How & I' on Transgressive earlier this year. Llo played at Irregular Folks' Summer Session in July, though her set coincided with England's World Cup win against Sweden. More info and ticket details at www.irregularfolks.co.uk.

OXFORD CONTEMPORARY MUSIC hosts Project VEAR and Voice Park as part of this year's **Christmas Light Festival**. The interactive, multi-sensory event takes place at Oxford Castle over the weekend of the 16th and 17th November. Project VEAR (Voice Extraction And Rediffusion) is the work of artist and sound designer Thor McIntyre-Burnie and involves distilling thousands of sound samples gathered from around Oxford, while Voice Park will incorporate 26 interactive sculpture pods. The event is open from 4-6.30pm and 7.30-10pm both days. Entry is free and no booking is required. Visit www.ocmevents.org for more details.

BURIED IN SMOKE'S WINTER WEEKENDER has been cancelled. The two-day celebration of heaviosity was due to take place over the weekend of the 1st and 2nd December at The Bullingdon and The Cellar, featuring headline sets from Winnebago Deal and Conan, but changes in circumstances for some of the acts booked, added to

poor advance ticket sales, means the promoters had to pull the plug. "It's the first time we've ever had to cancel a gig, but we couldn't take the huge financial risk on it," explained Buried in Smoke's Ryan Cole. BiS do, however have a super show on in November, with Californian sludge-metallars Armed For the Apocalypse coming to The Wheatsheaf on Sunday 18th. Support comes from local heavyweights Drove and Keyed Up.

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

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

A REMINDER that all tracks, EPs or albums for review need to be submitted as early as possible to be included in the relevant issue. Limited space in the mag means we can only review a set number of releases each month and they're picked on a first come, first served basis. Yes, even for you. Email to tell us something is being released "today", "tomorrow" or even "yesterday" and we'll laugh and shove it down the back of the sofa. *Nightshift* reserves the right to decide whether something is reviewed in the Released section or in Tracks. So tough.

A NEW CHARITY IN OXFORD IS AIMING TO HELP YOUNG people, marginalised groups and people with mental health difficulties get involved in making or working with music. **In-Spire Sounds** was set up by Kingsley Pratt-Boyden, aka King Boyden; a music producer and member of Inner Peace Records, whose members are already involved in working in last resort schools, mentoring, musical development and with charity groups such as the MuzaAkademy, Arc-T Center and CDI in Greater leys. In-Spire Sounds works with young people and amateur musicians in order to help them produce and record their own professional music in a studio environment. They also provide guidance and tuition for those wishing to break into the music industry, to set up their own independent record labels and collectives, as well as producing merchandise and booking shows. Talking to *Nightshift* about the project, Kingsley said: "We aim to work with people who have aspirations in music, who don't currently have the facilities to record, or the knowledge to produce professional sounding tracks. We are also strong believers that music can be used as a therapeutic tool to engage with young and marginalised people. Music influences the



LITTLE BROTHER ELI bass player Josh Rigal has been talking to *Nightshift* ahead of the band's headline show at The O2 Academy this month. The band play the O2 on Friday 30th November, celebrating the release of five singles over the course of this year. At the beginning of 2018 Little Brother Eli returned to action after a line-up change, promising a new, more disco, less bluesy sound, something Josh put down to a desire to stay musically fresh. "After a couple of line up changes we really just wanted to stay true to ourselves. Alongside that we're also desperate to do something new and what we'd consider to be innovative. We'd also gigged our last album for two years straight, doing over 100 shows a year. "I think the heart and soul of the band is our energy and as long as we can maintain that we can keep what's unique about us." He also explained a shift towards releasing a stream of singles rather than a second album. "By the end of this year we'll have released five singles, which is no small feat. We'd love to make an album, but for us at the moment it's most creatively gratifying to record and release the freshest thing we're working on. We'll be releasing our latest single 'Oops' on 23rd November and it's certainly what we've been building up to sonically through the year. We've also been having some serious fun at tons of festivals across the country; Big Feastival was a major highlight, and we got a play on BBC 6Music. "We're working really hard to make the Academy show a success; we're super excited about it! Anyone who hasn't seen us before should expect a high energy show with lots of exclusive material performed as well as everyone's favourite tunes." Josh also put to bed any lingering hopes Little Brother Eli's one-time trademark item of clothing would make a comeback. "The waistcoats will live on in our hearts and minds, just not on our hairy chests. Will they ever come back? A definitive no!" Tickets for the Academy show are on sale now, priced £9 (+bf) from the venue box office and www.ticketmaster.co.uk. Support comes from Ulysses Wells.

way people feel and can help build confidence and appreciation in life. It can also build strong bonds between peers and provide positive united structures; a positive outlet for many young people facing problems in their lives. "Our studio is now ready to use, and although it is self funded up til this point, we are now desperately looking for funding in order to allow us to facilitate recording projects, work with people who currently use existing local charity groups based around music, including finalising and producing their musical projects as well as teaching them the techniques used in production, and to run courses and workshops on things like lyric writing, song writing, beat making, studio production, branding and merchandising, setting up your own collectives, working towards gigs and shows and correct use of social media. "With the help of donations we will be reaching out to local schools, existing youth groups, charities and musical entities, to provide the facility of a professional recording studio and the expertise of our members." To help fund the charity, visit www.justgiving.com/crowdfunding/in-spire-sounds. Or find out more at facebook.com/InSpireSoundsUK.

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JANUARY 2019

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THE SENSATIONAL 60S EXPERIENCE	Sun 17
ROCK OF AGES	Tue 19 – Sat 23
THE GLENN MILLER ORCHESTRA	Sun 24

APRIL 2019

ART GARFUNKEL	Sat 6
THE BOOTLEG BEATLES: LIVE IN CONCERT	Sun 14
KATHERINE JENKINS	Fri 26

MAY 2019

CLUB TROPICANA	Mon 13 – Sat 18
RUMOURS OF FLEETWOOD MAC	Mon 20
MOTOWN'S GREATEST HITS: HOW SWEET IT IS	Thu 23

JUNE 2019

HAIR THE MUSICAL	Mon 24 – Sat 29
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OCTOBER 2019

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SELF HELP

photo: Helen Messenger



“WE HAVE A HUGE AMOUNT of love for the local scene in Oxford and we all live for going to gigs and seeing the shining faces of the people who make the scene what it is. I don’t think we could live without it.”

SO SAYS LIZZIE COUVES, bass player with Self Help and a musician whose onstage Cheshire Cat grin suggests she’s loving every minute of what she’s doing and everything involved in it. *Nightshift* just mentioned that if you ask any regular on the Oxford music scene who the best new band in town are they’ll mention Self Help. “That these people support us means the world to us,” continues Lizzie; “when we bump into them at gigs and around Oxford, it adds happiness to our day. We’re really lucky to call a lot of them friends because the truth is that they make our lives better.” Alongside Lizzie singer and guitarist Danny Jeffries is similarly enthused with life in a band right now and the love and support they’re attracting. “That’s so nice to hear! I think the fact that on the face of it we don’t take ourselves too seriously helps people connect with us and allows them to let their hair down a bit when they see us live.”

THE BRIGHTNESS AND enthusiasm that characterises Self Help as people is equally a part of their music and their live show: a fizzing, fuzzing ball of kinetic energy, onward rushing riffs and pummelling beats, Danny’s rough-hewn barks,

yelps, coos and snarls. And tattoos. Mostly belonging to guitarist Sean Cousins whose all-action topless onstage performances regularly spill offstage, like the time when he traversed the barrier at Common People back in May to plant a kiss on an unsuspecting mate in the crowd. “One of Sean’s legs is dedicated to shit tattoos, which he’s christened ‘Shit Leg’,” says Lizzie. “He decided to get his two Self Help tattoos done on that leg. One is a horse that looks like a cow.” Watching Self Help you always imagine that however much fun you’re having they’re having double up there. No wonder they find themselves so loved.

SELF HELPED BEGAN LIFE when Danny answered drummer Silke Blansjaar’s ad on Joinmyband.com. The pair arranged a rehearsal and learnt the whole of what was to be Self Help’s early set in a single evening. Initially going under the name The Din Twins the pair played their debut gig for It’s All About The Music in July 2016. After a brief spell with another bass player, during which time Danny and Silke recruited Sean after he engineered an early recording session, the band met Lizzie via another online ad. The quartet recorded their debut EP, ‘Always Trashy in Fillydelphia’, with Luke Oldfield, son of Mike, and began playing gigs. Lots and lots of gigs. This month the band release a new EP, ‘Organic Noise Kitchen’, six

short, sharp songs of exuberant guitar pop noise that capture the band’s bountiful energy and punked-up melody with the influence of The Strokes and The Libertines colliding with those of Slaves, Supergrass and even original punkers The Adverts.

DANNY ALWAYS SEEMED destined to front a rock and roll band. For starters his mum used to work at Richard Branson’s Manor Studio in Shipton-on-Cherwell. “I have heard some great stories, some that I’ve been told I’m not allowed to say!” he laughs. “Two things that come to mind though are firstly, when I was a baby, I made my first ever phone call by speed dialling Perry Bamonte of The Cure who was staying there while they were recording ‘The Wish’. The second was that Freddie Mercury, whilst there recording ‘A Day At The Races’ with Queen, was too shy to go down to the garden where they were having a party so they attached a picnic basket to a rope and he pulled it up through the window of the room he was staying in.

“I got to go to a lot of free concerts when I was growing up, most notably Hanson and S Club 7, which inspired me to become the pop star I am today.” Danny was also at school with Tom and Freddy Cowan, the brothers who would respectively go on to form The Horrors and Vaccines, who helped inspire his love for music. “Tom was in lower sixth when I started school so there was a bit

of an age difference, but I clearly remember my mates and I wanting to go to Camden Market to get black skinny jeans and leather jackets so we could look like him and his friends. Also, I heard that he was growing magic mushrooms under his bed which at the time I thought was the most amazing thing ever. Occasionally if we were really lucky he would let us go up to his room on a Saturday night, smoke a joint and listen to his vast array of vinyl records. Their success did inspire me a lot. I remember a year after he had left I went down for breakfast and saw our house master was reading a copy of the *NME* with them on the front cover and I thought that was the coolest thing I’d ever seen, especially because he was a massive dick.”

SILKE – WHO MOVED TO Oxford from her native Netherlands when she was eight – also knew she wanted to be a musician from an early age and has been drawn towards its technical side. She is currently doing a music production course at ACM where she’s realised that side of music is, sadly, still very much a male-dominated world. “I think when I was about four years old I decided I wanted to be either a drummer or a pirate when I grew up, and that hasn’t really changed. I’ve always been a bit of a geek though, so I sort of naturally got into the tech side of things too. It’s still very much a male dominated field, yes, and it’s way worse than I expected it to be. About ninety percent of my class is

male, and so far all of my production lecturers have been men. They always refer to the producer or the engineer or the guitarist as ‘he’. I always knew there was an issue, but didn’t realise quite how bad it was. I can’t see significant change happening for quite some time if I’m honest, which is a bit depressing. As a band I think we’ve only ever had one female sound engineer, which was here in Oxford, which is crazy considering how many gigs we’ve played.”

AFTER A SUMMER THAT included playing at Common People, Truck Festival and Riverside, the release of ‘Organic Noise Kitchen’, produced by Jimmy Hetherington at Shonk Studios, sees Self Help return to their natural home: dark, sweaty club venues. Following a set at Ritual Union in October the band launch the EP with a headline show at The Bullingdon on the 21st December, both shows promoted by Future Perfect, whose Simon Bailey has been a long-time supporter. “There’s a lot of really important people in the Oxford scene who keep it going, two of which are Jimmy and Simon. Jimmy has been our friend ever since we bought him a burrito and because of that he has helped us to pretty much nail our live sound onto the two EPs he’s produced for us. Simon has put us on some great shows and likes to invest in local bands in a way that some promoters don’t; he puts in a lot of time and thought to what he does and it’s both a loss and a wonderful thing that he’s moving onto bigger things next year.”

THE FIRST SINGLE FROM the new EP was ‘1,000,000MPH’, released in October and described by *Nightshift* as almost the definition of belligerence; given their reputation as a decidedly cheery bunch do Self Help see themselves as a belligerent band musically? Does anything make them angry? Lizzie: “In reality we’re all the definition of British reserve when it comes to anger: the type that simmers on the inside and which translates to the outside world at best through a frustrated foot tap. We probably do release a fair bit of this through our music. The only time we actually admit our anger is when it’s hanger. Someone will be like ‘oh no I’m getting hangry now’ and we will all go to a disgusting chip shop. “My favourite display of anger from the band was when Sean got so hot at a gig that he went AWOL for ages in an angry, hot state, having already got semi naked obviously. When we finally got him back safe to his flat via a hot sweaty taxi he got out of the cab, let out a huge roar, did something with his arms that made him resemble a werewolf and then sprinted off into the distance to get even more hot and

angry. We think he’s an animagus.”

CONTRASTING TO THAT LEAD track, ‘Gooley’ seems to show off Self Help’s softer, more romantic side. Danny: “I wrote ‘Gooley’ a few years before I met Silke. I’d just broken up with my first long term girlfriend and she’d complained once that I’d never written a song about her. In my extremely mature way I wrote a song that was tongue in cheek and more of a cynical take on the love song. It has its sincere moments though.” It’s also one of your most exuberant songs; what songs get you dancing round your organic noise kitchen? Danny: “I’ve been getting really into Vulpeck recently, and their alter ego band The Fearless Flyers are so groovy it makes my face hurt from smiling too much. ‘The Low End

“One of Sean’s legs is dedicated to shit tattoos, which he’s christened ‘Shit Leg’. He decided to get his Self Help tattoos done on that leg. One is a horse that looks like a cow.”

Theory’ by A Tribe Called Quest is also a favourite that I can practise my cripwalking and do washing up at the same time.” Lizzie: “Idles got me headbanging as soon as I first heard ‘Stendhal Syndrome’ on the radio. We saw them in March last year at the Bully and were enthralled by their bucky-fuelled live show and how nice they were as people. Whenever an Idles song comes on, we all go mental. “Idles are the main guys to crank up in the car on the way back from work. If someone plays S Club 7 it’s got to be danced to. As the ancient Greek proverb says ‘there ain’t no party like an S Club party’.”

ANOTHER HIGH POINT OF the new EP is ‘The Razz’, a tale of over-indulgence, self revulsion and guilt that could be an update on Supergrass’ ‘Caught By the Fuzz’. How much of it is from personal experience? Danny: “We have allegedly been advised by our lawyer that so called events mentioned in the song hereafter referred to as ‘The Razz’ are entirely fictitious and do not represent our views or actions in anyway.” The spirit of Supergrass’s vibrant pop-punk is something that comes through in Self Help’s live shows. Were they, or any other local stars a big influence on the band? Lizzie: “I don’t think I’m that influenced by them, but I’ve loved ‘Alright’ by Supergrass since I was about seven; my sister and I used to sing it constantly because it was on one of our favourite telly shows. Now the words pop into my head on the reg and they remind me to give less

of a fuck about things in general, but in terms of music I’m probably more influenced by Radiohead and Foals’ weirder stuff. “Since being in the band I’ve been massively inspired by Lucy Leave. The best influence for me is the general courage I get from seeing local bands out there doing whatever they want, making their own songs and playing them, whether they’ve just started and have improvements to make or their hard work is starting to sound like it’s paying off; the fact they’re doing it is inspiration enough.” Silke: “Danny and I saw Cherokii together right after we first met and bonded over the fact we both thought they were awesome. We actually became friends soon after and they really helped us out when we were

starting out.” Danny: “I remember getting Young Knives’ ‘Rumour Mill’ on 7” when I was 13, loving it and having no idea they were based in Oxford. Turned out one of them lived in my mum’s village and I saw him waiting for a bus once... true story!”

SUCH IS NIGHTSHIFT’S LOVE for Self Help since we first saw them live up at The Wheatsheaf, when we were asked to recommend a young local band to represent Oxford in a cultural exchange in France this summer they were the first name we thought of. The exchange involved musicians from Grenoble’s various twin towns, including Oxford. The quartet went into the adventure with characteristic enthusiasm and enjoyed the different experiences it brought. Sean: “Grenoble was fantastic, a great experience that brought us closer together as a band. Most of the time was spent working and practising with other bands to prepare for a concert that took place in the centre of Grenoble. The concert was on the same day as France won the World Cup so the crowd was up for it: bangers, flares and a lot of pogoing going on. That made it a joy to play our song ‘Gemma’ with our new Austrian best friends Sempre Caoz.” Lizzie: “Silke and I got to realise our dream of playing a J-Pop song called ‘End of World and Girlfriend’ with Denshi Jision from Tsukuba in Japan. I tried my hand at pop bass and Silke exercised her gift of pop cowbell playing. “It’s a bit shy of a world tour, but we’ve just been invited to Austria to play with our new pals in March next

year which we can’t wait for! We might find that our band kitty doesn’t quite hold out for much else just yet.” Seeing artists from around the world in that situation were there any particular eye-opening moments, culturally or musically? Sean: “Culturally, many stereotypes were reinforced. Particularly us and the German band from Essen spending most of our time at the bar. During our stay at the hostel, we actually drank the bar out of beer, a proud achievement.” Lizzie: “The coolest thing was the huge diversity of music. La Bobine, where we rehearsed, was like a playground: you could bounce in and out of all the rehearsal rooms and hear a different genre of music from a different continent every time, from Chinese traditional to German antifa punk. Then you could just walk into a room and jam along with a band from Burkina Faso or Lithuania or Armenia. Sean got a really cool jam going with the Moroccan band, which they adapted into one of the songs for the final concert.”

AFTER SUCH AN EXCITING year, Self Help’s launch gig in December is set to be a celebration of all their achievements so far, and of all the love they’ve garnered along the way. By way of returning that love, what do the four of them think is the best self help advice they can offer their friends and fans? And what about self medication – what works best for a hard-working rock and roll band? Danny: “There is no such thing as the Self, and therefore trying to help it is meaningless! As far as self medication goes, a bag of Monster Munch tends to do the trick for me.” Sean: “Live, laugh, love. No, not really... for me it’s a Sunday roast with a side of lager.” Lizzie: “Help yourself and you’ll get a full plate of food! But make sure there’s enough left for everyone else!” Silke: “I like to have a pickle and a Kronenbourg whenever I feel down.” And who’s the most and least helpful member of the band? Lizzie: “The collective least helpful members of the band are Danny’s strings, because they break at almost every gig. They do give him the opportunity to exercise his gift of two-string guitar playing though. “The most helpful member of the band is Silke’s cowbell because whenever it ‘tings’, you realise it’s all you ever needed.” Believe us when we say you need Self Help. The band launch ‘Organic Noise Kitchen’ at **The Bullingdon on Friday 21st December**. Support comes from Easter Island Statues and Lacuna Common. Tickets at www.seetickets.com

RELEASED

GHOSTS IN THE PHOTOGRAPHS

‘Dyslexorcist’

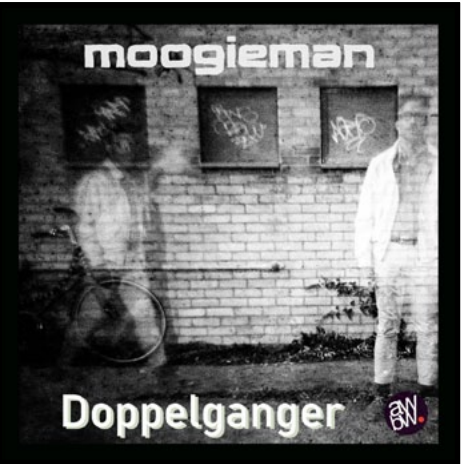
(Self released)

The post-rock road is a well-travelled one, albeit one that has slightly fallen out of vogue in recent years. Ghosts In The Photographs, though, are staying true to the cause, continuing to travel that road – that long, meandering, ponderous, thoughtful, reflective road – with ‘Dyslexorcist’. It’s a bold statement: a single, 1,084-second long track. That’s just over 18 minutes. With both an intro and an outro longer than most other bands’ entire songs, it’s certainly a relaxed affair, at least in terms of length.

Except for very early examples, the post-rock genre was never one for huge reinvention or experiment, beyond several strands of variously different approaches. Ghosts In The Photographs slot in neatly to a lineage of the strand that takes in Godspeed You! Black Emperor, Mogwai, and Explosions In The Sky. ‘Dyslexorcist’ is built around a single guitar melody, repeated slowly and languorously over a hefty, thudding rhythm, drawn in and out of moods and feelings by subtly developing, morphing patterns. It’s a nice piece, and one that’s unlocked particularly through one thing: turning up the volume. Many records in days gone by would state on their sleeve ‘PLAY



LOUD!’, and this track benefits hugely from its dynamic range and textural complexities being intensified. Without volume, it’s somewhat ineffectual; with it, it’s a confident and weighty slice of emotion, carefully constructed, flawlessly played, and very effective. The 18 minutes fly by, and almost surprisingly, the track doesn’t feel over-long, or outstay its welcome. ‘Dyslexorcist’ could pretty much continue for hours, and form the backdrop to a lonely night walk through an empty city centre. This kind of moody post-rock is the best thing to have in your head when you’re in the right frame of mind for some self-reflective wallowing. *Simon Minter*



MOOGIEMAN & THE MASOCHISTS

‘Doppleganger’

(All Will Be Well)

If you wonder what goes through Moogiemán’s head when he’s writing or playing the answer is probably “everything, all at once.” While Shan Sriharan and co.’s music isn’t exactly discomfoting, it is comfortingly odd – simultaneously pop at its simplest and catchiest and irreverently skewed. Take this EP’s lead song – ‘Now I Am Alive (But Once I Was Dead)’, which sounds like basement-level lo-

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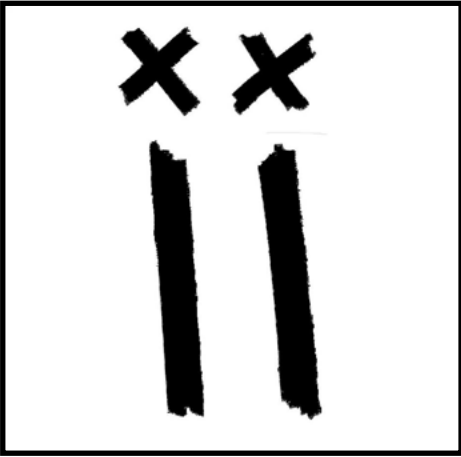
THE MIGHTY REDOX

‘Beyond Our Eyes’

(Self released)

If time stood still for The Mighty Redox the day they stumbled upon Here & Now jamming with Gong at a free festival sometime around 1978, nobody’s had the heart to tell them. Not least their loyal fanbase who help make each Redox show a party, who traipse down to Devon with the band every summer and who helped finance this new album via a Crowdfunding campaign, reaching its target in a few short days. The band, based around Phil Freizinger and Sue Smith, who also run the enduringly inclusive Klub Kakofanney, carry a flame for that free festival spirit through to the present: a happy gallimaufry of funky blues, dubby ska, bluegrass bounce, trippy prog and world folk. Sometimes within the same song. Like album opener ‘Carry The Light’ which has covered most of those bases before its four minutes are up.

The quartet are at their best when they go for goodtime; the funk-ed-up ‘O Sister’ is typical of their live spirit, while ‘Gill the Hero’ is full-on rockabilly rattle (albeit via Haysi Fantayzee). They also win out on their folkier numbers: ‘Belief of Love’, with its kalimba and flute intro, is languid but slightly otherworldly, Sue taking the vocal lead as they come closest to Gong’s classic witchy psychedelia. ‘Coconut Tree’, with its theremini, shows off their enduring daft side – The Mighty Redox aren’t a band to take anything too seriously – while album closer ‘Too Darn Rude’ evokes memories of early-80s hippy/punk/reggae parties where folk fusions were the order of the day, along with the scent of patchouli. There’s still an occasional tendency to lapse into easy soft blues-rock (‘Edward’), while ‘Selena’ sounds laboured even as it nicks its intro from Lou Reed’s ‘Vicious’ and its core melody from ‘Love Is Strange’, but it’s easy to see why The Mighty Redox have endured for so many years: they don’t set out to please anyone much besides themselves and in doing so they please plenty of people. *Ian Chesterton*



CHEROKII

‘Wireless’

(Self released)

Cherokii had slipped off the radar slightly over the last twelve months after making such a forceful first impression - and not forgetting doing a sterling job of waking the whole of East

EASTER ISLAND STATUES

‘Laika’

(Self released)

Never mind Yuri Gagarin, Valentina Tereshkova and Neil Armstrong, the greatest hero of the space race was Laika: the first living creature to be launched into orbit. Not that she had much say in the matter – a stray dog abducted from the streets of Moscow and fired into the history books, dying in the process. Easter Island Statues’ tribute to Laika is entirely suitable – as heroic a slab of rough’n’tumble anthemic indie rock as you could hope for, slightly ragged and untamed around the edges, questing of purpose and a little plaintive, a little like the best song The Libertines never wrote. It’s typical of the band’s approach to songwriting and makes for a great soundtrack to the video, which is what really takes centre stage here: a beautifully animated Aardman-style story of the titular dog, from her days rifling through

RESTRUCTURE

‘Normz EP’

(Self released)

Restructure’s USP is of a couple of slightly aging ravers / football hoolies having a laugh and saying serious stuff at the same time. Mark Webb’s pithy proto-punk flow sits well with Fred Toon’s matching electronica, making it not so much the cadaverous headbutt of Sleaford Mods, more the WTF incredulous, GradeAUnderGradeA finds music, grinfest. The ‘Normz’ EP contains four two-minute rails against the society that daily streams in through our screens, and coats us whenever we step out of our front door. Easy, low-hanging piñatas like ‘Middle England’ (“Left wing, right wing it’s all the same / Pawns in a political game”) and ‘Universal Credit’ (“Straight out of the bookies is where I’m from / Blown all my money, now

Oxford up when they opened the Uncommon Stage at Common People last year. By the sounds of it *Nightshift*’s more recent neglect of them has upped Cherokii’s ire several notches – and frankly it was set pretty high to start with. The duo are the sort of band who, if they want to get your attention, are damn well gonna get it – here be riffs – riffs of the old school. And shouting – rough-hewn, bluesy and in all likelihood spiked with whisky. ‘Wireless’ is short and to the point but comes in three waves – the first a grubby garage rock statement of intent before the first big riff wave hits. Then a slight breakdown before a second grubby garage rock statement of intent and a second big riff wave. The final part is... well, take a guess. The final wave simply carries away and the only shame is it stops before they reach the three minute mark, when really you want it to carry you beyond the twenty-minute horizon. Good to have you back, boys – if you ever feel we’re ignoring you again in the future, you know just to shout. Very, very loudly. *Ian Chesterton*

bins to a fiery death as her space ship re-entered the earth’s atmosphere. It has a subtle nod to *2001: a Space Odyssey* at one point and it’s frankly heartbreaking to watch. So: great song; exceptional video; be kind to animals. And now, if you’ll excuse us, we have something in our eye. *Dale Kattack*



I have none”) are both given good healthy whackings, while the title track takes an outsider tilt at social “normality”, namely a best friend who appears to have forsaken the blithe 3am kebab’n’Stella nights out by getting married and mortgaged and becoming a boring drone. The EP’s best track is the pleasingly unusual subject in ‘Get Over it’, with its heavy guitar riffing reinforcing the machismo of being allowed to have a man crush with its chorus of “Be a-man-a-man-a-man, admit your man crush,” telling you it’s okay to have such feelings. It seems Gazza crying at World Cup Italia 90 wasn’t all in vain. They say a poem read by a hundred people becomes a hundred poems, and you can hear what you want to hear in ‘Normz’ and still enjoy it. Avuncular arse kicking tracks like these are needed on our airwaves to make you wake up even if you are ‘woke’. *Paul Carrera*



LITTLE BROTHER ELI

‘Stop Pretending’

(Self released)

The latest in a steady stream of singles released since the start of the year, ‘Stop Pretending’ is the least convincing offering we’ve heard from the remodelled Little Brother Eli. Where ‘Our Kind of Love’ and ‘Tooth’ bore out the band’s claims to a new discofied direction for the most part, ‘Stop Pretending’ lacks the funky energy of those songs, sounding more like a mid-set respite moment – somewhere for the band to rebuild the party mood. Even their residual blues base is diluted and the end result sounds rather more like Years and Years than they probably intended – and considerably more than we’d want. *Dale Kattack*

THE GREAT WESTERN TEARS

‘Let It Storm’

(Self released)

Nightshift has never, on balance, been a huge fan of music videos; you get the odd classic (Aphex Twin’s ‘Come to Daddy’ for example) that actually takes the music to another level, but often they’re a distraction. Having watched it three times in a row, we still don’t know if the vid for ‘Let It Storm’ is a masterpiece or a comedic folly. The song is great – really great: a rising sea storm of country blues where Dava Waterhouse and Fern Thornton trade verses, sounding like Lee Hazelwood and Nancy Sinatra jamming out Shack songs with Jackson C Frank, Ben Heaney’s malevolently swirling violin ramping up the intensity as the swell threatens to tip the whole thing into the briny. In the video a man awakens in front of a computer screen showing a turbulent sea to find a length of sodden rope on the floor. Puzzled, he follows it out of the house, along the road and into the depths of a forest. Where is this going? A punch up with a man dressed as a giant fluffy shark is where. Yep, at the end of this dark, tempestuous tale, all moodiness and mystery, is a six foot CBeebies Blue Shark – the perfect onesie for binge watching *Jaws* and *The Meg* in. It’s a kind of genius, but you could say it breaks the spell somewhat. So, yeah, anyway – nice one Great Western Tears – this is a cracking song. But also, you’ve pretty much ruined it for us forever. *Ian Chesterton*

RELEASED

MASTER OF NONE

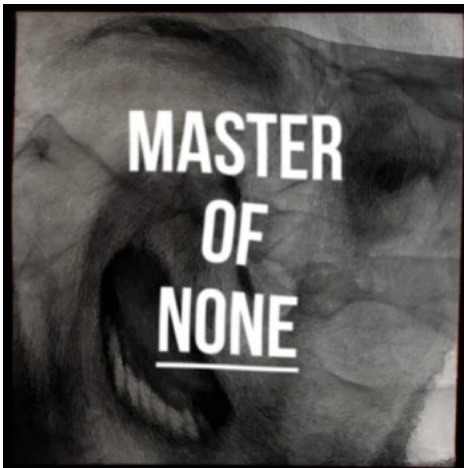
‘Master of None’

(All Will Be Well)

There’s beauty in Little Red’s musical darkness: even as they’re leading you into the dark forest or being hunted and haunted by metaphorical wolves and black dogs, the vocal interaction between the trio creates something light and enticing, drawing on folk traditions from both sides of the Atlantic.

Master of None is the solo project of that band’s Ian Mitchell and while it similarly contemplates the darkness it’s a very different, far uglier beast it sees. ‘Master of None’ is the sound of someone unable to sleep attempting to get all their frustrations out in a bedroom studio; as such it’s often unfocussed with songs sounding unfinished, occasionally hitting the right note and drawing you into its almost somnambulating fugue state.

Stylistically the album switches between lo-fi electro-minimalism, lo-fi piano balladry and lo-fi industrial noise. Lo-fi is the album’s one constant: hissing drum machines, barely-there electronics and basic but mellifluous acoustic guitar backing up streams of consciousness, rants and wee-small-hours contemplation. The best bits draw you in by stealth: the almost bluesy ‘Big Boots’, with its celtic fiddle interjections; ‘Let’s Get Fucked Up’, with its litany of life’s nasties – from “feelgood pop and Hollywood tat” to “toenail clippings and



pubic hair” – the mournful piano piece that is the album’s title track and most musical moment, and in particular the vicious, sheet metal clatter of ‘Prick’, with its Big Black-style rhythm. Elsewhere Ian aims for Nick Cave and misses (but hey, there are worst targets to aim for) and occasionally gets bogged down in ponderous, tortured navel gazing. ‘Francis Bacon’ in particular feels barely formed and is borderline Demo Dumper fodder and perhaps this would have worked better as an EP rather than a full album where things can sound formulaic after a while and a number of tracks sounding incomplete.

Dale Kattack

KID KIN

‘Kid Kin EP’

(Self released)

No matter how far technology progresses it will always be near impossible for one person with a guitar and a laptop to sound like a full live band. However, using that constraint as a creative drive can lead to some excellent results as Kid Kin has proved over and over again.

For several years Kin Kin, the musical moniker of Pete Lloyd, has been a staple of the Oxford music scene, ably tip-toeing across the boundaries between post-rock and ambient electronica: not jumping between one or the other but melding them into a cohesive whole. You don’t miss the surly bassist at the back or the shimmer of a real crash cymbal, not one bit.

This new eponymous EP comes after a period of experimentation but these four new songs return to KK’s core sound and are the better for it. It feels like having taken stock Lloyd can forge forward with new confidence in what he does best.

What has always struck me about Kid Kin’s music is how it sounds so optimistic and uplifting whilst still conforming to two genres that are commonly bleak and isolating. The building blocks are the same as ever: staccato guitars, minimal beats and massive synths, but they are layered expertly as to still feel fresh and inviting. Opener ‘Jarmo’ does feel closer to a straight post-rock band, but this is countered by ‘War Lullaby’s’ Chiptune breakdowns and soaring washes of synths.

Occasionally the momentary pauses for dramatic effect feel a little more like hesitation; these songs are at their best when the textures shift organically like orchestral movements or electronic tides to be

swept along in. ‘The Early Bird’ is the stand-out track. It starts with pulsing retro arpeggios fit for *Tomorrow’s World*, or perhaps *Look Around You*, but this is soon swept away into glassy layers of guitar, pulsating and overlapping into cacophony that then slowly recedes into a surprisingly delicate acoustic guitar melody, invoking Message to Bears in a lovely and unexpected way.

Matt Chapman Jones

MOTHER

‘LA’

(Self released)

From their early days sounding a bit too much like The Strokes put through a Britpop filter, Mother have started carved out a stronger – and more appealing – character for themselves as this new single shows. Stadium-sized drums and chiming guitars alongside Josh Alden’s quavering, slightly dreamy vocals hark back to Radiohead’s earlier days while not sounding too in thrall to them. Like fellow local big-stage travellers Kanadia Mother sound like they’ve thrown the entire production beast at this song to make it sound as big and bold as they can and it gives ‘LA’ exactly the kick it needs to make it feel properly epic, with just the slightest of a goth theatricality – something the video of the band doing their make-up and slipping into stockings and suspenders before rocking out confirms. Not enough gothic theatricality and cross dressing in rock music these days; it should be encouraged.

Ian Chesterton

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STEVE COLBORNE

‘Tell Everyone Now’

(Self released)

With sleeve artwork reminiscent of John Foxx and OMD’s most recent releases and ten tracks of mostly synthesizer based music, this solo debut album by former Marconi’s Voodoo guitarist Steve Colborne should be right up *Nightshift’s* synth-pop street.

But oh, dear reader, it is an abomination – an often knuckle-gnawingly cringeworthy exercise in pomposity and mawkish Christian rock over-sincerity.

It starts off okay with an instrumental overture, all heavy-duty synths and fractured beats, but ‘Machines Taking Over the World’ is laugh-out-loud terrible, Colborne intoning dark, dystopian lines like “Calling up the company / Automated system / Smart phone addiction / Digital biology / Waiting in the hold queue / Talking to the robots / Slave to an unknown *ALGORITHM!*” with all the flair and fluidity of Theresa May on the dancefloor and sounding like a precocious ten year old trying to emulate Nine Inch Nails in the style of a low-budget 1960s drama robot.

‘In Israel’ is a bombastic workout that might be a slab of doomy fun if it weren’t for the vocals, which make Twizz Twangle sound like Scott Walker and whose chanted non-sequiturs make it sound like a local amateur dramatics society’s over-ambitious electro-prog reworking of *Joseph & His Technicolor Dreamcoat*. ‘Speak Life’, meanwhile, is simply a recital of a list of what we guess are meant to be positive things in life (honour; praise; wonder; cherish; dildos – sorry, lost concentration for a moment there). We won’t even mention Steve’s rap on ‘Alien Love’ because even thinking about it make us come up in hives and do a wee in our pants as we try and stifle our childish giggling. Thing is, the instrumentation isn’t too bad – all lush electronics and stadium grunge guitars – all a bit bombastic but well executed and maybe, just maybe, if this had been an instrumental album it would have passed muster in a bedroom-based indulgence kind of way, the soundtrack to a Alejandro Jodorowsky tribute home movie. As it is, it ends up being comical in a way it doubtless never intended and while *Nightshift* isn’t one for trying to silence people who only want their voice to be heard, you end up just wanting to tell Steve to shut up.

Dale Kattack



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G I G G U I D E

THURSDAY 1st

GYPSYFINGERS: Truck Store – Instore show from the folk, pop, spoken word, classical and electronic duo, formed by Victoria Cogham and Luke Oldfield – son of Mike Oldfield.
THE FEELING: O2 Academy – Still going? Oh good.
SHE MAKES WAR + THE MENSTRUAL CRAMPS: The Jericho Tavern – Variouslly tender, bitter, gloomy and poppy grunge from Laura Kidd and co. – *see main preview*

Thursday 1st

SHE MAKES WAR / THE MENSTRUAL CRAMPS: The Jericho Tavern

Grungy; tuneful; fragile; tender; bitter; lovelorn; poppy; imposing; gloomy: that’s your average She Makes War song. Bristol’s supremely talented multi-instrumentalist Laura Kidd is a master tunesmith as well as being an imaginative multi-media performer and, when she had a few spare weeks in between making albums, playing bass for Viv Albertine and touring, a very decent stand-up comedian – she performed her one-woman show *Shit Girlfriend* at the Edinburgh Fringe back in 2015. Highly prolific, she releases her fourth studio album, ‘Brace For Impact’, this month, although she’s also put out several live albums along the way. Her previous album, ‘Direction of Travel’, featured a guest appearance from Tanya Donelly and there are echoes of The Breeders and Belly in Kidd’s own music, as well as the influence of Elliot Smith, Sleater Kinney, Dresden Dolls and Elastica. Obviously when talent was being handed out she got double portions plus seconds and pudding. As an added bonus for her debut Oxford headline, she’s joined by The Menstrual Cramps, back in town after a blistering set at All Tamara’s Parties in September, the band tackling feminist issues, queer politics, environmentalism and more in potent punk fashion, inspired by Bikini Kill, Black Flag and The Damned as well as the whole riot grrrl ethos.



NOVEMBER

ALEJANDRO ESCOVEDO BAND: The Bullingdon – Quality cult Americana from San Antonio’s bandleader whose list of fans and collaborators includes everyone from Steve Earl, Lucinda Williams, Son Volt and John Cale to Ian Hunter, The Jayhawks, REM and of course long-time friend and musical ally Bruce Springsteen. The man named Artist of the 90s by alt.country bible No Depression returns to The Bully as guest of Empty Room Promotions, now well into his 60s and still rocking every bar he plays in.
BASSFACE VOLUME 4: The Bullingdon – UK bass club night.
CATWEAZLE: East Oxford Community Centre – Oxford’s longest running open night continues to showcase local singers, musicians, poets, storytellers, performance artists and more every Thursday.
ACOUSTIC THURSDAY: Jude the Obscure – Weekly unplugged open night.
SPARKY’S NEW MOON: The Half Moon – Sparky hosts an open mic session on the first and third Thursday of every month.
BLUES JAM: The Catherine Wheel, Sandford – Open jam session.
NEW DEPTH + HADWAY + SOMETHING SOMEDAY + OUTER BLUE + SEMPER VERA + HUDSON: Fat Lil’s, Witney – OxRox host a night of young local rock, metal and punk bands.

FRIDAY 2nd

KLUB KAKOFANNEY with OSPREY & THE OX4 ALLSTARS + MEEF CHALOIN & ASHER DUST + LIME + GRUDGEWOOD: The Wheatsheaf – Klub Kakofanney’s monthly party plays host to local stalwart Osprey and his funky blues crew, plus a live collaboration between producer Meef Chaloin and singer Asher Dust, playing songs from their excellent recent ‘Star Dread Kill the Devil’, mixing up dub, electro and industrial, drawing on King Tubby, On-U-Sound, The Orb and Nine Inch Nails along the way. Former Junkie Brush and Marconi’s Voodoo chaps Grudgewood open the show.
FREYA RIDINGS: O2 Academy – Emotive balladeering from singer and pianist Ridings, touring her new ‘Live at Omeara’ album, following the chart success of last year’s ‘Lost Without You’ single. Rearranged from October.
NEIL HILBORN with RUDY FRANCISCO + SABRINA BENAİM: O2 Academy – Texan slam poet Hilborn deals with the emotional extremes of life and his battles with mental illness, including his sublime, emotionally racked and funny internet hit ‘OCD’.
WAYNE WONDER: O2 Academy – Reggae-infused r’n’b and hip hop from the Jamaican singer whose extensive career has seen him

working with King Tubby, Missy Elliott, Sean Paul and Foxy Brown.
THE SHAPES + PORT IN A STORM + BLAKE SONNET: The Bullingdon – 60s r’n’b, new wave and folk-punk from Oxford’s favourite goodtime band The Shapes, tonight launching their new EP ‘Oh You’. Support from local folk-rockers Port in a Storm.
BASIC featuring MELE: The Bullingdon – Brazilian beats, transatlantic hip hop and classic house from Mele at Basic’s new monthly techno and house club night.
JORDAN O’SHEA + DRAMA KIDS + MAX BLANSJAAR: Modern Art Oxford – Local songsmith Jordan O’Shea launches his new album, ‘This Is Why We Can’t Have Nice Things’, on Beanie Tapes, moving on from his old haunted and heartbroken acoustic pop to a more eclectic mix of doo-wop, hip hop, lounge jazz, electro-pop and prog. Support from local post-rock and punk crew Drama Kids and DIY grunge-pop star Max Blansjaar.
BOSSAPHONIK with AWALE: The Cellar – Afrobeat, Latin rhythms, global grooves, future soul and nu-jazz at Bossaphonik, back in action after a break from the action, host Dan Ofer spins world dance tunes while there’s a live set from nine-strong Senegalese ensemble Awale, fusing African polyrhythmic music, jazz and Afro-Latin sounds, led by singer Biram Seck.
FROM THE JAM + NINE BELOW ZERO: Oxford Town Hall – Return to town for former Jam man Bruce Foxton and his band, celebrating the 40th anniversary of ‘All Mod Cons’. Support from Dennis Greaves’ r’n’b survivors.
NIGHTMARE ON SCRATCH STREET: Tap Social, Botley – Yaya & Jojo play a live scratching set of soundtrack, 80s and electro.
WATERFOOLS: Fat Lil’s, Witney – Grunge rock from the local duo.
ADAM MATTHEWS: The Black Horse, Gozzards Ford – Electric and acoustic blues and rock.

SATURDAY 3rd
AIDAN MOFFAT & RM HUBBERT: O2 Academy – Scottish indie music’s enduring stalwarts and long-time chums and collaborators tour their recent joint album ‘Here Lies the Body’, the pair, between them having both won Scottish Album of the Year and worked alongside seemingly everyone on their native DIY scene, exploring the darker corners of human existence and emotion with glorious gallows humour and rich poetry.
SWITCH X KRUDD featuring SKEPSIS + BRU-C + KANINE: O2 Academy – South London bass man Skepsis returns to the Shire after his set at Truck Festival over the summer, headlining tonight’s joint club night with Switch and Krudd.
HATER + MAGIC POTION + FANCY DRESS PARTY: The Wheatsheaf – Bittersweet jangle pop from Sweden’s Hater at tonight’s Divine Schism show, the band’s

debut album ‘You Tried’ in the vein of Camera Obscura, Allo Darlin’ and Alvvays. They’re joined by fellow Swedes and Fire Records labelmates Magic Potion, plus local sadcore crew Fancy Dress Party.
FREERANGE: The Cellar – UK garage, grime and bassline club night.
WANDERING WIRES + DIVING STATION: The Jericho Tavern – Jazz, soul and electro-pop invention from the local uni band.
GUNFINGERS: The Bullingdon – Grime, r’n’b and bassline club night.
SIR LOIN & THE STEAK KNIGHTS: Florence Park Community Centre (6.30pm) – Live covers at the family-friendly Halloween-themed party.

Monday 5th

THE BLINDERS: The Bullingdon

Can’t beat a bit of theatrical swagger in rock and roll and Blinders singer Thomas Haywood looks like the sort of bloke who’s single handedly trying to fuse Jaz Coleman, Iggy Pop and Gene Simmons into a single entity in his quest to Make Rock Matter again. The band’s show at The Cellar in March revealed a band prepared to give it everything and a bit more in front of even the most sparsely populated venue. That’s something they’re unlikely to face going forward with the band fresh off the back of a tour with Cabbage and appearances at Reading and Leeds Festivals and more, as well as regular radio play. The trio grew up in Doncaster and were inspired to form a band by semi-local heroes Arctic Monkeys but you’d barely notice it, their provincial upbringing simply fermenting the rage they now pour into songs like ‘L’etat C’est Moi’ and ‘Swine’ – with its “There is no hope” refrain. This is dished out in the form of dark, dense, sludgy punk rock that touches on Killing Joke’s militant industrial rock, Glitterstomp, psychedelia and even some dirty Cramps-like gothabilly. With their nominally concept debut album, ‘Columbia’, out now the band are out on another extensive UK tour, earning a reputation as one of the most intense live bands around. Next summer should see them playing far higher up the line-up of those festivals – binging storm clouds and darkness to the summer party.



A/WATTS: Ex-Servicemen’s Club, Bicester – Classic 50s and 60s rock’n’roll covers.

SUNDAY 4th

HUGH CORNWELL: O2 Academy – The former Stranglers man tours his new album ‘Monster’, playing songs from his lengthy solo career as well as classic Stranglers numbers like ‘Skin Deep’, ‘Always the Sun’ and ‘Duchess’.
FIREGAZER + FRANKLIN’S TOWER + BEARD OF DESTINY + ANNELI: Donnington Community Centre (6pm) – Free acoustic session with folksters Firegazer alongside Grateful Dead tribute act Franklin’s Tower and Delta blues from Beard of Destiny.
OPEN MIC SESSION: Harcourt Arms – Weekly open night.
FOLK SESSION: The Half Moon – Weekly session.
SAM WALKER + NATUREBOY: Florence Park Community Centre (2-5pm) – Family-friendly live music and more at this month’s Sunday Session, with host Dave Noble’s Natureboy bringing mellow, 60s-inspired pop, country and jazz alongside travelling troubadour Sam Walker.

MONDAY 5th

NATTY: O2 Academy – The British reggae star celebrates the tenth anniversary of his debut album, ‘Man Like I’.
THE BLINDERS: The Bullingdon – Gothic grunge and rock and roll theatre from the rising Mancunian noisemakers – *see main preview*
SEAMUS FOGARTY: The Jericho Tavern – Hushed, ruminative folktronica in the vein of Nick Drake and King Creosote from the Irish songsmith, on tour to coincide with the release of new single ‘The Old Suit’, following on from supports to James Yorkston, Pictish Trail and Malcolm Middleton.
OPEN MIC SESSION: The Castle
FRIGG: Nettlebed Folk Club – The seven-strong Finnish fiddle group make their Nettlebed debut, playing jigs, reels, polkas and bluegrass tunes.

TUESDAY 6th

YOU & WHOSE ARMY: The Jericho Tavern – Modern Art Oxford presents an examination of politics and social issues in the UK via music and experimental sound, including sets from electronic musician Benedict Drew, rapper Hardeep Pandhal and sound recordist Jumana Hokan.

WEDNESDAY 7th

THE BILLY WALTON BAND: The Bullingdon – Blues-rock in the vein of Hendrix, Clapton and Stevie Ray Vaughan from the New Jersey guitarist, who has played around his local scene since his early teens, jamming with Springsteen, Gary US Bonds and Double Trouble along the way.
SUBCULTURE: The Bullingdon – Underground dub and drum&bass club night.
GIRLS IN SYNTHESIS: The Library – Brilliantly malevolently hypnotic post-punk from London trio Girls in Synthesis, mixing political polemic and hellishly visceral wall-of-noise somewhere between Flipper, The Fall, Crass and early Wire.



Saturday 10th

FISHERMAN’S FRIENDS: Oxford Playhouse

Port Isaac’s male voice singing group make a rare indoor appearance in Oxford, although they’ve played both Cornbury and Towersey festivals in recent years, as well as taking their traditional songs to Glastonbury on a number of occasions. Formed in the north Cornwall fishing village in the mid-90s, the group – featuring three actual fishermen – have kept old, often ancient, shanties, sailors working songs and songs about the sea alive, bringing them to new generations and earning themselves a well deserved place in the contemporary folk scene, collaborating with Show of Hands among others along the way. Eight strong, the ensemble have lost members over the years, including Pete Rowe, who was still singing with the group aged 80 before bowing out, and tragically Trevor Gill, who died in 2013 following an accident at a venue in Guildford that also killed the band’s tour manager. Unbowed they’re as strong now as ever, this year releasing ‘Sole Mates’, a collection of some of their regular lives favourites – from ‘Sloop John B’, and ‘Blow the Man Down’ to ‘South Australia’ and ‘Oh You New York Girls’. Plenty of humour along the way, much of it probably unsuitable for those of a sensitive disposition, while the songs themselves can be equally lewd, but it’s a glorious sound, one to match that of colliery bands and Welsh male voice choirs.

BUCK & BILLIE: St John the Evangelist – Singer Julia Biel and The Buck Clayton Legacy Band explore the 1937 meeting, in a New York studio, of jazz legend Billie Holiday and trumpeter Buck Clayton.
DAS FUNKHAUS: The Cellar – Disco, funky house and techno club night with Duke Boara, Deputy and Monté on the decks.
AJ CLARKE & DAVE PEGG: The Unicorn, Abingdon – Two of the UK folk scene’s most enduring and beloved characters team up, Irish singer-songwriter AJ Clarke, author of acclaimed albums ‘The Broken Years’ and ‘The Only Life Gloria Knows’ playing alongside Fairport Convention stalwart Dave Pegg, playing songs from their extensive combined catalogues as well as a traditional songs.

THURSDAY 8th

POLICE DOG HOGAN: O2 Academy –



Thursday 15th

COURTNEY BARNETT: O2 Academy

One of Courtney Barnett’s many great appeals is her constant internal emotional conflict. The Melbourne singer/songwriter’s lyrical subjects and narrators can’t ever seem to get comfortable, which is what made full-length debut ‘Sometimes I Sit And Think, And Sometimes I Just Sit’ both instantly accessible and taut and turbulent – her rambling lyrics and tumbling singing style sounding like someone trying to fit ten gallons of angst, ire and insecurity into a two-pint jug. Brilliantly observed songs like ‘Pedestrian at Best’ and ‘Elevator Operator’ mixed up Nirvana, Jeffrey Lewis, Liz Phair and James Taylor and earned her a clutch of deserved Grammy nominations. Barnett herself described it as living a mid-life crisis in her mid-twenties. New album ‘Tell Me How You Really Feel’ (following on the heels of her collaboration with Kurt Vile, ‘Lotta Sea Lice’) lacks some of that spikiness and fuzzed-up energy, with a lyrical leaning more towards weariness, although there are still high points, in particular ‘Crippling Self Doubt and A General Lack of Self Confidence’, which features vocal and guitar cameos from Kim and Kelley Deal, and the biting ‘Nameless, Faceless’ which best captures her characteristic mix of bewilderment and sarcasm. She’s earned her reputation as a role model for a new wave of young female musicians though, sidestepping so many of the tropes of the confessional songwriter to carve out an instantly recognisable sound and identity and tonight’s Oxford debut is a dead cert to be a sell-out.

Upbeat urban bluegrass, suburban country, West Country folk, fun drinking songs, tales of failed barbecues and souvenir tea towels at tonight’s Empty Room show from the ever-touring octet, back in town after shows at this summer’s Cornbury and Cropredy festivals, the band featuring *Guardian* columnist Tim Dowling on banjo, their inclusive, feelgood onstage vibes a neat counterpoint to his dry, hangdog humour. **CANDY SAYS: The Library** – October’s *Nightshift* cover stars play the first night of a three-show residency at the Library this month, launching their new EP, ‘You Are Beautiful; We Are All Beautiful’ on their own Beanie Tapes label. The atmospheric electro-pop duo are joined over the month by a cast of guests. **TIGER MENDOZA: Truck Store** – Atmospheric electronica, industrial ambience and hip hop from Tiger Mendoza, launching his

new ‘Old Idea 2’ EP. **GOODNESS SAVE THE CELLAR: The Cellar** – A night of techno, house and bass in aid of the Save the Cellar fund. **SALTWATER SUN + THE DOLLYMOPS + CIPHERS: The Jericho Tavern** – Sunshiny, harmony-heavy power-pop from Reading quintet Saltwater Sun on tour; local support from indie rockers The Dollymops. **CATWEAZLE: East Oxford Community Centre** **ACOUSTIC THURSDAY: Jude the Obscure** **BLUES JAM: The Catherine Wheel, Sandford**

FRIDAY 9th

DUTTY MOONSHINE: O2 Academy – Big band swing, bass and 1930s dance with Bristol/Oxford electro-swing act Dutty Moonshine, helmed by DJ and producer Michael Rack, mixing classic swing and Vaudeville with garage, grime, funk and drum&bass. **KURUPT FM: O2 Academy** – Brentford’s ill-starred UK garage massive bring their west London pirate sounds to Oxford, possibly for the last time if the tour publicity is anything to go by, MC Grindah, and DJs Beats and Steves and gang forever attempting to match ability to ambition. **ONE NIGHT OF ELVIS: The New Theatre** – Big stage tribute to The King. **HELL’S GAZELLES + PRIMITAI + SMOKING MARTHA + HAXA: The Wheatsheaf** – Classic hard rock, taking its cue from Judas Priest, Led Zep and Guns’n’Roses from local heavyweight heroes Hell’s Gazelles, with support from Berkshire’s 80s-inspired metallers Primitai and bluesy post-grunge crew Smoking Martha. **BESARABIA + POLLY JOSEPHINE: The Cellar** – Traditional music of the Mediterranean and Balkans from Valencia’s Besarabia, over in the UK tour their new album ‘Ritmos, Trenzas y Gatos’, mixing up flamenco, klezmer, gypsy folk and jazz. Support from local soul, blues and jazz singer Polly Josephine, singing standards by Ella Fitzgerald, Peggy Lee, Etta James, Nina Simone and Bessie Smith amongst others. **CABIN FEVER: The Cellar** – Techno and house club night in aid of the Cellar survival fund, with Spires b2b Eeyore. **OXPHWOARD: The Bullingdon** – Burlesque and drag night. **POP UP presents BANGERZ & LASH: The Bullingdon** – Club night. **BON GIOVI: Fat Lil’s, Witney** – Back once again to cater for Witney’s insatiable appetite for Bon Jovi tributes.

SATURDAY 10th

SEASICK STEVE: The New Theatre – The back-story might have turned out not to be true but Seasick Steve doesn’t seem to have been unduly affected by revelations that he wasn’t quite the drifter and romantic hobo he said he was. Instead of riding the railroads and sleeping rough, the man born Steve Leach (not Wold as he declared), spent his earlier life as a session musician, including time playing with Mike Love. His stories weren’t an outright fabrication, more an embellishment and ultimately it doesn’t matter as he very much does have the blues – his rich, weathered growl and battered three-

string guitar and stomp box no less authentic sounding for his tall tales. Not long ago he sold out Wembley Arena and tonight’s gig is part of a major UK tour to promote his ninth studio album, so he’s doing something right. **FISHERMAN’S FRIENDS: Oxford Playhouse** – Shanties and sea songs from Port Isaac’s male voice group – *see main preview* **DUBIOZA KOLEKTIV: O2 Academy** – Fusion-happy funk and beyond from Bosnia’s goodtime collective, mixing tales of their turbulent homeland with an often riotous mix and match of eastern European folk, reggae, hip hop and rock. **SIMPLE with DJ BONE: The Bullingdon** – A rare chance to catch Detroit techno legend Bone at tonight’s Simple, the DJ, producer and label boss having earned his stripes playing his native city’s Love Club, sharing the decks with Juan Atkins and Jeff Mills and becoming a favourite of John Peel along the way. Also spinning the tunes at tonight’s house and techno night are residents Em Williams and Tim Gore. **DAMAGED REICH + THE CRUSHING: The Wheatsheaf** – Double dose of thrash metal from the local outfits. **GREAT WESTERN TEARS + HUCK: The Isis Farmhouse, Iffley Lock** – Single launch show from the local Americana stars, whose great new record, ‘Let It Storm’, joins the dots between Lee Hazelwood & Nancy Sinatra, Jackson C Franks and Shack, while also coming with a video featuring a man fighting a furry shark in a field. Epstein chap Huck goes solo again, exploring the great American dream. **OXFORD UKULELES: Harcourt Arms** – Pop faves in a ukulele style. **KATRIONA GILMORE & JAMIE ROBERTS: Harwell Village Hall** – Traditional and contemporary harmony-heavy folk-roots from the Leeds duo, fiddle player Gilmore and guitarist Roberts having met on a university music course where they began playing and recording together; they’re out on tour to promote new album ‘A Problem of Our Kind’. **JODY KRUSKAL + PETE JOSHUA: Tiddy Hall, Ascott-under-Wychwood** – Wychwood Folk Club hosts NYC singer Jodie Kruskal, playing traditional and popular American songs from yesteryear. **ZAPPATICA: Fat Lil’s, Witney** – Tribute to Frank Zappa. **A/WATTS: Brewery Tap, Abingdon**

SUNDAY 11th

GRUFF RHYNS: O2 Academy – Orchestral melancholy from the Super Furry Animals man, serial collaborator, author, film maker and contender for the title of Greatest Living Welshman as he tours his latest solo album ‘Babelsberg’, recorded with the BBC National Orchestra of Wales and finding Rhys’ trademark musical and lyrical eccentricity infused with influences of Jimmy Webb, Love’s ‘Forever Changes and Neils Young and Diamond. **SAINT RAYMOND: The Bullingdon** – Emotive, soulful pop from the Nottingham singer/songwriter who’s toured with Ed Sheeran and HAIM, off on a headline tour ahead of the release of his second album. **OPEN MIC SESSION: Harcourt Arms** **FOLK SESSION: The Half Moon**

MONDAY 12th

SIOBHAN MILLER: Nettlebed Folk Club – Soulful, stirring traditional folk songs from the rising star of the Scottish scene and three time winner of the BBC Alba Music Awards singer of the year. **OPEN MIC SESSION: The Castle**

TUESDAY 13th

TREETOP FLYERS: The Bullingdon – London’s delicate 60s-flavoured indie folk and Americana crew come to the Bully following their headline set at WOOD Festival back in May, their softly psychedelic roots music inspired by Crosby, Stills & Nash, The Flying Burrito Brothers and Gram Parsons. **ITOLDYOUIWULDEATYOU + LAUGHING LAMB + DAISY:**

Friday 16th

BRIX & THE EXTRICATED:

The Bullingdon

Being a former member of The Fall probably requires years of counselling for the toughest of musicians, so it’s hardly surprising some of them gang together, possibly to help each other reconcile themselves with what they went through. Which is where we find Brix Smith-Start, brothers Steve and Paul Hanley, and Steve Trafford, together in Brix & the Extricated (a pun on Fall album title ‘Extricate’). If Steve holds the honour of being the longest serving Fall sideman at 18 years, Brix has the honour of not only being a Fall member for two separate stretches, but also married to the band’s late, great genius dictator-in-chief Mark E Smith (well documented in her *The Rise, The Fall & The Rise* autobiography). Given she also joined Hole for all of one day, maybe she’s just a glutton for punishment. She is, however, an immense talent in her own right. Her contributions to ‘Perverted By Language’ make it arguably The Fall’s finest record, while her brief Adult Net project in the 80s alongside various members of The Fall and The Smiths is one of that decade’s forgotten pop gems. The band’s last visit to Oxford last year was a revelation with the band remodelling Fall classics into new shapes with the sort of class and invention you’d hope and expect from such a talented troupe of seasoned vets. And Brix herself is the sort of rock and roll frontwoman who should be providing inspiration for a whole new generation of young female musicians rather than just diehard Fall fanatics.



The Wheatsheaf – London emo crew Itoldyouiwouldeatyou make their Oxford debut ahead of the release of their debut album ‘Oh Dearism’, providing a spiky but poppy soundtrack to outsider tales. Lucy Leave drummer Pete Smith brings his Laughing Lamb Solo project to the party alongside busy, bustling Weezer-ish pop-punks Daisy. **INTRUSION: The Cellar** – Monthly goth, industrial, ebm and darkwave club night, with residents Doktor Joy and Bookhouse.

WEDNESDAY 14th

BARNs COURTNEY: The Bullingdon – Swaggering soulful blues in the vein of Cage the Elephant and Rag’n’Bone Man from the Suffolk singer-songwriter whose song ‘Fire’ threw him into the spotlight when it was featured in the film Burnt and was subsequently used in myriad games, TV shows and adverts, while he’s gone from sleeping in his girlfriend’s car and sofa surfing to supporting The Who, The Libertines, Ed Sheeran and Tom Odell in recent times.

THURSDAY 15th

COURTNEY BARNETT: O2 Academy – Grunged up angst, ire and confession from the Aussie star making her Oxford debut – *see main preview* **SALAD: O2 Academy** – Return to action for the reformed Britpop era popsters, led by former MTV VJ Marijne van der Vlugt, 20 years after they first split, the band touring their new album ‘Good Love Bad Love’. **LIGHTIN’ WILLIE + THE DEADBEAT APOSTLES: The Bullingdon** – A return to the Haven Club for the Texas-born, Pasadena-resident electric blues guitarist, a huge favourite on the UK circuit with his lively mix of blues, swing, and rock’n’roll, inspired by Otis Rush, Stevie Ray Vaughan and Eddie Cochran. Great local support from country-soul big band The Deadbeat Apostles. **CANDY SAYS: The Library** – Second of the duo’s EP launch shows. **KID KIN: Truck Store** – EP launch instore from post-rock and electronic soundscapist Kid Kin. **JOSH KEMP: The Wheatsheaf** – Spin Jazz Club with tenor saxophonist Kemp and his band. **JP HARRIS & THE TOUGH CHOICES: The Jericho Tavern** – Honky tonk ballads, barroom anthems and old time country from Nashville’s fantastically bearded JP Harris, the much-travelled troubadour bringing back the classic roots side of country on acclaimed album ‘Home Is Where The Hurt Is’, and new record ‘Sometimes Dogs Bark at Nothing’. **CATWEAZLE: East Oxford Community Centre** **ACOUSTIC THURSDAY: Jude the Obscure** **SPARKY’S NEW MOON: The Half Moon** **BLUES JAM: The Catherine Wheel, Sandford**

FRIDAY 16th

KILLING JOKE: O2 Academy – 40 years of musical sturm und drang from the industrial rock pioneers and harbingers of the apocalypse – *see main preview* **TIDE LINES: O2 Academy** – Romantic folk-rock from the Scottish band, formed by former



Friday 16th

KILLING JOKE: O2 Academy

Much like ancient civilisations regarded comets as harbingers of doom, the return to town of Killing Joke forever promises apocalyptic scenes. It’s almost 35 years since their show up at the old Polytechnic provoked a riot, and a sizeable proportion of their famously fanatical fanbase has grown up and mellowed, but the band’s music is as ferocious as it ever was, with singer Jaz Coleman still playing the part of a fire and brimstone vagrant preacher with heroic gusto. Seriously, here’s a band you wouldn’t want to get on the wrong side of. Formed in 1978 by Coleman, along with Paul Ferguson, Kevin ‘Geordie’ Walker and Martin ‘Youth’ Glover, ostensibly to create music for the end of days, they’ve pretty well succeeded on that count, their eponymous debut album redefining punk and inspiring a legion of bands, from Nirvana, Big Black and Nine Inch Nails to Rammstein, Lamb of God and Ministry. Over four decades and fifteen studio albums Killing Joke have undergone myriad line-up changes, but with the sad death of bassist Paul Raven the original line-up reconvened and have stayed together, becoming if anything heavier and sounding as potent as ever. If commercial success was modest and critical acclaim limited back in the day, their influence has grown to the point they’ve received a slew of Lifetime and Innovation Awards and when they hit the stage tonight, celebrating their astonishing 40 year lifetime, by God, you’ll know you’ve been hit.

Skipinnish members, imagining a Caledonian Springsteen with added synths and bagpipes. Oddly, it works. **MAIL GRAB: O2 Academy** – A return to town for lo-fi house star Mail Grab – aka Australian DJ and producer Jordan Alexander – with a fun-focussed house sound that dips into techno and disco on tracks like ‘Feel U’ and ‘Caught Slippin’, following his sold out set at Simple back in May. **BRIX & THE EXTRICATED: The Bullingdon** – Brix Start-Smith leads her merry band of the Fallen back to town, reworking classic Fall classics alongside psychedelic new songs – *see main preview* **PUNKOLYMPIA with STRIKE ONE + MARY BENDYTOY + SUBJECT TO CHANGE + BEAVERFUEL: The Wheatsheaf** – Kicking off this year’s Oxford City Festival with a night of local punk, post-hardcore and gothic noise. **GYPSYFINGERS + QUARTERMELON:**



Monday 19th

HINDS: The Bullingdon

Working on the basis that if it ain't broke, don't fix it, Hinds' second album simply carries on where their 2016 debut left off. Having produced 'Leave Me Alone' themselves, the band enlisted Strokes producer Gordon Raphael to helm recordings for 'I Don't Run', but the lo-fi garage rock vibe remains and while songs centre on Ana Perrote and Carlotta Cosials' vocal interaction, and the band hail from Madrid, they're more underground rock dive than sundrenched avenues. There's a hefty surf-rock edge to the quartet but, as with musical kindred spirits LA Witch, it comes dressed in black jeans and jacket rather than Bermuda shorts. Hinds are unabashedly retro indie garage rock – something they've drawn criticism for, but their mix of Velvet Underground moodiness and fuzz, C86 simplicity and exuberance, and lysergic Beach House-style melody is timeless rather than dated and they've worked hard, with supports to The Libertines, The Vaccines and Black Lips cementing their reputation, and tonight's gig is part of an extensive UK headline tour following a similarly lengthy US jaunt and ahead of a further set of shows around mainland Europe. They're a band made for nights in subterranean clubs and pub backrooms, an all-thrills, no-frills sound where polish comes a distant second to spiky, fuzzed-up fun.

The Jericho Tavern – Ethereal folk-rock and pop from the multi-talented duo.
SOUL SESSIONS: The Cellar – Classic funk and soul club night.

SATURDAY 17th

JESSIE J: The New Theatre – Already sold out show from the pop, r'n'b and hip hop hitmaker and *The Voice* mentor, running through her repertoire of chart toppers, including Do It Like a Dude', 'Domino', 'It's My Party', 'Bang Bang' and global hit 'Price Tag'.
MASIRO + GHOSTS IN THE PHOTOGRAPHS + LEE RILEY + TRUE RUIN: The Cellar – Visceral math-core from local instrumental noise explorers Masiro, alongside fellow instrumentalists GITP, taking a more atmospheric post-rock path in the vein of Mogwai and Explosions in the Sky. Dronemeister Lee Riley joins in the exploratory sound party.
THE HOPE BURDEN + WAX FUTURES + WORRY: The Wheatshaeaf – Gloriously epic post-metal soundscapes in the vein of Wolves in the Throne Room and Deafheaven from The Hope Burden alongside Telford's mathsy

post-hardcore crew Wax Futures, channelling At the Drive-In and Hundred Reasons, plus this month's *Nightshift* Introducing stars Worry.
DEFINITELY MIGHTBE: O2 Academy – Just in case your appetite for Oasis-related tribute bands isn't quite sated.
SILENT DISCO: O2 Academy – Can't we have silent Definitely Mightbe instead?
MUSICAL MEDICINE: The Bullingdon – Disco club night.
AJ CLARKE & DAVE PEGG: Tiddy Hall, Ascott-under-Wychwood – Following on from their show at the Unicorn earlier this month the two folk stalwarts take their songs to the Wychwood Folk Club.
THE BITE: Brewery Tap, Abingdon – Classic rock covers.

SUNDAY 18th

SHOW OF HANDS: The New Theatre – Steve Knightley and Phil Beer continue to sing about the realities of rural – particularly west country – life over thirty years since they formed. They might long ago have outgrown the intimate village halls and folk clubs where they first made their name, but musically their roots remain firmly planted in the traditional English folk soil. And to think, this is a duo who, fed up not being able to get a London gig booking, booked out the Royal Albert Hall and promptly filled the place. And three decades in, they sit, deservedly, among the leading lights of the folk scene, inspiring new generations of traditional artists.
ARMED FOR THE APOCALYPSE + DRORE + KEYED UP: The Wheatshaeaf – Godzilla-riding-the-Titanic-sized sludge-core from California's uber-brutalists Armed For the Apocalypse at tonight's Buried in Smoke show, the band's new 'Palm Reader' EP continuing their mission to bulldoze the entire planet using only riffs. Top-notch, downtuned sludge mess support from local brutalists Drore.
BAD TOUCH: The Bullingdon – Hairry, heavy rocking from the Norfolk band who've been out on tour with The Answer, Quireboys and Skid Row.
OPEN MIC SESSION: Harcourt Arms
FOLK SESSION: The Half Moon
OPEN MIC SESSION: Florence Park Community Centre

MONDAY 19th

HINDS + SPORTS TEAM: The Bullingdon – Sunshiny garage rocking from the Madrid stars touring their second album – *see main preview*
DEACON BLUE: The New Theatre – Following their set at this summer's Cornbury Festival the enduring 80s soft-rockers return, playing hits 'Real Gone Kid', 'Dignity', 'When the World Knows Your Name' and 'Humanity is Cancer'.
THE OVERLOAD + LAND GIRLS: The Jericho Tavern – Virulent poetic punk, where Sleaford Mods meets early Happy Mondays and The Fall from newcomers The Overload as part of Oxford City Festival.
OPEN MIC SESSION: The Castle
PETER KNIGHT'S GIGSPANNER BIG BAND with PHILIP HENRY & HANNAH MARTIN: Nettlebed Folk Club – Nettlebed hosts former Steeleye Spanner fiddle player Peter Knight, now concentrating on his

Gigspanner band, giving a modern folk twist to traditional songs on most recent album 'Layers of Ages'.

TUESDAY 20th

THE DEAD DAISIES: O2 Academy – Melodic rocking in the vein of Aerosmith, Foreigner and Bad Company from the band made up of former touring members of Whitesnake, Motley Crue, Dio, Thin Lizzy and Journey. What an absolute treat.
JERAMESA: The Wheatshaeaf – Heavy-duty trip-out psych-rock from Jeramesa, bringing a little Swans-like gothic darkness to his lysergic journeys.
BLOXX + VISTAS: The Bullingdon – Indie grunge from the Uxbridge quartet on tour.

WEDNESDAY 21st

WAYWARD SONS: O2 Academy – Heavyweight, melodic rocking from former Little Angels frontman Toby Jepson's new band, touring their debut album 'Ghosts of Yet to Come'.

Friday 23rd

OUGHT:

The Bullingdon

Devo famously formed in the wake of a student protest at Kent State University in 1970 where four students were murdered by National Guardsmen, which inspired their core ethos that humanity was devolving. Ought came together during a protest against student fees in Quebec in 2012 where they saw friends beaten up by police. Both bands share a dark sense of humour as they contemplate (as Ought singer and guitarist puts it) “the emptiness and fear of the world”. Their sprawling live favourite 'New Calm Pt.2' for example deals with repetition and indulgence in music while occasionally clocking in at 45 minutes; on their last UK tour they made the most of the then Tory campaign of persuading “illegal immigrants” to call a hotline when they were ready to go home. Ought also occasionally share a sometime herky jerky funkiness with Devo; they're a band steeped in post-punk, with influences from The Modern Lovers and Talking Heads to Gang of Four, The Associates and The Fall, while new album 'Room Inside the World' finds room for a synthier edge that owes more than a bit to Stereolab. As is so often the case, Ought's critical acclaim hasn't been matched by commercial success, at least not in the UK where they remain an underground concern, even as Franz Ferdinand, Bloc Party and a certain Alex Turner have expressed their love for them.



SAINTSENECA: The Jericho Tavern – Lo-fi folktronica, biblical imagery and whimsy from Ohio singer-songwriter Zac Little and his eclectic band, drawing together strands of Fairport Convention, Pavement and Violent Femmes together along the way.
CHORUSGIRL + MAMMOTH PENGUINS + JUNK WHALE: Common Ground, Little Clarendon Street – Classic indie fuzz and jangle, surf, 60s girl group and bubblegum pop from London's Fortuna Pop!-signed Chorusgirl, the band inspired by Lush, The Breeders and The Cure. Support at tonight's Divine Schism show comes from Cambridge indie crew Mammoth Penguins and local lo-fi noisemakers Junk Whale, featuring assorted members of Worry, Basic Dicks and Daisy.
ELEPHANT TRIP + MAGIC SEAS: The Wheatshaeaf – Oxford City Festival show.
STILL PIGEON + LOST DARREN: The Cellar – Oxford City Festival show.
BROKEN EMPIRE + HYMN TO APOLLO + SEMPA VERA: The Bullingdon – Church of the Heavy rock and metal showcase as part of Oxford City Festival.

THURSDAY 22nd

DANNY GOFFEY: The Bullingdon – The former Supergrass sticksman returns to his hometown for his first solo show – though he's cancelled no less than three Vangoffey shows in recent times. He's lived in London these last few years but here's where his musical heart is, and where he made his name, first with The Jennifers and then with Supergrass, which entitled him to lifelong membership of the Oxford music legends club. Having discarded the Vangoffey moniker he's off on tour to promote new album 'Schtick' – hopefully this one will happen.
THE MAGIC OF MOTOWN: The New Theatre – Return to town for the big-stage tribute to the legendary label, featuring back to back classics from Marvin Gaye; Diana Ross; Stevie Wonder; The Temptations; The Supremes; The Four Tops; Martha Reeves; The Jackson 5; Lionel Richie; Smokey Robinson, and more.
CANDY SAYS: The Library – The third and final show of the recent cover stars' residency.
MEANS OF PRODUCTION + STEEVO NUISSIER + OCTAVIA FREUD: The Cellar – Oxford City Festival show with stark, post-punk electro duo Means of Production bringing some acid house vibes to Cabaret Voltaire, OMD and Depeche Mode influences. Local French synth-pop fella Steevo supports.
CATWEAZLE: East Oxford Community Centre
ACOUSTIC THURSDAY: Jude the Obscure
BLUES JAM: The Catherine Wheel, Sandford

FRIDAY 23rd

OUGHT: The Bullingdon – Inventive, witty post-punk from the American/Canadian/Anglo/Aussie crew – *see main preview*
DUB PISTOLS: O2 Academy – Wall-to-wall festival-sized bangers from Barry Ashworth's enduring electro/dub/big/beat/jungle/hip hop stars, keeping true to their tried and tested formula on most recent album, 'Crazy Diamonds', featuring guest turns from Ragga

Twins, Cutty Ranks and Too Many T's.
THE AUSTRALIAN PINK FLOYD SHOW: The New Theatre – Big stage tribute to The Floyd.
K-LACURA + YORE LAST RITES + MAMZER: The Cellar – Church of the Heavy as part of Oxford City Festival with excellent local thrash-core crew K-Lacura alongside eclectic noisemakers Mamzer, somehow finding the meeting point of Lita Ford, Mayhem, Burzum and West End musical theatre.
FRACTURE + LONDON GRAFFITI: The Wheatshaeaf – Oxford City Festival show.
CHRIS WOODS: Friends Meeting House, St. Giles - Slice of life folk from the singer-songwriter who's collaborated with Billy Bragg, Martin Carthy and Karine Polwart among others.

SATURDAY 24th

BILLY OCEAN: The New Theatre – Back in the shire after his star showing at Cornbury and a sold out show at the O2 Academy in 2016, the veteran pop and soul hitmaker heads out on tour, reliving hits like 'Caribbean Queen'; 'Get Out of My Car and Into My Dreams', and 'When the Going Gets Tough, The Tough Get Going'.
GAPPY TOOTH INDUSTRIES with JUNIPER NIGHTS + HOT SAUCE PONY + THE DOLLYMOPS: The Wheatshaeaf – GTI offers its trademark monthly mixed bag serving of live music, this time round with local indie rockers Juniper Nights mixing influences of Radiohead, Alt.j and Elbow into their alternately sombre and grungy rock. They're joined by London's sludged-up (or should that be sludged down?) motorik popsters HSP, and highly promising local indie rockers The Dollymops, bringing the awkward 80s sounds of Big Flame into 21st Century Libertines land via Orange Juice.
EASY LIFE: The Jericho Tavern – Jazzy hip hop, slacker rock and laidback bluesy funk-pop from the Leicester crew signed to Island Records and set for their *Later...* debut for new single 'Nightmares'.
DAY OF THE DEADBEATS with THE DEADBEAT APOSTLES + THE DAN McKEAN BAND + THE HEAVY VINTAGE RAGTIME BAND: Isis Farmhouse, Iffley
Lock – Good times guaranteed as Day of the Deadbeats returns, local soul, r'n'b and country rock crew The Deadbeat Apostles hosting their free party on the banks of the Thames, kicking out a big old noise somewhere between the Harlem Apollo and the Grand Ole Opry. They're joined by local singer-songwriter Dan McKean, playing a full band set, and an Oxford debut from The Heavy Vintage Ragtime Band, the new outfit fronted by Original Rabbit Foot Spasm Band leader Stuart Macbeth.

NO HORSES: Harcourt Arms – Electric blues from the local outfit.
LA PHOOKA: The Half Moon – Rootsy, rustic folk-rocking at tonight's Oxford City Festival show.
MOVE: The Cellar – Underground drum&bass, hip hop, garage and house club night.
AN ACQUISITION OF SORTS: Fusion Arts – An evening of live performances and improvisation sessions with an interactive voice and listening cone session with Iris Garrelfs; guitar drones and dance from Lee Riley and Macarena Ortuzar; anything-goes improv from



Sunday 25th

SUNFLOWER BEAN: The Bullingdon

Ooh, look at Sunflower Bean all grewed up and almost sensible. If the Brooklyn trio's 2016 debut 'Human Ceremony' was a flurry of indie jangle, shoegaze fuzz and songs about teenage life, this year's follow-up, 'Twentytwo in Blue', released in March, finds them luxuriating in 70s soft rock, particularly 'Rumours'-era Fleetwood Mac, not least due to singer and bassist Julia Cumming's dreamily yearning vocals. Having met childhood friends Nick Kivlen and Jacob Faber at one of their first band's shows, Cumming bonded with the pair over a love for The Smiths and Tame Impala and they've not looked back. Well, except to the mid 1970s, but that's fine because the new album is a dream: a slick, sunshiny mix of almost folky psychedelia, glam rock and harmony-heavy 60s pop that brings a bit of T-Rex stomp and glitter to bear on the likes of Alvveys and Camera Obscura. The band have gone out as support to the likes of Pixies, Wolf Alice and Best Coast amongst others. There's a dreamy serenity about Sunflower Bean, but they still find time to take aim at Trump et al on 'Crisis Fest', as well as exploring the big lyrical themes of God, space and love, all with a dusting of pure pop magic that really should make them far bigger stars than they currently are.

Lust Rollers, utilising musical instruments and junk, and lo-fi electronic playfulness from Spinecakes.

JOHN COGLAN'S QUO: Corn Exchange, Witney – Status Quo's original drummer brings Quo classics to the Shire.

A/WATTS: Wantage Football Club

SUNDAY 25th

SUNFLOWER BEAN: The Bullingdon – Sunlit 70s soft rock and indie jangle from the rising Brooklyn trio – *see main preview*
BRYDE + Lyla FOY: The Cellar – Joint headline tour from former-Paper Aeroplanes singer and guitarist Bryde – aka Sarah Howells – touring her debut solo album 'Like An Island', drawing comparisons with The xx, Jeff Buckley and Dolores O'Riordan, and London singer-songwriter Lyla Foy whose folky, ethereal take on pop has seen her touring with Fleet Foxes, Midlake and Sharon Van Etten.
FLIGHTS OF HELIOS + DUMB ANGEL + PRAISES + ASTRO CHILDREN: The Library – Another exotic smorgasbord of sounds courtesy of Divine Schism, tonight's gig featuring local psych-folk / electro / griefcore crew Flights of Helios, making suitably

spaceward and atmospheric sounds, joined by an international cast of Canada’s Dumb Angel, drawing on Dennis Wilson, Spiritualized and Pink Floyd; fellow Canucks Praises (Jesse Crowe from Beliefs), with her hushed musical snowstorm inspired by Nick Cave and Portishead, plus New Zealand’s psychedelic post-punks Astro Children. **TREVOR MOSS & HANNAH LOU: Truck Store** – Instore set from the loved-up country duo, launching their new album, ‘Fair Lady London’. **OPEN MIC SESSION: Harcourt Arms** **FOLK SESSION: The Half Moon** **BLUES JAM: Fat Lil’s, Witney (3pm)** – Open blues jam.

MONDAY 26th
FLUORESCENT ADOLESCENT: The Bullingdon – Indie club night.
CELTIC FIDDLE FESTIVAL: Nettlebed Folk Club – Fiddle supergroup, featuring The Bothy Band’s Kevin Burke, Kornog’s Christian Lemaître and Capercaillie’s Charlie McKerron, joined by guitarist Nicolas Quemener.
OPEN MIC SESSION: The Castle

Tuesday 27th
SHAME: O2 Academy
18 months on from their superb, livewire show at The Cellar, and six months since their sold-out celebration at The Bullingdon, it’s good to see Shame already moving up to the biggest venue in town, much as Idles did in October. Together Idles and Shame are spearheading a new wave of male punk bands for whom an awareness of toxic masculinity is central to their ethos: there is fury, disgust, revolutionary spirit and topless crowd surfing, but none of the overt macho posturing of so many previous flag-bearers of hardcore rock and roll. Shame singer Charlie Sheen is a turbocharged ball of physically compulsive energy whose songs come packed with misanthropy and rabble rousing clarion calls to rise up, over his band’s taut, belligerent racket – far harder and sharper than it is on their far more accessible debut album ‘Songs of Praise’. There’s Gang of Four-style agit-pop and tribal industrial tattoos more in the vein of Killing Joke, and even room for a spot of shoe-gazey spangle for those brief moments of respite. Shame nailed their political colours to the mast early on, actively campaigning for Sadiq Khan in the London mayoral race as well as writing a less than amorous love song to Theresa May, so when the time comes, you know what side of the barricades they’ll be on. For now, expect the moshing to start early and only stop when Sheen and his gang of merry marauders tumble to a sweaty, exhausted stop.



TUESDAY 27th
SHAME: O2 Academy – The revolutionary army continues to grow – *see main preview*
WOMEN OF THE BLUES: The Bullingdon – Showcase tour of female blues artists, including Italian singer and guitarist Eliana Cargnelutti, bringing some funk and jazz to blues rock.
STARBELLY + MAKE FRIENDS + FUJI + DAZE: The Wheatsheaf – Heavyweight glam-goth-grunge rocking from Starbelly at tonight’s Oxford City Festival show.
RICH RAINFORD: The Cellar – Oxford City Festival show.

WEDNESDAY 28th
BEAK>: O2 Academy – Wobbly psychedelic weirdness and charm from Geoff Barrow and the boys – *see main preview*
LIFESIGNS: The Bullingdon – The dreary prog-rockers tour their new ‘Cartington’ album.
HOLLIS LOMAX + LEIGH & LIAM: The Cellar – Oxford City Festival show.

THURSDAY 29th
CAST: O2 Academy – The Britpop hitmakers, still helmed by former-La’s man John Power, tour their new album ‘Kicking Up the Dust, as well as playing hits like ‘Walkaway’, ‘Sandstorm’ and ‘Guiding Star’ from their platinum-selling albums ‘All Change’ and ‘Mother Nature Calls’.
OTTO + THE FOLIANTS + MOLLY KARLOFF + PORT ERIN + THE WAYFARERS: O2 Academy – Local bands showcase at tonight’s Oxford City Festival show.
THE SHAPES + ALBOA + PUPPET MECHANIC: The Cellar – Party-starting r’n’b, new wave and folk-punk from the local faves at tonight’s Oxford City Festival show.
WOLFS + NOBODIES BIRTHDAY + IDEAL MARRIAGE: The Jericho Tavern – Garage rocking and grunge from Oxford-Shropshire duo Wolfs, joined by Reading rockers Nobodies Birthday and local newcomers Ideal Marriage.
CATWEAZLE: East Oxford Community Centre
ACOUSTIC THURSDAY: Jude the Obscure
BLUES JAM: The Catherine Wheel, Sandford

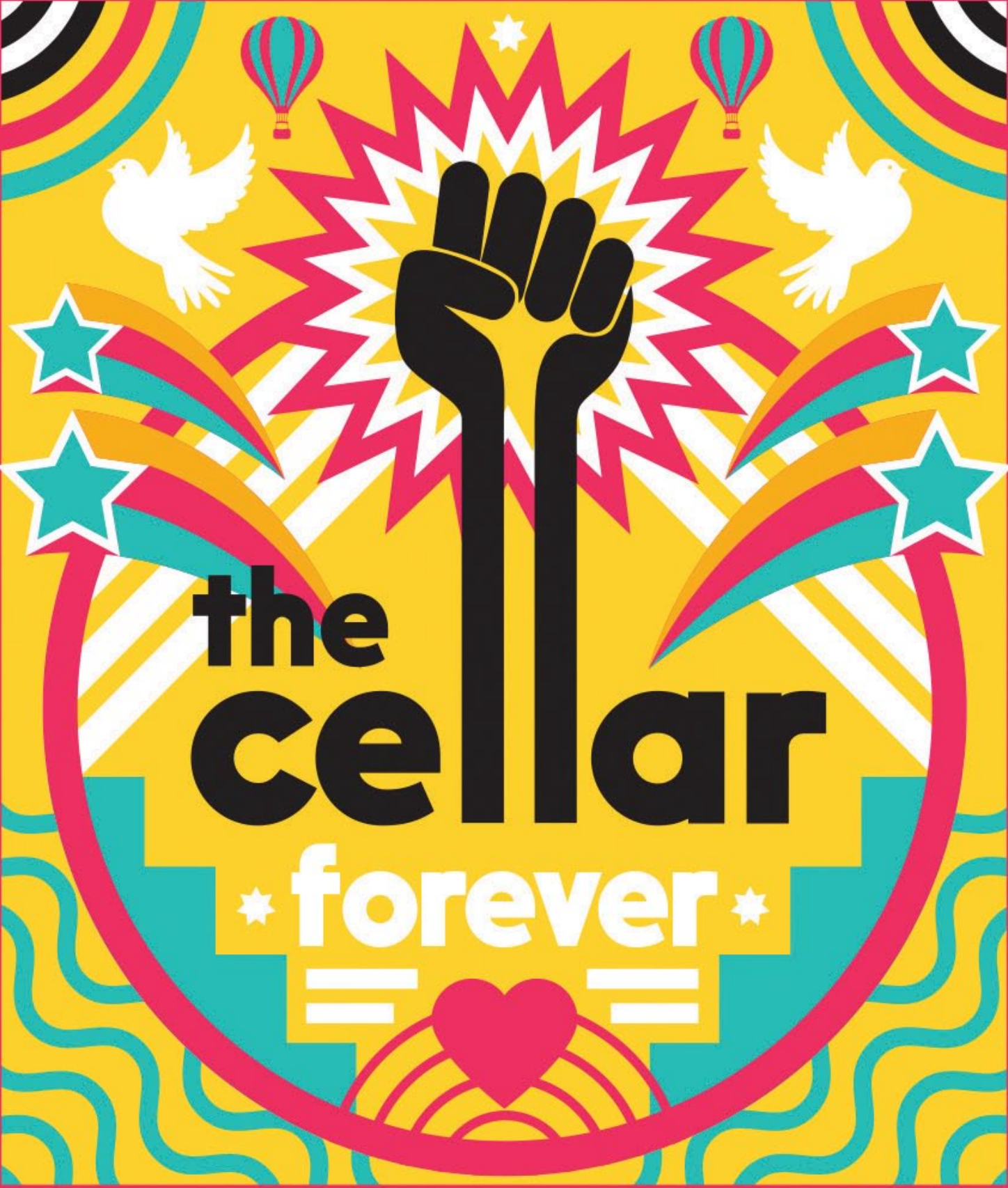
FRIDAY 30th
LITTLE BROTHER ELI + ULYSSES WELLS: O2 Academy – Hometown headline show for discofied funk’n’blues heroes Little Brother Eli, finding a party-hearty sweet spot between Aerosmith and The Trammps on recent singles ‘Tooth’ and ‘Our Kind of Love’.
ALL SAINTS: O2 Academy – The reformed 90s popsters reprise the hits, including ‘Never Ever’, ‘Pure Shores’ and ‘Under the Bridge’, as well as tracks from recent Top 20 album ‘Testament’, a harmony-pop tribute to the 80s thrash metal band.
CAMELPHAT: O2 Academy – Techno, house and electronica club night.
TREVOR HALL: The Bullingdon – Spiritual acoustic folk/roots and reggae from the Californian troubadour, touring his fourth album ‘The Fruitful Darkness’ following collaborations with Ziggy Marley, Steel Pulse and Jimmy Cliff

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Wednesday 28th
BEAK>: O2 Academy
Clever fellow is Geoff Barrow. Everything he turns his hand to seems to come up smelling, if not of roses, then something dark, exotic and enticing. Of course he’s most famous for being one third of Portishead, but his Myspace-centred hip hop supergroup Quakers went into some interesting places and he found himself composing the soundtrack to the third series of *Black Mirror*. With Beak> he hit musical pay dirt once again, teaming up with fellow Bristolian musicians Billy Fuller and Will Young (no, not that one) for a project that allowed him to explore his more improvisational tendencies. Over three albums the trio have mixed up propulsive psychedelia, Krautrock, electro-pop, pagan folk and movie soundtracks and if the results have been consistently inconsistent, at their best they’re pretty incredible – like ‘Brean Down’, the drowsily lysergic highlight of new album ‘>>>’. Across the new record – their third studio album, although they’ve also written the soundtrack to the film *Couple in a Hole*, and released a split EP with their own alter-ego <Kaeb – Beak> touch base with Can and Neu! but also the likes of Hawkwind, Wendy Carlos, Laurie Anderson and Gary Numan as well as, unsurprisingly Portishead’s stark, trippy electro-soul. Occasionally ponderous and seemingly unsure where to take their ideas, when they pick up a motorik sense of purpose Beak> are everything experimental psychedelia should be about – a full on trip.

over the years.
RESTRUCTURE + PINK DIAMOND REVUE: The Wheatsheaf – Oxford City Festival show with hoolie-rave heroes Restructure bringing a punky political snarl and wit to their Sleaford Mods-meet-Crass-at-The-Hacienda electro noise. Reading’s acid-drenched psych-surf duo Pink Diamond Revue support.
OXFORD CITY FESTIVAL AFTERPARTY: The Half Moon – OCF organiser Osprey hosts the closing party, playing live with a cast of guests.
RAIDERS OF THE LOST SCRATCH: Tap Social, Botley – All vinyl scratching set with Yaya and Jojo playing soundtracks, 80s and electro.
DAMN GOOD REASON: Fat Lil’s, Witney – Blues and rock covers.
WHITERIDGE: The Village Inn, Berinsfield – Soft rock covers.



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RITUAL UNION

When is a gig not a gig? When it's an *event*.

After last year's promising debut, Ritual Union feels like it's properly arrived this year. Barely past midday The Bullingdon is already packed for **MADONNATRON**, who nearly ruin everything for every act who has to follow them today by being nothing short of astonishing and setting the bar ridiculously high from the off. The south London quartet's glowering, dirty scuzz pop comes with a hefty dose of witchery, their four-way vocal mix of chants, whoops, shrieks and incantations mingling with wah-wah-heavy guitar and thunderous tom-heavy beats to make for a hypnotic spell-casting half hour that marries Sexwitch's exotic psych-funk with Fuzzbox's deliciously dirgy DIY punk and Wooden Shijps' irresistible groove. Magnificent stuff.

So too from **VIENNA DITTO**, today bowing out after a decade of being one of the best live bands Oxford has produced in recent years. In characteristic style their set is contagiously chaotic, their genius mix and match of ramshackle rockabilly, electro-pop

and sci-fi jazz teetering on the brink of collapse as personal injury and technological catastrophe swirls over Hattie Taylor's giddy hand dances, guitarist Nigel Firth ending up in the photo-pit where he offers his guitar to the front row to play, their final song backed by footage of runaway trains. How brilliantly apt. If you never got to see them, curse yourself for all eternity.

After such a start **BOY AZOOGA**'s fidgety electro-funk, occasional guitar histrionics and punchy power pop takes a while to warm to but hits its peak with recent single 'Jerry', sort of a downbeat La's meets an upbeat Elbow. No such warm-up for **WARMDUSCHER**, one of those bands that make you wonder how or where they met – two cool, skinny mod-punk lads flanking a guy in a Stetson, cheap tracksuit and shades who looks like he fell off the back of a Trump rally. The chemistry is all there though, possibly in pharmaceutical form as they motor through obstinate blues-punk with all the requisite mayhem and hysteria you'd hope for from a band who career from Dick Dale

surf rumble to Jon Spencer Blues Explosion garage-rock craziness, through The Fall's acerbic punked-up rockabilly and intermittent squalls of feedback and somehow manage to finish their set sounding like Aerosmith.

TVAM are, on the face of it, rather more studied – one guy and his guitar stood next to what is surely the telly and video player from his living room. But, by all that is holy, what a glorious noise he makes: a dark, deep well of psychedelic drone-rock, Spacemen 3-style hypno-scuzz with sweet, linear Neu!-inspired rhythms, singular of purpose and, like the words on his screen, completely immersive.

Up against some of the best bands around the UK, today's extensive local contingent more than hold their own. **LE FEYE** bravely battle through a bout of flu to bring some gothic grunge-pop; while also at a packed-to-the-gunnels Library **GHOSTS IN THE PHOTOGRAPHS**' elegantly abrasive post-rock threatens to blister the paintwork and inflict a lifetime of tinnitus on those lucky enough to make it into the venue. Over at The O2 Academy **MOTHER** bring a bit of stadium

rock drama to the day. Smashing Pumpkins and Placebo get chucked in the blender with U2 and if they struggle a bit when they do try and dial it down a bit, anti-sexim rant 'Bad Intentions' brings back the noisy power and fun with interest. If Mother bring the epic, **SELF HELP** bring a riotous sense of fresh-faced exuberance that's halfway between 60s harmony pop and the gnarliest garage punk. By the end of their set their fanclub has doubled in size and deservedly so.

The most wildly eclectic set of the day comes from **CATGOD** – from lightweight reggae-tinged soft rock, through, flute-led prog and ill-advised talky bits to hushed folk-pop. Sometimes it really doesn't come together but any band who can produce a song as breathlessly beautiful as 'Heartbeat In Your Hand' can wander whichever musical roads they damn well please.

Possibly best of the local contingent today are **LOW ISLAND**, playing to an up-for-a-party O2 audience and rewarding them handsomely with a set of euphoric electro-pop, liquid grooves and something akin to boy band pop, so they sound like

Pet Shop Boys and One Direction gone raving together in Ibiza. At least until they hit some delicious Depeche Mode-like synth bubble.

Even Self Help though would find it hard to match **THE LOVELY EGGS**' unbounded joyousness: a giant sun-like fireball of effervescent fuzzgun rock and psychedelic pop and a hefty dose of Lancastrian daft that comes to the boil on 'Wiggy Giggy', a blizzard of upbeat pop fun that comes with a hit of genuine poignancy. Here's a band heavily rooted in their working class northern roots but who make music that spans the universe. Music that makes you want to laugh and cry and jump up and down with unrestrained glee, that makes your heart swell with happiness – a band who you just want to be best mates with forever. Pity the scores of festival-goers lined up in the Bully corridor, unable to get in the packed room.

By stark contrast **GNOD** are a malevolent, glowering presence. Only half the Manchester-based band are here today so instead of the bulldozing noise-rock assault we got at Supernormal a few years back tonight we get glitchy,

dissonant electronic noise and disturbing visuals that sounds, as one wag puts it, like Coil stripped of their pop sensibilities. Or, to our ears, what a rave in the seventh circle of hell might sound like. But, like, in a good way, yeah?

Down at The Library **JOHN** offer a similar respite from good vibes, their suffocating post-hardcore reflecting the cramped conditions, while **CASSELS** are a spindly, more emotionally-in-touch take on something similar – a tightly-wound treat as ever. After which **PEANESS** are like sunshine after a storm. Their harmony-heavy guitar pop is breezy and sweet, not a million miles away from Belly, and they get one of the biggest cheers of the day when, despite hailing from Chester, they reveal their Oxfordshire roots. There's a big shout out to everyone from Kidlington, and *Nightshift* looks forward to bumping into them in our local Sainsbury's one day soon.

On a day when there is so much great music on show it feels churlish to even mention the disappointments, but to lend some small balance to all this awe and

wonder, **GRAND PAX** sound like a poor woman's Juliana Hatfield, while **GENTLY TENDER**'s big-hearted country rock has an oddly hypnotic feel to it but we can't escape the feeling they've escaped from a christian rock festival.

The absolute pinnacle of the day comes in the form of **NADINE SHAH**, whose set in a packed downstairs O2 is an absolute triumph, her band's spiky funk and jazz-fuelled indie fuzz – featuring the near-legendary Terry Edwards on sax – somehow discovers common ground between PJ Harvey and The Comet is Coming but is lifted to another level completely by Shah's glorious rich, languorously soulful voice, which invests the biting political commentary of her songs/stories with a heart as big as a planet. Not only is she a superb singer and captivating presence, she's also funny as hell, and if music doesn't make her her fortune, maybe stand-up comedy will. When she dives into the crowd during the finale of 'Out the Way' the room reaches hysteria levels. She was robbed of the Mercury Prize but if there's any justice Nadine Shah would be ruling the world right now. It would be a far, far better

place if she was. The musical world that **JANE WEAVER**'s music comes from might be similarly magical. Maybe a shining silver city in the middle of a haunted forest. Her mix of motorik electro-pop with spooked pagan folksiness is both soothing and haunting. Her set draws largely from 'Modern Kosmology', *Nightshift*'s favourite album of last year, and it's impossible not to be bewitched into its tendrils.

GAZ COOMBES' headline set feels perfect for an event that feels like a celebration of everything that's great about Oxford music right now. It's his only hometown indoor full-band show this year and it brings everyone who's out today together in one room for the first time. If songs like 'Wounded Egos' and 'The Girl Who Fell To Earth' are contemplative and emotionally charged, the set still feels climactic – the reborn local pop hero holding his crown aloft and leading the city's music lovers in celebratory chorus.

Really, next year's Ritual Union can't come soon enough.

Dale Kattack



THE NIGHTINGALES

The Jericho Tavern

You’ve got to be very brave or very foolish to follow Stewart Lee onstage. The Nightingales would likely put their hands up to both, to which you could add: stubborn, awkward and brilliant. Lee is supporting the band on tour, reprising his 1980s club set with obvious updates and twists, riffing on an early morning awakening by doorstepping Christians, while throwing in typically surreal asides, Oxford memories (he was at uni here) and sex pigeons, all with perfect timing. Like The Nightingales, he’s a one-off. It takes a particular kind of resilience to keep ploughing your own furrow for 40 years while somehow staying above and beyond pretty much anything else around. Robert Lloyd began his musical life

fronting The Prefects, who toured with The Clash, but since the early 80s he’s helmed The Nightingales, the band’s only constant presence. They split in 1986 but reformed in 2004. The incarnation we see tonight and that’s been together for the past half a dozen years is the best they’ve ever been, Lloyd backed by three musicians with a seemingly psychic chemistry

THE MAGIC GANG / THE ORIELLES

O2 Academy

The Orielles are overhead backstage discussing how best to combat their nerves ahead of playing in front of a sold-out show of Magic Gang fans. They decide that jumping about a lot should do it and so tonight’s set comes with added bounce. Not that the Halifax quartet’s songs need extra lift, tending to sound like the musical equivalent of a family size bag of Haribos laced with needles. Their 80s indie jangle is spiked and spiced up on songs like ‘Let Your Dogtooth Grow’ and if the dodgy sound sometimes turns their innate sweetness into a thick treacle, closer ‘Sugar Tastes Like Salt’ ramps everything to the max, a noise-pop wrecking ball rather than a giddy tickle. Sweet young things ain’t sweet no more. No need for nervousness really.

No such nerves for The Magic Gang. Tonight is not only the last night of yet another mammoth tour it’s their eighth Oxford gig and their sixth as headliners, the boys from Brighton proving that the old-fashioned route to the top still works for those prepared to put in the hours and miles. They’ve earned themselves a fanatical following along the way – mostly

that allows them to switch styles, velocity and direction at will and play a full hour set without a single break between songs. Fliss Kitson is, to our mind, the best drummer on the planet right now: a frenzied but perfectly orchestrated blur of limbs who also finds time to add essential backing vocals which lend a little sharpness and light to Lloyd’s acerbic barks, bellows and growls. She’s as much – if not more – the star of the show as the singer and provides the versatile powerhouse foundations for the show.

Lloyd himself has been described as The Brummie Beefheart and the influence of Don Van Vliet is apparent in every facet of The Nightingales’ sound, from its fluid obstinacy to their swampy, mutated blues. Alternatively he’s Nick Cave reincarnated as a belligerent retirement age geography lecturer, or perhaps Mark E Smith if he’d eschewed the pub for a suit and a place in middle management where his resentment could ferment more fully. Or maybe he’s Richard Hawley if the romance of the city streets faded and he went the full *Falling Down*. He can croon like a lounge singer or kick it up like Howlin’ Wolf as the band take southern gospel to punk rock’s church and onward into restless glam rock stomp.

Tonight’s highlight is the variously ferocious, devotional and abstract ‘Dumb & Drummer’, but tracks from new album ‘Perish the Thought’, like ‘Big Dave’, with Kitson taking vocal lead, and ‘Wrong Headed Man’, show a band still fantastically out on their own, and if the sound engineer would do well to turn the volume up several notches it doesn’t detract too much from the genuine privilege you feel in witnessing a band who, like the comedian who opens for them, are that rare thing: genuinely unique.

Dale Kattack

RESTRUCTURE / THE PINK DIAMOND REVUE / MEANS OF PRODUCTION / TIGER MENDOZA

The Bullingdon

If Oxford’s electronic music scene appears be under-strength for the most part, tonight’s showcase suggests quality over quantity is the order of the day.

Playing solo tonight without his usual cast of guest singers and rappers (or even his trademark mask), Tiger Mendoza’s Ian de Quadros concentrates on atmospherics – all heavy, foreboding synth drones, the highlight of which is an extended piece with extensive use of a vocal sample from Rakim.

Means of Production are a post-punk synthophile’s wet dream: sleek, sullen synth lines carving out stark brutalist rhythms. Opener ‘Monitors’ is Cabaret Voltaire-style retro futurism which finds Tim Day intoning “Sustain, delay, repeat” with android monotony as images of concrete towers and motorway bridges flash up on the screen behind. ‘Static Test Anomaly’ is a gorgeous slice of ‘Dazzle Ships’-era OMD, all harsh electronic stabs and barks, while new single ‘The Depths’ sounds like someone locked Depeche Mode in a cold war nuclear bunker with A Guy Called Gerald and told them they couldn’t come out til they’d made something that sounded like genius. They did it, and MOP might just be our favourite new local act.

Pink Diamond Revue are honorary Oxfordians and we’ll claim them for our own any day as Tim Lane rolls his acid-splurged surf rock guitar lines over Robert Courtman Stock’s monstrous machine beats. It’s like Dick Dale dropped an entire

batch of E’s and decamped to the Hacienda just as acid house broke. Accompanied by brain-frazzling visuals it’s psychedelia in its most visceral form, hitting its peak at the point where The Cramps’ ‘Human Fly’ gets eaten by Death in Vegas. Stunning stuff. Restructure might struggle to follow all that but they’re a completely different take on electronic music, looking and sounding like a pair of aging football thugs who’ve come out the other side of the rave mangle attitude intact but now with the ability to dance. There’s an Oxford United scarf draped from the mic stand and ‘Dancing in the Street’ is about fighting at the footie but elsewhere they evoke the spirit of Crass as they rail against universal credit, albeit Crass if they’d TARDISed into the set of *24 Hour Party People* disguised as Sleaford Mods. Singer Mark Webb can sound like sublime movie psycho Don Logan getting his disco jog on, and his ability to drop lines from myriad 80s synth-pop hits into his sneering, snarling rants is brilliant. Even ‘Is It Okay To Punch Nazis?’ manages the fine balance of rage and silliness with aplomb. They’re a band seemingly disgusted by the state of the world but possessed of enough black humour to be able to laugh and dance as it slides towards the abyss. ‘Tech Won’t Save Us’ boasts synth botherer Fred Toon’s t-shirt and maybe it won’t in the grand scheme of things but on tonight’s evidence, it’s doing its best to brighten the local music scene up no end.

Dale Kattack

TELEMAN

O2 Academy

It’s a rare band whose set feels like hit after hit after hit, even when they leave out their best known – and arguably best – tune. But Teleman seem incapable of writing a song that doesn’t feel like it should be a chart hit, a dancefloor favourite and an indie anthem all at once.

Okay, there are a couple of moments at tonight’s sold-out show where they fail to achieve lift-off: the too-smooth title track of new album ‘Family of Aliens’, and the leaden ‘Fall In Time’, which forgets where it left its dancing feet even as it provokes an audience singalong at the end. Straight away they’ve got those disco boots back on ‘Song For A Seagull’ – euphoric, borderline cheesy but, like so much of their set, irresistible.

The band set the tone from the off tonight, mixing up heavily flanged guitar with sleek synth lines and kicking out song after song with exuberant bounce, Thomas Sanders’ voice pure and light, rising above the heavy, uncoiling grooves. ‘Tangerine’ is fuzzed-up, and slightly frazzled; ‘Steam Train Girl’ nimble and robotically funky

as Sanders and bassist Pete Cattermoul cut shapes and give the song a serious rock base. ‘Twisted Heart’ is where Thomas Dolby’s brassy electro-pop meets 90s grunge, while recent single ‘Dusseldorf’ is a perfect slice of synth-pop pie with its heart in an early 80s disco.

They don’t talk much between songs, but what Sanders and Cattermoul do say exudes the assured giddiness that comes with a band at the height of their creative powers and who are still enjoying every minute of their upward trajectory. ‘I’m Not In Control’ is the high point of the set and comes right at the close, Teleman fully unleashing their hypnotic, motorik heavy side while still managing to inject it with pop gold. We only realise when it’s all over they didn’t play ‘Skeleton Dance’. Three albums in the band obviously feel they have enough great material to leave a gem like that out. Tonight’s celebratory, captivating set proves that confidence is entirely justified.

Dale Kattack

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HOLLY COOK

O2 Academy

The tail-end of Hurricane Gertrude makes the bike ride to tonight’s gig perilous to say the least but any lingering resentments we’re harbouring dissipated the moment tropical pop pixie Holly Cook skips onto the stage of the O2. Yes, actually skipped; when was the last time you saw that happen?

Hollie is promoting a new album ‘Vessel of Love’ and is 81 shows into an 82 date tour. Ably supported on stage by General Roots, one of the hardest working reggae bands in the UK, Cook has always been apt when it comes to choosing collaborators. Prince Fatty is a neo-classicist genius, creating a sound both steeped in early

roots and dancehall, and yet strangely timeless; he produced her debut album ‘Prince Fatty Presents Hollie Cook’. Killing Joke’s Youth was on the controls for her new LP and brings the same roots-pop sensibility.

Holly’s voice is a pristine and mellifluous thing. Both tuneful, and yet with an edge (she was in the Slits, at Ari Up’s behest) she is augmented by skilled use of effects throughout. In fact the whole band head into some very heavy, atmospheric places. We can’t work out how this was possible, until we move towards the sound desk where her sound engineer is deftly adding some cavernous reverberation to

the drums and vintage tape echo to the vocals: dubwise and no compromise. The combination of the beefy sound and Cook’s delicate yet powerful voice is a winning one. The set is largely drawn from the new record, including the driving ‘Stay Alive’ (recorded with Jah Wobble on bass) and her present single ‘Sweet Like Chocolate’ (“for the old ravers!” she quips) with ‘Milk and Honey’ from her debut played as an encore.

“Shall I come back to Oxford?” she enquires demurely to a huge cheer. So, if you missed this, you’re in luck. The smile never leaves her face, or ours, and we leave in a far better mood than when we arrived, which, surely is the point of any gig.

Leo Bowder

HAIKU SALUT / KID KIN

Oxford Deaf and Hard of Hearing Centre

Recently Peter Lloyd’s Kid Kin project has developed in myriad innovative and interesting ways – with the symphonic multi-instrumental excellence of his ‘Masterclash’ single from 2016 accompanied by vocal experimentation at his 2017 Ritual Union gig. Tonight he treats the audience to an appropriately mellow quartet of songs and yet can’t resist the occasional noisy finale. There’s even a hint of Italo-house piano, albeit in the kind of restrained way deployed by Jamie xx or Let’s Eat Grandma.

Looking down all the while is a portrait of Princess Diana (“is that a joke?” Saoirse Ronan’s character from the film *Ladybird* might have said), while the ring of orange seats recalls the environment of a primary school assembly, but it’s somehow a venue that works.

That’s augmented by headline act Haiku Salut’s decision to punctuate their set with a bevy of vintage lamps, probably not half-inched from the nearby John Lewis’s lighting department. It’s a gorgeous touch that’s complemented perfectly by the richness of the music. The band’s three members – Gemma Barkerwood, Sophie Barkerwood and Louise Croft –

deploy keyboards; ukulele; accordion; xylophones; trumpets; trombones; drums and Lord knows what else to create a staggering cacophony of sound, lush in its brilliance and with each band member taking it in turns on each instrument, bringing new meaning to the term ‘musical chairs’.

The incredibly talented trio create an atmosphere of almost frenzied love and goodwill in the audience. If new third LP, ‘There is no Elsewhere’, is perhaps more low-key and less brassy – in both senses of the term – than their previous output, the use of live drums provide a much more urgent basis to this set and it’s clear that the Derbyshire act have moved well beyond the slightly facile label of folktronica; at times, the lo-fi bleeps recall dubstep.

Tonight’s set is nothing short of outstanding throughout but it’s when the brass that is inextricably linked to the part of England that they hail from comes in that things truly become transcendent. That they are modest in their proclamations is clear; that they deserve to be much more famous than they are is evident. Haiku Salut are national treasures.

Rob Langham

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GET CAPE. WEAR CAPE. FLY O2 Academy

Four years ago Sam Duckworth hung up the Get Cape. Wear Cape. Fly moniker, seemingly for good. Yet in four years we’ve also managed to hold several general elections and decided to leave Europe. Given Duckworth’s sound has regularly been a political affair, it stands to reason then that he might rewrite the rulebook a bit where retirement is involved. Despite his often wry political leanings, tonight’s sound brings a carnival vibe; a fusion of drums,

keys, and guitars mixed in with the trumpet sound so synonymous with the band that it wouldn’t be a Get Cape show without it. It’s this which means the Monday night crowd, who seem to be stuck to the back of the room as if there’s some kind of force field around the stage, are quickly engaged in the proceedings and encouraged to step forward. It’s not long before they’ve moved from observers to participants, encouraged to sing along to ‘I-Spy’ with large amounts

of gusto.

It’s this paradox between a carnival sound and lyrics which take an almost microscopic look at the world which has always been the power of Duckworth’s work, and his ability to move from more softly voiced numbers to choruses filled with passion. Tonight delivers both in equal measures. Add into the mix a perfect balance of older songs which punctuate the new ones with a degree of precision so as not to lose the attention of the

crowd, and you have the ingredients for a faultless performance.

Perhaps what’s most striking however is the amount of fun that Duckworth and his comrades are clearly having throughout the set. Though there’s no doubt the arrangements are highly practised and skilled, there’s a degree of recklessness and playfulness which carries through the night. It’s this that acts as the perfect antidote to a grey October Monday, and allows me to forget the state of political unrest for just a short while.

Lisa Ward

TABLE SCRAPS / GHOST OF THE AVALANCHE / GRUB The Library

Jazz, according to the Bonzo Dog Doo-Dah Band, is “delicious hot, disgusting cold”. There’s some truth in this gastronomical equivalency, but some foods – a cheese-laden pizza, say – are delicious hot and disgusting, yet impossibly, guiltily alluring, cold. And a set by Grub is like gorging on a congealed quattro formaggio, licking the greasy cardboard box, and scratching your backside with the tiny white tripod out of the middle: dirty and satisfying, all at once. Their music is basic, stodgy, Stookey rocking, with just enough grunge-punk sneer in the vocals to stop it getting too serious (though bands who cover

the *Teenage Mutant Ninja Turtles* theme will never be Leonard Cohen, we guess). At its best their music is galvanised molasses, thick and electrifying, and at its worst it’s just dumb, loud riffs. Which is pretty good as worsts go, you have to admit. Brevity is the arse’ole of punk wit, but sometimes the nasty, brutish and short approach to songwriting can wear over the course of a gig. Bath’s bass and drums duo Ghost of the Avalanche are a dab hand at constructing heavy punk munitions that fly hell for leather (with extra leather) in a way that resembles a cross between Motorhead and our own lamented thrashferrets

Winnebago Deal, but, after a clutch of micro-songs we just want one of those pummelling basslines and yelps to go somewhere unexpected, fun though they are. About two-thirds into the set a slower stop-start piece, like the work of a wonky sozzled Stranglers, is a boon, and makes the return to headlong rock scampers all the more pleasing. Scuzz-psych warriors Table Scraps don’t have any issues with songs being too short, and tonight the longer those grooves get unspooled, the better. Their blueprint is a straightforward amalgam of garage grease and psychedelic repetition, something like Wooden Shjips with

RODDY WOOMBLE The Jericho Tavern

Following the success of his first solo album, 2006’s ‘My Secret Is My Silence’, Roddy Woomble has continued to record and play solo alongside his career as frontman with Idlewild. When on the road under his own name he usually has other musicians with him. This time it’s just him and Idlewild bandmate Andrew Mitchell on keys, guitar, backing vocals and, for one song, lead vocals.

Woomble’s recent album, ‘The Deluder’, moves away from his earlier folk based solo albums towards a freer singer-songwriter approach with echoes of Mark Knopfler’s theme music to the film *Local Hero* and of minimalist Norwegian jazz pianist Tord Gustavsen. Woomble and Mitchell live have a similar free sound. The core of their set is pared down versions of songs from ‘The Deluder’ and a smattering of Idlewild tracks. However Woomble’s earlier solo career is acknowledged with Mitchell’s skills helping to freshen up the title track from ‘My Secret is My Silence’

and ‘Waverley Steps’. Indeed, with both now established minor classics, it would be a shock if he didn’t include them.

There’s a glimpse of the future too with a new Idlewild number ‘Love Can Be Forever New’, and ‘Left Like Roses’, inspired by seeing the guts of a rabbit picked apart by crows, and which could be on Woomble’s next solo album. The night’s highlight though, and most popular with the crowd, is the version of Idlewild’s ‘All I Need Is A Little Discourage’.

Roddy has said he thinks of himself as a writer and he clearly loves words, and though at times lines in his songs baffle there’s still pleasure in hearing him sing them, for he has a voice that could make you happy if even he was singing the telephone directory. Many of his songs are about difficulties and anxiety, but he and Mitchell send us away from this little gem of a gig on an uplifting note with their cover of a song by the almost forgotten Bill Fey: ‘Be Not So Fearful’. Amen to that.

Colin May

MARIBOU STATE / SKINNY PELEMBE

O2 Academy

Maribou State’s blend of good-natured garage beats and atmospheric effects might not be the most original music floating around in 2018, but it’s imaginative enough within its own narrowly defined bounds to make for some enjoyable weekend listening. That’s the story in the studio, anyway. Performing live, the London-based duo comes up against the age-old challenge of electro – how to conjure spontaneity out of a genre that makes artifice an art – and falls disappointingly short.

To be fair on Maribou, they’re not given much of an introduction. Skinny Pelembe, a South African/Doncastrian multi-instrumentalist who can apparently strum three guitar chords in as many combinations, is about the most boring support act anyone could ask for. And that’s to say nothing of his voice, which sounds like a bad, drunk karaoke-singer doing Elvis Costello; or his irritating, shallowly political lyrics. By the time it’s Maribou’s turn to play, we’re not so much hyped up as hacked off. Things get better, but not much. “Oxford! How you doing? Thanks for coming down tonight.” This opening gambit pretty much sums up Maribou’s stage presence: flat, characterless, slightly confused. But

why be charismatic when you’re playing to a room full of freshers who got lost on the way to Atik? Then there’s the music. Stripped of the expert pacing and warm, balanced effects that make tracks like ‘Turnmills’ sound so effortlessly lovely on record, the remainder is dry, lifeless: the beats sound like any old club beats, a misfortune that isn’t helped by the audience’s insistence on behaving like they’re at any old club. We’re not even annoyed anymore. We’re just bored. Luckily, Holly Walker – who’s been singing with Maribou for at least five years, by our maths – comes on to supply guest vocals and a bit of personality. Her voice is easily the highlight of the set: ambitious and carefully controlled, with a sweetness to it that brings out the best in the music behind her, it’s probably what most of the audience are actually here to experience. That muffled synth line at the start of ‘Nervous Tics’ – the group’s biggest hit, and basically a showcase for Holly Walker – triggers a wave of recording phones. When those phones and our memories are checked tomorrow, it’ll be Holly, not Maribou, who’s survived the night.

Tom Kingsley

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

WORRY


Who are they?
Oxford hardcore band Worry are: Nathan Ball (*vocals*); Hannah Watts (*guitar*); Joe Turner (*drums*) and Luke Allmond (*bass*). The band was formed by Nathan, Hannah and Joe in 2016 after they saw a show by local punk act Basic Dicks at The Library. Hannah and Joe had played in bands together and separately before but never as heavy as Worry, while Nathan had never played in a band. They played as a trio until this summer when they recruited Luke who also plays in Daisy and Spank Hair. Regular gigs around Oxford included a set on the Uncommon Stage at Common People in May this year. Their first, self-titled, EP was released in June 2017; its follow-up, 'Confidence' was released in October.

What do they sound like?
Full-pelt musical misanthropy with a no-nonsense, no-prisoners approach to aural destruction. Nathan's "fuck the world" declarations get bellowed out over Hannah's slugy wall-of-noise hardcore attack and the sort of velocity drumming you'd need anti-tank artillery to stop. Early 80s American hardcore and first-wave D-beat are their touchstones along with the more febrile end of grunge. Or, in their own words: "Angry and bitter hardcore punk with heavy riffs and emotions."

What inspires them?
"Sick riffs and shitty step-dads."

Their career highlight so far:
"Putting on our own gig at the Library with our buddies Dead Hands, Drore, Heriot and Keyed Up in October."

And the lowlight
"Our drum kit collapsing while being used by another band at a gig. The drummer looked like he wanted to kill someone."



Their favourite other Oxfordshire act is:
"Fancy Dress Party, because they make us think about death and get sad and stuff."

If they could only keep one album in the world, it would be:
"Run the Jewels 2'. We saw them when they played the Brixton Academy last year and it was one of the best gigs we've been to. This album is wall-to-wall bangers."

When is their next local gig and what can newcomers expect?
"On November 17th we're playing our first gig back at the revamped Wheatsheaf, so expect declarations of love to Joal at the sound desk."

Their favourite and least favourite things about Oxford music are:
"Favourite is the strange and wonderful human being known as Widget. Least favourite is trying to park near the Cellar and lugging gear down the steps (although it's a fun place to play once you get to down there)."

You might love them if you love:
Minor Threat; Ceremony; His Hero is Gone; Cloud Rat; Deftones; Tad; Mudhoney.

Hear them here:
worry.bandcamp.com

THE WHEATSHEAF

Friday 2nd November – **KLUB KAKOFANNY** 7:45pm / £6

OSPREY & THE OX4 ALLSTARS / GRUDGEWOOD
LIME / MEEF CHALONIN & ASHER DUST

Saturday 3rd November – **DIVINE SCHISM** 8pm / £9

HATER / MAGIC POTION / FANCY DRESS PARTY

Thursday 8th November – **THE SPIN JAZZ** 8pm

NICK MEIER WITH THE SPIN TRIO

Friday 9th November – **OXROX** 8pm / £10

HELL'S GAZELLES
PRIMITAI / HAXAN / SMOKING MARTHA

Saturday 10th November – **TWO FACE PROMOTIONS** 8pm / £7

DAMAGED REICH / THE CRUSHING

Tuesday 13th November 7:45pm / £6

ITOLDYOUIWULDEATYOU / DAISY / LAUGHING LAMB

Thursday 15th November – **THE SPIN JAZZ** 8pm

JOSH KEMP QUARTET

Saturday 17th November – **JAM CITY** 7:45pm / £5

THE HOPE BURDEN / WAX FUTURES / WORRY

Sunday 18th November – **BURIED IN SMOKE** 7:45pm / £5

ARMED FOR APOCALYPSE / DRORE / KEYED UP

Tuesday 20th November – **OXFORD CITY FESTIVAL** 7:45pm / £7

JERAMESA

Wednesday 21st November – **OXFORD CITY FESTIVAL** 7:45pm / £7

ELEPHANT TRIP

Thursday 22nd November – **THE SPIN JAZZ** 8pm

JONATHAN GEE

Friday 23rd November – **OXFORD CITY FESTIVAL** 7:45pm / £7

FRACTURE / LONDON GRAFFITI

Saturday 24th November – **GAPPY TOOTH INDUSTRIES** 8:30pm / £4.50

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Tuesday 27th November – **OXFORD CITY FESTIVAL** 7:30pm / £7

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Dr SHOTOVER: My Life and Thymes

Get in, get in. New Avengers – Assemble! Leave your dove-grey bowler hat on the bar, Lord Steedworthy, and buy us all a drink, why don't you? Meanwhile, come and sit next to ME, Miss Cor-Lumley. I have always been a fan of your legs, ahem, WORK. Gurkhas? No, it's true. Did I ever tell you about my time in the King's Own Mahavishnu Rifles? I did? Oh well, a good story is like a pickled onion - always worth repeating... repeating... repeating. Talking of which, I hope you will be available next Tuesday, dear lady. I am launching the first part of my fascinating autobiography, right here in the East Indies Club bar. *Dr Shotover: From the Cradle to the Rave*. (That's 'rave' as in the sort we used to have in Swinging London, with beads, kaftans and joss-sticks, not the beastly doof-doof-doof-fests favoured by loved-up soap-dodgers in the early 1990s). Look, here are some of the reviews. [*Dr S pulls a sheaf of crumpled newspaper cuttings out of his waistcoat*]. *Sunday Telegraph*: 'Dr Shotover was and is an absolute bounder, but at least he went to a good school'. *Time Out*: 'A truly amayyyyzing account of what it was like in the Ladbroke Grove squat scene in the early 70s'. *Guardian*: 'Sexist? Tick. Drug-addled? Tick. MAWMIP (Middle-Aged White Man in Paisley)? Tick. This book caused me and my men's group such painful hand-wringing that I am barely able to type'. *High Times*: 'The paperback makes good roach material. Is that my stash?' *Literary Review*: 'Monomaniacal, poorly-spelled and thoroughly put-downable'. Etc etc. Next Month: *See You Next Tuesday*



'Awww, DAD, I don't wanna meet the family accountant – I'm due at a LOVE-IN in Hyde Park!'

ALL OUR YESTERDAYS

20 YEARS AGO
"Return of the Mac!" shouted the headline on the front cover of November 1998's *Nightshift*, heralding a return to **The Jericho Tavern** for legendary local promoter Mac. Four years previously he, along with the Woods family who ran the Walton Street pub, had been thrown out by the Allied Brewery, who turned the place into a soulless Firkin outlet, putting an end to an epoch-making period in local music which saw **Talulah Gosh**, **Ride**, **Swervedriver**, **Radiohead** and **Supergrass** play the Tavern on their way to becoming global stars. The closure had caused years of animosity among local bands and scenesters and Mac's return put that to bed. "God told me to do," said Mac, who had subsequently made **The Point**, on The Plain, into one of the UK's most important small venues, adding, "it's something to do, innit?" While there were new beginnings at The Jericho, two of Oxford's brightest young acts were splitting up: **Crackout**, who had launched their career with a single on **Shifty Disco** before singing to **Virgin**, called it a day, as did **Tumbleweed**, the band who found fame early on as part of the BBC's *Fame Game show*. Fame of the wrong kind for local rockers Slipsta who saw all their posters around town defaced with swastikas and claims they were Nazis. "We may be old, fat and ugly, but fascists we ain't," they protested.

10 YEARS AGO
If twenty five years ago this month we were happily interviewing **Hamish Ferguson** in his role with

THIS MONTH IN OXFORD
MUSIC HISTORY

5 YEARS AGO
Sadly there was another young life lost to report in November 2013's *Nightshift* with the tragic, accidental death of **Stuart Meads** from local synth-pop band **Trademark**, Stuart and his partner Gavin both dying after falling through a hoarding around a building site in London. "Ultimately we're an indie pop band!" declared **ToLiesel** on the cover, the quintet tracing their sound back to English folk traditions: "there's a real pastoral folk tradition that still thrives in Oxfordshire and I think our music scene feeds off that," said singer Jack Olchawski, who still gigs locally under the name **My Crooked Teeth**. While ToLiesel have since gone the way of so many aspiring young bands, *Nightshift*'s introducing artist this month was a new rapper and poet on the scene called **Rawz** who has since graced the cover twice. "There's loads of great musical talent in Oxford but I feel the hip hop scene doesn't get enough exposure," he said; five years on he's been instrumental in helping its profile to rise and rise, including with **Inner Peace Records**. Many of Oxford's talented young things were releasing albums and singles this month, including **Young Knives** with their superb 'Sick Octave' album – come on chaps, get a shift on with a new one, why don'tcha? **Vienna Ditto** released their 'Ugly' EP; **Stornoway** put out a mini album of outtakes called 'You Don't Know Anything'; **Glass Animals** released the single 'Psylla' and **The August List** released their 'High Town Crow' EP. Tech-metallars **Prospekt** also had an album out - 'The Colourless Sunrise' heralding the arrival of new rock faves on the scene.

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THE HOPE BURDEN

As the planet slides inexorably towards the abyss we need a band to take our minds off the horrors of the modern world but also reflect its complexity, terror and wonder. This EP is titled 'Decline. Despair. Decay', which just about sums up a sizeable chunk of the world right now. And it is a gloriously brooding, bulldozing, glowering, Godzilla-like beast of an EP. Like Deafheaven, and Wolves in the Throne Room at times, The Hope Burden mix up death metal's rage and full-throttle attack with the cathedral-sized sonic blizzards of shoegaze, passages of languid calm and just enough of tech-metal's convoluted chug to keep everything on its toes. It's a cacophony but one possessed of warmth, grace and no little beauty at times. It's also ugly and brutish sometimes, much like Thomas Hobbs described the life of man. It's symphonic in its scope, an almost orchestral storm of guitar noise, growls, rasps and screams. It makes a decent case for being the soundtrack for the end of everything and The Hope Burden might be the long overdue heirs to Xmas Lights' long-vacant local cinematic-ambient-deathcore throne. And now, if you'll give us half an hour, we're going to play this again at twice the volume before we even think about listening to the rest of this month's pile. Sod it, give us a couple of hours – and make sure to warn the neighbours. We fear for their foundations and peace of mind.

BLOOD HORSE

Not content with joining Worry Luke Allmond has taken more time out from his band Daisy to take out a short term lease on this new band, formed during a marathon all-night studio session in Witney. "I'm pretty sure everybody hates me / I'm pretty sure everyone wants me dead," he shouts/screams over a clatter and crash of virulent, spittle-flecked route one hardcore, keeping up his trademark approach to music that suggests the best response to a cruel and violent world is equally venomous aural assault and battery. 'Fresh Out of the Kitchen' here clocks in at one minute, 53 seconds and is by some distance the longest track of the five, the rest barely making it past the minute mark. Each is a malevolent mini-

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

riot that recalls Minor Threat, the earliest punk rock incarnation of The Beastie Boys and most of all, cult Seattle hardcore crew The Blood Brothers. If these songs could be made into physical objects we like to think they'd be forged into the sharpened spines that will be stabbed into Brett Kavanaugh's rotting flesh for all eternity when his time on earth comes to an end and the Devil claims him.

BRIGHT SHADOWS

Bright Shadows are a Reading-based duo who promise us "a gritty brand of acoustic pop and rock," all of which is a total bloody lie if the music we hear is anything to go by. There are eleven tracks here and we're fucked if we're going to listen to them all, and anyway we reckon we know where it's headed by the time we get to track 3. 'Afraid of Bliss' is soft-centred, overly saccharine acoustic harmony pop that sounds like The Music Industry walked into a Nashville blues bar and polished everything in sight until it shone and sparkled and was devoid of character so they could sell it to pod people as a side order with their Monsanto cheeseburger and diet coke. Maybe it's wrong to blame The Shires, since mainstream country music lost its guts a long time ago, but they typify this easily digested form of a music that didn't usually raise its voice in the public domain until it had gone through three divorces, drunk six gallons of self medication, been forced to shoot its loyal hound and seen the family farm burn to the ground. Even by modern standards this makes Kasey Musgrave sound like Lucinda Williams. Oh, Dolly, Willie, Tammy, Johnny – when did it all go so wrong? Quick, stick The August List's album on and everything will be okay again.

FLAT LAGER

If there's anything less appetising than a pint of flat lager it's a band sending you four separate links to four separate songs. Clicking four separate links is, like, sooo much effort. Like trying to climb the Matterhorn or recite *The Rime of the Ancient Mariner* from memory, or sit through the Tory party conference without vomiting your internal organs onto the carpet. Vomiting onto the carpet being something Flat Lager might consider an acceptable way of life on the evidence of the music here, which starts off as trashcan yob-rock, lurching in ungainly fashion over sheet metal guitars and wonky, post-punk funk with a generally

mangled and hungover feel but, following Bright Shadows, sounding pleasantly grubby. 'Remoterboater' tumbles home from the boozier, knocking on random doors as it goes, asking for directions in a lightly confused by belligerent manner, while 'Goats' might be Idles if they got tanked up and left their car keys, wit and political ideals behind in the pub. It's a bit of a mess and mostly incoherent but it's noisy and slightly angry so if there was a war between all the artists in this month's pile they'd undoubtedly be on the same side as Hope Burden and Blood Horse, even if that only amounted to standing behind them cheering them on as they reined blows on the enemy, so we'll give them the benefit of the doubt.

BEN AVISON

Nightshift hasn't paid much attention to anything Morrissey has sung or said since 'Viva Hate' so his increasingly deranged political outpourings over the past decade or so have washed over us in pretty much the same way the ill-informed opinions of elderly *Daily Express* reading neighbours do, but we understand there are people out there who genuinely mourn the fact that the man who was once poet for the dispossessed has turned into a parody of a retired colonel with a bellyful of port and dreams of the Empire. Ben Avison is once such person, a man who grew up in a family of Moz fans but who now feels the need to take his former hero out for a walk in the countryside and a damn good talking to. His song 'Steven, Please Can We Talk' is an appeal to the singer – and son of Irish immigrants, lest we forget – to listen and understand his former fans' disappointment. "Dear Steven, you used to mean so much to me. But now your words just confuse me and make me sad. Please can we talk?" he croons plaintively over an innocuous dram-pop jangle, while in the accompanying video he twirls a bunch of distressed flowers around, reads Oscar Wilde and, in an ironic high point, drapes himself in the EU flag. It's all very well intentioned and not unpleasant but really it's a bit insipid. Appealing to Morrissey's better nature these days is a bit like asking piranhas politely to stop being so nibbly. Maybe try shouting, "Oi, Morrissey, you narcissistic, irrelevant old bell-end, shut your stupid fucking trap for once" in his face, before demanding a refund for 'Kill Uncle'.

A/M

We're not sure if the band is called A/M or we've misread the email, or if it's even a band at all or just the solo work of a guy called Matthew O'Brien, or if the one song here is called 'Prom Person' because the vocals are barely decipherable and seem to consist of someone shouting what sounds

like "Crow! Try pushing!" over a sludgy stoner rock riff for three minutes. It starts off promisingly enough but it's ultimately formless and derivative, nicking an old Black Sabbath riff and going nowhere in particular with it. The recording is too lo-fi to feel any power and it just sort of hangs around being moody and downtuned before it just sort of stops. Oxford is blessed with some great stoner bands: Indica Blues, My Diablo and the mighty Desert Storm, so the bar is set high. A/M don't sound like they're even trying very hard to reach it.

ASH ADAMS

Where now for the solo male singer-songwriter in these post-Sheeran, post-Smith, post-Bay, post-Garratt days? Simply mumbling out a bad Bob Dylan rip-off won't cut it in the glorious new Kingdom of the Bland. No, you've got to have a bit of blues and a bit of r'n'b and a bit of hip hop in your navel-gazing gruel now, even if that hip hop element amounts to little more than some half-arsed trap beats behind your acoustic guitar shuffle and general moping. We've listened to Ash's song, 'Invincible', at least four times now and we can't remember anything about it at all except it has a vaguely funky blues edge to it and somehow there's blood all over the desk – possibly from where we smashed our face repeatedly against it to make the world seem marginally better. Tellingly, every time the song finished Soundcloud moved onto Maroon 5, just to remind us that things really could be a tiny bit worse.

TOILET TRACK

ABI FARRELL

Nothing like a sombre piano power ballad to get *Nightshift* bouncing round the room and shouting that, yes, this really is the life. And, yes, okay, musical geniuses like Kate Bush and Nick Cave can do brilliant piano ballads without even trying too hard, but this is neither Kate nor Cave. It might like to be Eva Cassidy – at least the accompanying press blurb suggests as much – but really it's more like an audition for an Andrew Lloyd Webber musical, probably for the sad scene where someone dressed as an aging cat or an obsolete diesel engine bemoans the unfairness of the world before a heroic chorus-line led finale. Ivories are tinkled and vocal acrobatics duly performed and it's a perfect example of technique over soul and substance, Petri dish-bred jazz-pop Formica better suited to an early round of *The Voice* or the corner of a Pizza Express lounge. "Down to the river" sings Abi over and over again, but Springsteen this ain't. As rock and roll as floor polish.

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.

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Sat 20th Oct • 12pm

Ritual Union

Sun 21st Oct

Bugzy Malone

Mon 22nd Oct

Villagers

Thur 25th Oct

**Rolling Blackouts
Coastal Fever**

Fri 26th Oct • 6.30pm

Toots and the Maytals
+ Captain Accident

Fri 26th Oct • 11pm

Applebum
- The Freshers Jump Off

Sat 27th Oct • 6pm

Luisa Omelian

Sat 27th Oct • 6.30pm

Guns 2 Roses

Sat 27th Oct • 11pm

Halloween House Party
ft Sonny Fodera

Mon 29th Oct • SOLD OUT

IDLES

Tue 30th Oct

Superorganism

Thur 1st Nov

The Feeling

Fri 2nd Nov

Neil Hilborn

Fri 2nd Nov • 11pm

Wayne Wonder

Fri 2nd Nov • 6.30pm

Freya Ridings

Sat 3rd Nov • 6pm

**Aidan Moffat
& RM Hubbert**

Sat 3rd Nov • 11pm

Switch x Krudd
ft Skepsis + Bru-C + Kanine

Sun 4th Nov

Hugh Cornwell Electric

Mon 5th Nov

Natty

Thur 8th Nov

Police Dog Hogan

Fri 9th Nov • 6pm

Dutty Moonshine

Fri 9th Nov • 11pm

Kurupt FM

Sat 10th Nov • 6.30pm

Dubioza Kolektiv

Sat 10th Nov • 11pm

It's A Gee Thing
ft Macky Gee, Jamie Duggan,
Shapes and K Motionz

Sun 11th Nov

Gruff Rhys

Thur 15th Nov

Salad

Thur 15th Nov • SOLD OUT

Courtney Barnett

Fri 16th Nov • 6.30pm

Tide Lines

Fri 16th Nov • 6.30pm

Killing Joke

Fri 16th Nov • 11pm

Mall Grab:
Looking For Trouble Tour

Sat 17th Nov • 6.30pm

Definitely Mightbe

Sat 17th Nov • 11pm

Silent Disco

Tue 20th Nov

The Dead Daisies
Welcome to Daisyland
+ Oliver Dawson Saxon
+ Massive Wagons

Wed 21st Nov • 6pm

Wayward Sons
+ Domsday Outlaw

Fri 23rd Nov • 6.30pm

The Dub Pistols

Fri 23rd Nov • 11pm

Shy FX

Sat 24th Nov

Bingo Lingo

Tue 27th Nov

Shame

Wed 28th Nov • 6.30pm

Beak>

Thur 29th Nov

Oxford City Festival
ft. Otto, The Foliants, Molly Karloff,
Port Erin and The Wayfarers

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 Hertzen 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

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

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

Thur 28th Mar

Fun Lovin' Criminals

Sat 6th Apr • 6.30pm

The Dualers

Fri 12th Apr • 11pm

Party With The Greatest
Showman Club Tour

Sat 27th Apr • 6.30pm

UK Foo Fighters

Sat 29th Jun

The AC/DC Experience

Wed 27th Nov • 6.30pm

Electric Six

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