

# NIGHTSHIFT

## Oxford's Music Magazine

Free every  
month  
Issue 293  
December  
2019

# A HELL OF A YEAR

*Inside this issue:*

**Oxford's tunes of the year!**  
**Glass Animals return!**  
**So do Undersmile!**  
**Introducing Ideal Marriage!**

*plus*

All your Oxford music news, reviews,  
previews and gigs for December

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



# THE BULLINGDON

## DECEMBER 2019 GIG & CLUB LISTINGS

Sunday 1st December  
**Chop Suey**  
**Killswitch UK**  
**The Iron Road**

Doors: 7pm

Tuesday 3rd December  
**Andy Valc**

Doors: 7pm

Tuesday 3rd December  
**Fluorescent Adolescent**

Doors: 8pm

Wednesday 4th December  
**Temple Funk Collective**

Doors: 8pm

Friday 6th December  
**Low Island**

Doors: 7pm

Friday 6th December  
**The HAUS Party**  
**Christmas Edition**

Doors: 8pm

Saturday 7th December  
**Musical Medicine**  
**Lucid Stannard**

Doors: 8pm

Sunday 8th December  
**In Depths**  
**Depravity**  
**Lest We Forget**  
**The Final Clause of Tacitus**

Doors: 7pm

Monday 9th December  
**Dirty Hit Tour**  
**Beabadoobee**  
**No Rome**  
**Oscar Lang**

Doors: 7pm

Tuesday 10th December  
**Barney Artist**

Doors: 7pm

Friday 13th December  
**Soul Sista Presents**  
**The X-Mas Groove**

Doors: 8pm

Saturday 14th December  
**Old Skool Oxford**  
**Top Buzz**

Doors: 8pm

Sunday 22nd December  
**John Otway**

Doors: 7pm

Friday 27th December  
**The Shapes**  
**Wonderland**  
**The Other Dramas**

Doors: 7pm

Friday 27th December  
**P.Y.T**

Doors: 8pm

Saturday 28th December  
**North Parade**

Doors: 7pm

Saturday 28th December  
**Bott & Burns By-Night**  
**Dr Banana**

Doors: 8pm

Monday 22nd December  
**Nang Tunes: Xmas Party**

Doors: 8pm

Tuesday 24th December  
**Reggae Xmas**

Doors: 8pm

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

Doors: 8pm

Friday 27th December  
**Pitch Black**

Doors: 8pm

Saturday 28th December  
**Rawdio**  
**Xmas Link up**

Doors: 8pm

Tuesday 2nd January  
**Reggaeton NYE Party**

Doors: 8pm

Wednesday 9th January  
**Sempa Vera**  
**Vicarage**  
**The Orkids**

Doors: 7pm

Saturday 19th January  
**The Operation**

Doors: 8pm

Friday 19th January  
**K-Funkz**

Doors: 8pm

Saturday 18th January  
**Musical Medicine**  
**Eliza Rose & Faro**

Doors: 8pm

Friday 24th January  
**Haute Mess**

Doors: 8pm

Saturday 25th January  
**Volume #18**

Doors: 8pm

Friday 30th January  
**Soul Sista**

Doors: 8pm

Saturday 1st February  
**Simple: Haai**

Doors: 8pm

Tuesday 4th February  
**Lisa O'Neill**

Doors: 7pm

Wednesday 13th February  
**Smoke Faries**

Doors: 7pm

Friday 15th February  
**OxPhwoard**

Doors: 7pm

Friday 15th February  
**Straight Outta Cowley**

Doors: 8pm

Saturday 16th February  
**Musical Medicine**  
**Mafalda**

Doors: 8pm

Wednesday 12th February  
**BrascO**  
**Rough Edge Brass Band**  
**Wakey Wakey Quartet**

Doors: 8pm

Friday 14th February  
**Black Futures**

Doors: 7pm

Friday 14th February  
**Cut the Trap**

Doors: 8pm

Saturday 15th February  
**Reggaeton Party**

Doors: 8pm

Thursday 20th February  
**Jack Hutchinson**

Doors: 7pm

Friday 21st February  
**Apre**

Doors: 8pm

Friday 21st February  
**Tracksuit and Trance**

Doors: 8pm

Friday 26th February  
**The People Versus**

Doors: 7pm

Friday 26th February  
**Soul Sista**

Doors: 8pm

Saturday 29th February  
**Rawdio**

Doors: 8pm

Tuesday 19th March  
**Jesse Malin Band**

Doors: 7pm

Saturday 16th March  
**Musical Medicine**  
**Kamma & Masalo**

Doors: 8pm

Friday 27th March  
**Squid**

Doors: 7pm

# NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

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photo: Helen Messenger



**UNDERSMILE** have reformed. The local doom-metal favourites went on indefinite hiatus in 2016 when singer/guitarist Hel Sterne began a university course, with co-frontwoman Taz Corona-Brown concentrating on her other band Drole alongside fellow Undersmile bandmates Ollie Corona-Brown and Tom McKibbin. Undersmile's second album, 'Anhedonia', released in 2015, was hailed as a doom masterpiece across the board. The band reunited briefly in 2018 for a concert to remember Pier Corona – the renowned gig photographer and Taz's dad – but now they're back for good (or evil, maybe). No Oxford show has yet been announced but the quartet are due to play at The Dome in London on February 29<sup>th</sup> next year as part of promoters Chaos Theory's 10<sup>th</sup> anniversary celebrations.

Talking about the reunion Hel told *Nightshift*: "It's felt alien not to write or play music for so long in Undersmile. We're excited to get together again and see what we can create."

Taz added: "it felt great playing together last year for the Pieranormal show; we've all been thinking about it for ages and now feels like the right time to do Undersmile again."



**COGWHEEL DOGS** re-release their 'Greenhorn' EP this month, to celebrate the tenth anniversary of its original release.

The "experimental folk-punk" band, formed by singer-guitarist Rebecca Mosley and cellist Tom

Parnell, went into hibernation shortly after the EP was released in 2009, releasing a brace of EPs and being one of *Nightshift*'s Introducing acts the same year. Announcing the digital release, Rebecca told *Nightshift*: "I guess we're re-releasing the Greenhorn EP to remind people, possibly ourselves, that we're still alive and perhaps even to celebrate this. Hopefully we'll put together several albums' worth of accumulated material to form a distilled album in another decade or so. Also, I again have managed to create a parallel backlog of solo material, under the guise of Cogwheel, that I'll start releasing in Spring or Summer 2020 in a hopeful bid to eventually catch up with real time and make up for lost time. My ultimate aim is to live in the present, or invent a time machine. Ideally both. That's the album's title: 'Time Machine'. Sorted. Whatever it is, it is not intended to be an inadvertent metaphor for Brexit."

The EP is available at [cogwheel.bandcamp.com](http://cogwheel.bandcamp.com)

**OXFORD HAS A NEW RECORD SHOP.** Riverman Records opened on Walton Street at the beginning of November, selling mainly second hand vinyl. Andy Tucker, who has run record stores in Henley for the past 10 years, has taken over the site of the old Threshers off-licence. Talking about the new store he said: "There has been a vinyl revival and it may have reached a plateau but business has been quite steady over the past two or three years and it is not going to disappear," adding "Truck does a great job but I'm sure a city the size of Oxford can support another record store. I'm hoping record collectors and all music fans make this place a destination; if they want to find it they will."

**MUZOAKADEMY** has opened a new shop in Cowley in order to raise funds for its ongoing music education programme. The Witney-based charity, run by the 7Cs Foundation, offers music teaching courses with particular emphasis on young people, people with

*continued over...*



**GLASS ANIMALS** drummer Joe Seaward has been talking about the band's return to action last month and his recovery from the horrific accident that left him with brain injuries and threatened to derail the Oxford quartet's burgeoning career.

Glass Animals performed their first gig in almost 18 months on the 1<sup>st</sup> November – a sold-out show at The Bullingdon.

"All things considered I'm feeling very well," Joe told *Nightshift* as the band prepared to fly to Australia for a gig. "I can speak and walk now, which I couldn't last summer. We've now played our first show since the accident, which was something I was very worried wouldn't happen again. It feels nice to have that under my belt. It's been a pretty crazy time; the support I've had from the band, my family and friends has been amazing but it's something I'm still working on and getting to grips with; I don't know if I'll ever fully recover from something like that... I'm a work in progress."

Joe's accident happened in July 2018 when he was knocked off his bike by a lorry in Dublin; all of Glass Animals plans and shows were put on hold while he recovered.

"It's difficult for me to say exactly how it affected the other guys," continues Joe; "I know it was a huge shock for them but actually not just them, for everyone we work with. The consequences of my being injured that badly made a big difference to everyone's lives: our manager Amy; the live crew who suddenly didn't have a functioning band; the record labels: everything changed for those people. We had to cancel a whole bunch of shows and festivals – but the fans were absolutely amazing about it. I'm very grateful to all those people. The band went into overdrive after the accident; they were amazing. Dave (Bayley – Glass Animals' singer and guitarist) dropped everything and flew over to Dublin and sat next to me in hospital for a week. Ed and Drew then came over and Ed ended up driving us all home in his splitter van – that was a hilarious journey. That was pretty amazing to to see from the inside: you learn more about people when the chips are down. The accident definitely brought us all closer together and I feel even more proud to be part of this group of people – and I was already immensely proud!" Glass Animals returned to action with an intimate hometown show at The Bully, one which sold out in a matter of minutes when it was announced, and the show was a triumph in every respect.

"It was a lot of fun!" says Joe; "the crowd were amazing; someone flew over from Chicago apparently. Another person I met afterwards came from the Isle of Man – it was her first show ever. They all brought so much energy. There are always nerves before a show – I think that's healthy – but maybe more than usual that night. And three new songs too!"

"Really it just feels great; being back on the road and sharing music with fans is what it's all about. And it's great to be going back to Australia; I mean, apart from anything else, a few days of midsummer in midwinter is absolutely fine with me. It's just nice after such a long time to be back doing what we love. 2020 is already looking like an exciting year if all goes to plan; we've been in the kitchen cooking up something... time will reveal all."

Glass Animals released their first new material in three years on the 13<sup>th</sup> November, a single, 'Tokyo Drifting', with Florida rap star Denzel Curry. The band have also been confirmed for next year's All Points East Festival in Victoria Park on Saturday 23<sup>rd</sup> May alongside Tame Impala and Caribou.



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The Bullingdon  
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# NEWS

disabilities and those who couldn't otherwise afford music lessons. Last year the charity reinvested £35,000 to fund projects for young, underprivileged, vulnerable, , disabled and elderly people and families. It is currently raising funds to take over and redevelop a new home in Witney. The shop, named MusoAkademy, opens in Templars Square in Cowley on the 30<sup>th</sup> November, selling musical instruments and equipment. An opening day party runs from 11am-4pm. Charity trustee Jon Berry, said, "We are so excited to be able to launch this unique provision in Oxfordshire. We aim to remove the barriers which prevent people from experiencing the benefits of music and, for some, the cost of instruments and equipment is prohibitive. We hope this shop will make music more accessible for all.. Find out more at [www.7csfoundation.com](http://www.7csfoundation.com).

**FOALS** are among the artists who have donated exclusive stuff to an auction to raise money for the **Brain Tumour Charity – Michael Barry Fund**. The local stars have

contributed a signed drum skin and signed photos taken by Sam Neill and Kit Monteith. Everything Everything have also donated a signed pic taken by Monteith, while there are also photos of David Bowie from the Duffy Archive; artist proofs of photos of Björk by Jill Furmanovsky and a photo of Kurt Cobain taken by Charles Peterson. Other items up for grabs include full-size posts from classic Vacuum Pop shows, including Black Dice, Fuck Buttons and Damo Suzuki. The Michael Barry Fund raises money in memory of local musician and promoter Michael who died in 2016. Annual gigs in his memory have so far raised over £9,000. Check out [@wayfoxford](https://twitter.com/wayfoxford) on Twitter and Instagram or visit [www.thebraintumourcharity.org](http://www.thebraintumourcharity.org).

**YOUNG WOMEN'S MUSIC PROJECT** celebrate their 20<sup>th</sup> anniversary in 2020, with a series of live music, talks, markets, films, quizzes and more planned to help raise awareness of and funds for the local educational charity, which provides an inclusive and supportive

space for young women aged 14-21 to make music together, learn new skills and express themselves. Among the regular sessions run by YWMP are Team Drum, a drum troupe that has played at Common People and Cowley Road Carnival, and the annual Wo-man-ity festival, which takes place each year to coincide with International Women's Day. YWMP will be hosting a calendar launch event at Truck Store on Cowley Road on Thursday 28<sup>th</sup> November, which will allow anyone interested in joining or helping the project to learn more about it. The calendars, designed by women involved in the charity, will help raise money to keep the project running. More info on how to get involved or donate at [www.ywmp.org.uk](http://www.ywmp.org.uk).



**DESPICABLE ZEE** head off on their first national tour this month, including dates with Stealing Sheep. The musical project of Young Women's Music Project leader Zahra Tehrani, Despicable Zee tours her recent 'Atigheh' EP as part of a tour put together by Divine Schism, who have recently expanded their local gig promotions to include a record label and national promotions. Despicable Zee's tour kicks off on Wednesday 4<sup>th</sup> December at Sheffield Hatch and finishes on Thursday 12<sup>th</sup> in Liverpool, supporting Stealing Sheep. The tour also takes in Norwich, Nottingham, Leicester, London, Glasgow and Hull. Hear 'Atigheh' at [despicablezee.bandcamp.com](https://despicablezee.bandcamp.com).

**CATGOD's** album 'Feel It Go Round Again' is available on Bandcamp now. The album was originally available as a limited edition physical release in May. Get your copy at [catgod.bandcamp.com](https://catgod.bandcamp.com).

**K-LACURA** release their full debut album at the end of this month. 'Husk' comes out on the 23<sup>rd</sup> December and is preceded by a video single, 'If Memories Were Roads'. The long-running local metalcore band will be *Nightshift's* January cover stars, but if you can't wait for the interview, check out their new song at [facebook.com/KLacura](https://facebook.com/KLacura).

**ABANDON** release a new album this month. The band, the work of

local producer and musician Umair Chaudhry, release 'Vigilance' on Blindsight Records on the 9<sup>th</sup> December. The album – Abandon's second – features nine tracks, including recent single 'Fear of the Future', inspired by Red House Painters, Slowdive, Jesu and Swans. Get yours at [blindsightrecords.bandcamp.com](https://blindsightrecords.bandcamp.com).

**THE AUGUST LIST** are the first Oxford act to be announced for **Are You Listening?** festival in Reading next year. The annual one-day event, hosted by Heavy Pop, who also run live music at The Jericho Tavern, takes place across multiple venues around Reading town centre on Saturday 25<sup>th</sup> April 2020. Headline acts announced are BC Camplight, Dream Wife and Melt Yourself Down, with Sir Was, John, Dream Nails, Heavy Lungs and Ghum among the other acts so far confirmed. The festival regularly features a significant Oxford contingent. Tickets and more details at [www.areyoulistening.org.uk](http://www.areyoulistening.org.uk).

**KNOBBLEHEAD** have changed their name. The local psychedelic ensemble, who released two singles in 2019 as well as performing at Ritual union and the inaugural Oddball Festival, are henceforth known as Mandrake Handshake. A new EP, produced by Stereolab drummer Andy Ramsey, is due in the New Year.

**CORRECTION:** the reviews of Grace Petrie and David Ford in October's *Nightshift* should have been credited to Lisa Ward, not Lisa Ford. It's not as if Lisa hasn't been contributing to the mag for well over a decade or something. Sorry Lisa – we'll get you a giant slab of vegan cake next chance we get.

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

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

*Front cover collage – Death of the Maiden, Easter Island Statues and Foals by Helen Messenger; Julia Meijer by Hazel Rattigan; Kanadia by Ian Wallman.*

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**SOLD OUT**

**BEN OTTEWELL**  
The Jericho Tavern  
Oxford  
30.11.19

**SOEUR**  
The Wheatsheaf  
Oxford  
04.12.19

**LOW ISLAND**  
The Bullington  
Oxford  
06.12.19

**DIRTY HIT TOUR**  
The Bullington  
Oxford  
09.12.19

**PICTISH TRAIL**  
The Wheatsheaf  
Oxford  
10.12.19

**RAZORLIGHT**  
O2 Academy  
Oxford  
13.12.19

**PEANESS**  
The Wheatsheaf  
Oxford  
01.02.20

**LISA O'NEILL**  
The Bullington  
Oxford  
04.02.20

**BLACK FUTURES**  
The Bullington  
Oxford  
14.02.20

**APRE**  
The Bullington  
Oxford  
21.02.20

**KIEFER SUTHERLAND**  
O2 Academy  
Oxford  
02.03.20

**THE BIG MOON**  
O2 Academy2  
Oxford  
03.03.20

**JAMIE CULLUM**  
New Theatre  
Oxford  
16.03.20

**THE CAT EMPIRE**  
O2 Academy  
Oxford  
20.03.20

**PALACE**  
O2 Academy  
Oxford  
21.03.20

**SQUID**  
The Bullington  
Oxford  
27.03.20

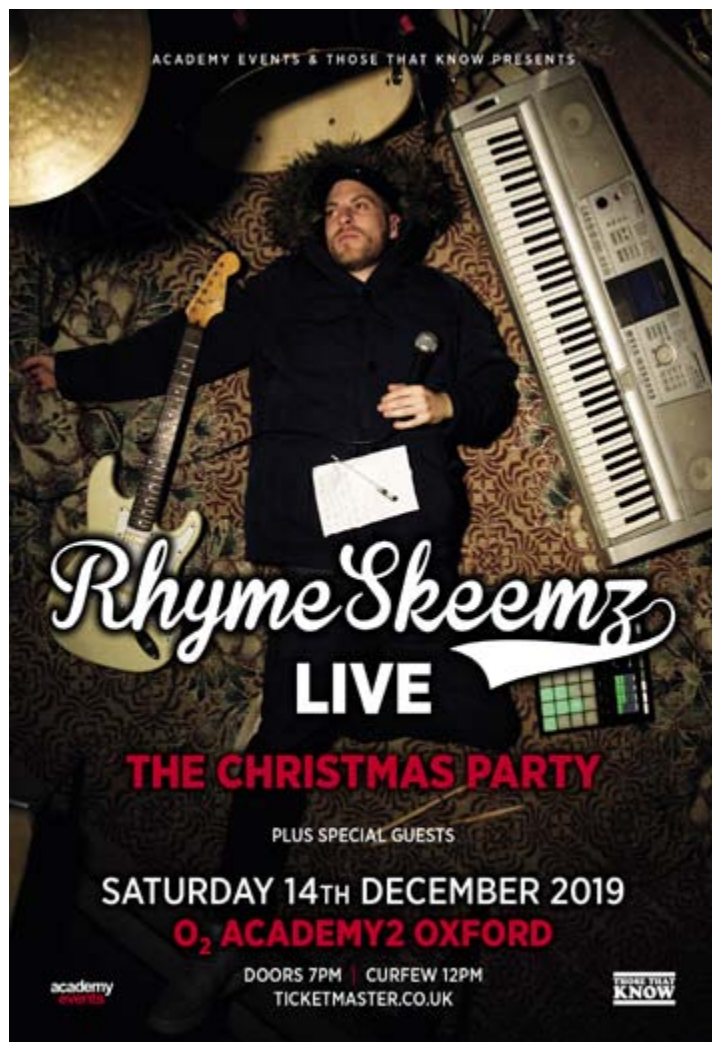
**LLOYD COLE**  
SJE Arts Centre  
Oxford  
02.04.20

**THE NIGHT CAFE**  
O2 Academy2  
Oxford  
10.04.20

**THE LOVELY EGGS**  
The Bullington  
Oxford  
12.04.20

**PAUL WELLER**  
The New Theatre  
Oxford  
**SOLD OUT**

**BAMBARA**  
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15.05.20



# CROSSTOWN CONCERTS



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# TRACKS OF OUR YEAR

*The end of another year and, it has to be said, a vintage one for Oxford music: **Foals** staked their claim to be one of the very best live bands on the planet; **Ride** made their best music in over a quarter of a century; **Young Knives** returned even more strange and challenging, and across the local scene music makers provided us with songs of joy and sorry. As is traditional, Nightshift’s writers and photographers have voted for their favourite tracks of the year and, for the first time since 1997, we have a dead heat for top song – so congratulations to **Death of the Maiden** and **Candy Says** for being the best of the best. Music of quality and distinction across the board – so much so we’ve even added an extra ten picks that bubbled under the Top 25.*



## 1= DEATH OF THE MAIDEN

### ‘A Pair of Blue Eyes’

Even amid the drama, grief, passion, longing, militant determination and poetic wonder of Death of the Maiden’s album ‘The Girl With the Secret Fire’, ‘A Pair of Blue Eyes’ stood above and apart: the band’s sparse musical delicacy stripped right back to just acoustic guitar, violin and Tamara Parsons-Baker’s voice, packed with a heart full of soul, and a sad, sad story to tell. So sad in fact the band couldn’t play it live. An absolutely devastating, and devastatingly beautiful, song. Something so simple shouldn’t be so powerful. Musically, it’s a piece of magic.

### 3. RIDE ‘Jump Jet’

Band reunions can go badly wrong but Ride proved they really did have unfinished business with ‘This Is Not a Safe Place’, their second album since reconvening in 2014 and their best since ‘Going Blank Again’ in 1992, and album high point ‘Jump Jet’ was the band at the peak of their powers: swooning, soaring and simple and enveloped in a blizzard of sonic snowflakes and cherry blossom. Form is temporary, goes the old cliché, but class is permanent.

### 4. PANDAPOPALYPSE

#### ‘Glitter & Gems’

“Never mind the apocalypse, here’s the Pandapocalypse and everything’s going to be absolutely bloody great,” ran *Nightshift*’s

review of the band’s debut EP and it was entirely fitting: four songs filled with positivity and pop joy. ‘Glitter & Gems’ is part 80s synth-pop, part scrappy 90s indie garage rock, part big beat and part new wave of Brit-jazz, or possibly Cath Carroll leading a carnival jam band made up of The Go! Team, Sons of Kemet and Carter USM. Absolutely bloody great indeed.

### 5. FOALS

#### ‘Into the Surf’

The year they got their first Number 1 album and played that triumphant headline set at Truck, Foals felt unstoppable. ‘Everything Not Saved Will Be Lost’ – parts 1 and 2 together felt like a complete piece of work from which it was hard to pick out a single stand-out track, but

this comparatively reflective song from the end of Part 2 was Foals at their most elegant and delicate, with echoes of Ryuichi Sakamoto in the icy midnight ambience and one of Yannis’ finest ever vocal performances.

### 6. DESPICABLE

#### ZEE ‘Counting Cars’

Zahra Tehrani’s ‘Atigheh’ explored ideas of heritage, longing and belonging through the prism of experimental electronic music, inspired by Persian singer Hayedeh, who left Iran to be able to continue her singing; this highlight of the EP is a tarnished cyborg rumination, chants, hums and vocal samples mixing and merging over skittering loops and beats: as thoughtful as it is inventive.

### 7. YOUNG KNIVES

#### ‘Red Cherries’

Six years since their last release – the superb ‘Sick Octave’ – and we find Young Knives doing whatever the opposite is of mellowing with age, their new material more challenging than ever, this early taster single for next year’s full album capturing a tangible sense of barbarity and grotesquery: almost Whitehouse-like noise and dissonance alongside pounding industrial rhythms and cellar-dweller creep vocals. The musical incarnation of a dank, diseased dungeon. Malevolently brilliant.

### 8. LOW ISLAND

#### ‘Long Answer’

A song about mental health and society’s expectations of how people – particularly men – should cope might not sound like the most obvious subject for a rinky dink, Burundi beat-infused electro-pop tune, but Low Island rarely conform to expectations and the song becomes a celebration of opening up, suitably enough to a tune you can properly get your groove on to.

### 9. JULIA MEIJER

#### ‘Train Ticket’

The wanderlust that has brought Swedish-born singer to Oxford, and the longing that comes with exile informed Julia Meijer’s debut album ‘Always Awake’. Here her folky musical leanings made way for a more indie, almost funky,

feel on this single, Television’s dextrous fretplay and Foals’ nimble post-punk the backdrop to Meijer’s limpid, conversational vocals, all fretful daydreaming and nervy, wide-eyed optimism.

### 10. EASTER

#### ISLAND STATUES

#### ‘Skeleton Quay’

The masters of the big-hearted indie rock anthem did it again, following last year’s wonderful ‘Laika’ with another song that simply carried you away like a giant wave – appropriate given its puppet pirate video, complete with octopus wrestling and a giant sea snail which provided a daft but ultimately grisly backdrop to a song that surfed the biggest roller on the ocean and crested it with style to spare.

### 11. CAMERON AG

#### ‘One By One’

If Cameron’s promising career looked like it had derailed in the wake of his early EPs, his overdue debut album cast such doubts aside: his quavering, plaintive, high-register voice is still a thing of beauty, able to convey heartache and longing with the assuredness of a confessional lullaby, here accompanied just by piano and cello – basically the holy trinity of musical sorrow. And what sweet sorrow.

### 12. CASSELS

#### ‘The Queue at the

#### Chemists’

“How can I be expected to care about an abstract and nebulous concept like a dying planet, when I’m forced to queue for over twenty minutes to replenish my cod liver oil stocks at the chemist?” sang/ spoke Cassels frontman Jim Beck, perfectly capturing humanity’s inability or unwillingness to confront climate breakdown when life’s mundanities keep getting in the way; all this over a tumbledown, spiked-up art-rock tattoo that saw the Chippy duo at their most chippy, and pensive, and brilliant.

### 13. MOOGIEMAN &

#### THE MASOCHISTS

#### ‘Ghost Driver’

More oblique strategies in pop from Moogiemán Shan Shriharan and

his oddball gang on this moody seven-minute motorik drive into who-knows-where, the band’s best song so far – they just keep getting better with each release – sounding like The Fall having a pop at The The’s ‘Soul Mining’ in the style of Gary Numan’s weird, jazz-infused ‘Dance’ album.

### 14. KNOBBLEHEAD

#### ‘Aeroplane

#### Membrane’

They’ve changed their name to Mandrake Handshake since this debut single was released but whatever the moniker, the expansive collective – featuring at least two dedicated tambourine players – were both a breath of fresh air into Oxford’s semi-dormant psych scene and one of the most fun live bands in town, the star turn at psych-celebration Oddball with this lysergic 60s-flavoured mantra, all shoegazy guitars and Eastern motifs backing up Trinity De Simone’s imperiously otherworldly vocals.

### 15. GHOSTS IN THE

#### PHOTOGRAPHS

#### ‘Taylor Mountain

#### Memorial’

For an instrumental three-piece GITP say a lot with their music and say it loudly. They like to take their time to get to those sonic summits mind, as this eight-minute epic proved – from its primal hum beginnings to the thunderous denouement, calling at all stations post rock and DC hardcore along the way. Final destination: the sky.

### 16. KANADIA

#### ‘Meet the End’

An elegantly slow-building stealth beast of a track, from Kanadia’s eponymous debut album at the start of the year, soft of tread but heavy of hook, becoming something huge as it progresses. Kanadia might wear their influences on their sleeve – Muse, Radiohead, U2 – but they make a good fist of making them their own, mixing their stadium ambitions with intricate arrangements and subtlety, sounding like a band that should already be filling stadiums across the globe.

### 17. MSRY ‘Still

#### Breaks My Heart’

Up close, personal and dangerous to know metalcore from Oxford rock’s brightest and most destructive sons,

here teaming up with Cancer Bats’ Liam Cormier on the lead track from their ‘Loss’ EP, riding full pelt to death or glory, or possibly both at the same time, while proving that sounding like the end of the world doesn’t mean you can’t also show your feelings.

### 18. CATGOD ‘Blood’

Twinkling, late-night jazz/folk harmony pop from brother’n’sister duo Robin Christensen-Marriott and Cat Marriott and their band, here swooning and cooing in tandem with vampiric sweetness over a softly carouselling piano-led shuffle that sounds like a siren song from a haunted late-night cocktail bar where the drinks are as chilled as the grave and bring on a woozy sense of unease. For all that, the effect is is both soothing and warming and really rather delicious.

### 19. LINA SIMON

#### ‘Tortoise’

A sense of playful adventure and mischievous freedom pervaded Lina Simon’s ‘Live a Little’ EP, even on this more cynical cut with its sleazy, queasy vibe, chitter-chatter beats, gleaming synths and Lydia Lunch-goes-pop feel, Lina sounding like the ghost in the machine in The Knife’s musical bunker. It’s all slightly odd, but odd is good and such wonky musical wayfaring is very much to be encouraged.

### 20. THEO

#### ‘Morning Glory’

Could Oxford have an r’n’b sensation to call its own? On the evidence of what we’ve seen and heard from Theo so far, it’s highly likely; ‘Morning Glory’’s smooth, tripped-out blend of soul, drum&bass and fidgety electronica is both hypnotic and enchanting but lyrically it’s a desolate examination of alcoholism and self destruction. There’s a real feeling Theo is a star in the making.

### 21. JACK

#### GOLDSTEIN

#### ‘Dungeness’

As this list proves, Oxford produces all manner of quirky, maverick music makers and former Fixers frontman Jack Goldstein is perhaps the godfather of them all. Set adrift from his band his wowsy psychedelic pop tripping really went four sheets to the wind, and ‘Dungeness’ finds him getting his dad on board for an attention



## 1= CANDY SAYS ‘Beautiful Feeling’

Tasked with penning a song to accompany the end credits of Noomi Rapace movie *Close*, Candy Says conjured this romantic monolith and promptly found themselves looking at Youtube views in the hundreds of thousands (half a million at last count). Huge, chiming synths and Julia Walker’s stunning vocal performance, full of defiant, almost devotional love and longing, make for a towering triumph of a song – an aching heart with the power of a thermonuclear explosion.

### Creek’

The powerful gospel-blues finale to their ‘Bring Out Your Deadbeats’ EP, Oxford’s finest country-soul party-starters saw singers Mike Ginger and Michelle Mayes pushing their voices to greater heights, the pair’s interaction bringing this rich, warm rough-hewn heartwarmer to life. Few bands have one vocalist with such strength and versatility, that the Deadbeats have two seems a little unfair on everyone else.

### 22. MAX

#### BLANSJAAR

#### ‘The Shame I Wear’

Max’s Beck-like mix’n’match approach to music making along with his almost Daniel Johnson-esque sense of childlike wonder to everything made for songs that simply oozed charm: off-kilter, lo-fi, slightly haphazard charm but that’s the best kind and this skittering Casiotone machine pop, sounding like Eels fronting a Toytown Suicide summed up his spiky-yet-cuddly approach to pop perfectly.

### 23. MEANS OF

#### PRODUCTION

#### ‘Recogniser’

With the world reliving its early 80s glory years Means of Production have timed their arrival perfectly, harking back to the pioneers of synth music, they make that austerity their own, this single a thrum of bleeps, bleeps and rhythmic clicks and hisses over which Tim Day intones minimalist non-lyrics with robotic monotony, the whole thing sounding like the music of a future factory where all human input has been expunged and the cyborgs have got their rave on.

### 24. THE DEADBEAT

#### APOSTLES ‘Muddy

*Bubbling under – the next ten:* **Master of None:** ‘This Animal’; **Basic Dicks:** ‘I Am Man, Hear Me Bore’; **EB:** ‘Talking’; **Brite Spires:** ‘Mercury Arc’; **The Other Dramas:** ‘Fools Like Us’; **Mother:** ‘School Days’; **Ciphers:** ‘Howl’; **Junk Whale:** ‘August’; **Emma Hunter:** ‘Sun Blood’; **Mowves:** ‘Bad Graph’.



# RELEASED

## THE SHAPES

### ‘Live in the Moment’

(Self released)

Given The Shapes’ enduring place on the local scene, rightly renowned as one of the best live bands in Oxford, it’s a surprise to realise this is their first full album. Its release comes in the wake of the band expanding to include a full brass section with the older Shapes songs included here re-recorded to include them and bring that blue-eyed soul sound to the fore.

The Shapes’ sound draws on myriad strands of music: from 60 r’n’b and rock’n’roll, through new wave and into folk and pop balladry, but essentially their songs can be divided into two camps: the party-hearty pieces and the more wistful, romantic numbers, often steeped in nostalgia for a lost working class Oxford youth.

Of the more upbeat numbers, perennial live staple ‘Sunshine Song’ gives bandleader Ant Kelly’s inner Van Morrison full rain, while the Pogues-y ‘Til They Put Me In The Ground’ is a suitably rambunctious bittersweet celebration of living with regret, here given a brassier breath of new life. Recent single ‘Oh You’, meanwhile, adopts a loping reggae vibe as it aims a weary look at the current political idiocy engulfing the UK.

On the other side of the coin we get long-time favourite ‘The Passing of the Years’, a love song spanning the decades; the simple, spangled ‘Hey Little Girl’, and title track ‘Live in the Moment’ – a more reflective take on ‘Till They Put Me In the Ground’'s sentiment. ‘When a Teardrop Shatters’,



## JULIA SOPHIE

### ‘xOx’

(Self released)

If you want something doing, ask a busy person goes the old adage and in the case of Julia Sophie Walker it seems to be spot on. When she’s not helming Candy Says or writing songs and scores for films it seems she has creativity to spare with a solo side project under her own name and here’s the first fruits of that solo expedition: a cloistered four minutes of bubbling electro-pop, a tumbling hurry and scurry of beats, tweets, ticks, wows and flutters that plays out like a diary entry of a teenage android, the busy but unimposing musical



meanwhile, brings the record to a tender close, an acoustic ballad with a weary Kelly accompanied just by guitar, accordion and a sprinkling of Alix Champ’s backing vocals.

The band – now nine strong – give the songs here a fulsome Dexys feel, with Champ – Kelly’s longtime vocal foil – bringing pop sweetness and rich soulfulness to bear on his sometimes earthier or more hangdog delivery. The re-recordings and remixes have maybe smoothed some of the rough edges off the original versions but make for a warmer, more cohesive listen across 14 songs.

The Shapes will always be a band best experienced live – an inclusive, infectious and effortlessly timeless band – but for everyone who’s danced a night away in their company, ‘Live in the Moment’ is a decent memento to take back home.

**Dale Kattack**

trinketry combined with Julia’s hushed, soulfully dispassionate but harshly self-contemplating vocals bringing an alien strangeness to a comforting lullaby. It reminds us a bit of one-time Oxford synth-pop star-in-waiting Esther Joy Lane with a DNA lineage back to Laurie Anderson via FKA Twigs, Natasha Khan and Grimes. A lovely opening gambit and, on the evidence of the collection of demos she sent in alongside this single, with her best still to come.

**Dale Kattack**

## IDEAL MARRIAGE

### ‘Dundee’

(Self released)

Following on from their recent Top Track for debut single ‘Errors’, Ideal Marriage follow up with an elegant slice of ambient spangle-pop. Where ‘Errors’ had anthem ambitions with an almost Foals-y vibe about it, ‘Dundee’ – released in aid of MIND – is almost serene. Both songs have what feels like an almost effortless airiness about them, but here the band make more use of space: beats and guitar are used sparingly, Christian Johnstone’s voice limpid, almost yearning, only at the end snapping out of its dreamy isolation to sink its teeth into the song as everything reaches a plateau of almost Mogwai-like noise. It gets the job done but like a glacier, it does so in its own good time.

**Sue Foreman**

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## SEBASTIAN

### REYNOLDS

### ‘Manimekhala’

(Pindrop)

Having been part of a plethora of local bands over the years, Sebastian Reynolds focus on solo work for the last few years has been an interesting shift. His Solo Collective has produced two excellent albums of neo-classical, piano-led meditations but this latest release stands truly apart from all that’s come before. ‘Manimekhala’ features two themes from the soundtrack to a contemporary dance production which is heavily influenced by Thai mythology and traditional dance forms, along with two remixes of said themes. Without their associated visuals, soundtracks can often be difficult to parse but because these compositions originally accompanied a more interpretive art form the music feels more open to create its own space and context.

Three of the four tracks on the EP are predominantly electronic. ‘Theme for Manimekhala’ is a gorgeous cinematic ambient piece punctuated with field recordings of traditional Thai instruments and guest cello from Anne Muller; its corresponding remix is a deep trap take on the textures in the original.

The challenge for someone not familiar with Asian folk music is ‘Cherd’; to the uninitiated it does sound like a narrative soundtrack, bouncing playfully on wooden percussion with with Pii-nai – a thai flute-like instrument – taking the lead. You can imagine children playing, or a mischievous trickster of many a folk tradition, but we can’t say if that is the intention. Capitol K’s remix of ‘Cherd’ takes it away from the theatrical and straight do the dancefloor, with throbbing techno bass surrounded by heavily processed samples of the source.

The EP leaves you not having gone on a complete sonic journey: it is not one cohesive collection of music set to fit together. It is a sample to entice the listener into exploring more of this music/dance project. Released on its own we’re not sure it would be as successful but having heard it we want to see the whole show, to understand the story and how it is shown through dance, and the rest of the soundtrack.

**Matt Chapman Jones**



## BEAR

### ‘Wanna Think About It’

(Cheeks)

Funky, synthed-up disco from Bear – the work of Paul Williams, previously of dub reggae crew Zaia and part of the crew behind Musical Medicine at The Bullingdon – here with his new single for Jive Talk imprint Cheeks, whose logo appears to be a pair of buttocks, for reasons that hopefully don’t need explaining.

This is great period-sounding stuff: straight outta the 70s with a slick, slightly cheesy jazz-infused groove and a Heatwave vibe, horns and squelchy synths to the fore. Brighton producer Tech Support brings a spaced-out Moroder flavour to their remix, synthier and with starker beats, while label honchos Jive Talk take it a step further, stripping things back to basics for a more linear, housier feel – something of Deee-lite’s ‘Groove is in the Heart’ about it – but maybe losing the original’s rich, funky feel which is a direct trip back to mid-70s Studio 54 and onwards to a



## TIGER MENDOZA

### ‘The Myth of Failing Fast’

(Self released)

Just as you’ll see Missing Bean coffee at the Rusty Bicycle pub, XT ales at The Star and bread from the East Oxford Farmers’ and Community Market dotted across the shelves of the city’s cafes, collaboration and cross-pollination is very much the default setting of the Oxford music scene and oh for one of those tube maps that links

## KID KIN

### ‘Masterclash (Masiro

### Remix)’

(Self released)

This remix of ‘Masterclash’ is part of the extended version of Kid Kin’s eponymous EP, which collates nine tracks into one neat package. It’s being considered on its own here, as money raised through the track’s digital sales will go to the mental health charity Oxfordshire Mind. That fact alone renders any negative criticism about the track null and void, as only a sociopathic monster would want to disrupt funds going to such a good cause.

Luckily, math-rock complexfolk Masiro have done a good job messing with ‘Masterclash’,



decade of sequin-embossed *Top of the Pops* fun. Disco was always the genre that best got under the skin of dreary rock purists, so it’s good to see it back in vogue in recent years and Bear bringing those carefree, hedonistic days back to life in style.

**Sue Foreman**

Oxford artists ‘Great Bear’ style in a satisfying palate of how a town can come together to create good things.

One of the chief purveyors of this tendency in musical terms is Tiger Mendoza and following on from the magnificent ‘Found You’, featuring Kate Herridge, a vital burst of Warm Digits style energy from the early part of 2019, Ian De Quadros is back, this time with log-time collaborator and instantly recognisable Oxford voice, Asher Dust. With two local legends in the studio, there could hardly be a more enticing combination.

And so it proves, the track commencing with a discordant fuzz of keyboards, Dust’s spoken word mutterings, tales of “shits and giggles” giving way to a piano inspired chorus and ever more thumping beats. The pace builds slowly; it’s as belting an anthem as one might hope to encounter in a city strangely bereft of a really developed club scene – De Quadros’s wizardry and ear for a tune again culminating to great effect. ‘B side’ ‘Tec Dub’ is also a treat, simply predestined to be listened to on the top deck of the number 5 bus through Blackbird Leys as the rain laps against the street lights. It’s reminiscent of Tiger Mendoza’s work with Dave Griffiths although Dust’s almost childlike vocals add something of Robert Wyatt into the mix.

**Rob Langham**

which was released in its original form in 2017. The earlier version was a glitchy post-rock sweep, punctuated by good-natured piano melodies, and this remix is something of a deconstruction. Slightly confusing stabs of silence and repetitive sample snippets make for a disorienting rhythm; it’s certainly in some kind of time signature, although it may not be just one, and it may be changing from time to time.

This remix is more of a companion piece to its original source, rather than a unique creation in its own right, but that’s not a bad thing. While it is, basically, a jumbling of the original’s constituent parts – and who’s to say that a remix is ever anything *but* that – it’s a nice outcome, a vapourwave-gone-bitcrush fool around in a pleasant sonic space. And it’s for a good cause, so give ‘em a quid.

**Simon Minter**

## THE DOLLYMOPS

### ‘The Lunacy Racket’

(FourTwenty)

Dollymops are at their best when they’ve got their snark on – ‘Plastic Proletariat’ and ‘Gap Year Tourist’ were pin-sharp stabs at *faux* middle class rebellion, reminiscent of cult 80s instigators McCarthy and Big Flame. This new single, ahead of another full EP, deals poetically with mental health, retaining the almost stagey drama of those earlier singles, with singer Sean Stevens enunciating each word like it’s personally affronted him, but perhaps needing an extra helping of caustic bile.

Instead it seems happy enough to sit in the shade of The Smiths and stick two fingers up to the world over a neat jangling melody – some great Marr-like jangle from Tom Hadfield on that score. As such it’s considerably better than most indie rock bands you’ll encounter this month or next, and The Dollymops are one of the few overtly socio-political bands around at the moment locally, but they’re really at their best when mildly cynical opprobrium makes way for full-on teeth-bared vitriol.

**Dale Kattack**

## MEANS OF

## PRODUCTION

### ‘Dance Like Someone’s

### Watching’

(Self released)

Austerity and paranoia – if the title sounds say it loud enough, the music fair screams it. Or, if not a scream, a sullen, surly mutter, a dispassionate cyborg bark in the concrete underpass.

Yes, things haven’t got any cheerier in Means of Production’s silicon-clad universe. The duo’s minimalist used-future synth-pop is all monotone, monochrome electro-throb, harsh, metallic guitar and apocalyptic shortwave radio broadcast-style vocals, ‘Dance Like Someone’s Watching’ is a retro-primitive acid house rave banger from a place where Quatermass is a factual documentary and Ballard’s *Crash* is considered aspirational lifestyle fodder. Rather fantastically, flipside ‘Neon Heart’ is even bleaker, but with a dark A.I. sense of humour about it. “Ho ho ho” says The Terminator. Come on everyone, it’s the end of the universe heat death party – might as well dance into the dark.

**Dale Kattack**





# GIG GUIDE

**SUNDAY 1<sup>st</sup>**  
**DONNINGTON CHRISTMAS COCNERT:** **Donnington Community Centre (5-9pm)** – Free afternoon and evening of live, unplugged music, with a festive community carol session led by Riverside Voices, plus sets from Beard of Destiny, Franklin’s Tower, The Jesters and The Yulekeleles.  
**THE CHATS: O2 Academy** – Queensland’s garage-rock and surf punk slackers hit the UK, touring their debut album following viral hit ‘Smoko’.  
**DR JOHN COOPER CLARKE: The New Theatre** – Manchester’s titan of scabrous wit and legendary punk poet JCC returns to Oxford after his sold-out shows at The O2 Academy last year, continuing to explore the gutter and the sky in his undiminished sardonic style, the godfather of

*Tuesday 3<sup>rd</sup>*  
**RIDE: Oxford Town Hall**  
What a few years it’s been for Ride since they reformed at the end of 2014, re-establishing themselves as one of UK indie’s best bands with an influence and popularity that spreads around the globe. This year’s ‘This Is Not a Safe Place’ – their second album since reforming – went Top 10 and is their best body of work since ‘Going Blank Again’, mixing up featherlite shoegaze and dream-pop on ‘Clouds of Saint Marie’ with the harsher, darker, more electronic likes of ‘Repetition’. Live, though, is where Ride have always worked best: ethereal, sugar-coated melodies shrouded in dense, FX-heavy guitar noise, smoke and strobe lighting. Already this year the band have toured Australia and New Zealand as well as The States, places where their pioneering sound is perhaps even more revered than here, but this homecoming show at a venue where they played one of their earliest Oxford headline gigs will doubtless see Andy, Mark, Steve and Loz afforded the heroes’ welcome they deserve. Radiohead and Foals might have sold more records in their time but Ride remain the godfathers of Oxford music’s international success and over two decades after it all seemed to have been lost forever, it’s great to see them not just back in action, but back on the very top of their game.



## DECEMBER

slam poetry and a rhyming genius with few peers on classic cuts like ‘Beasley Street’, ‘I Wanna Be Yours’, ‘Evidently Chickentown’ and ‘Twat’.  
**CHOP SUEY + KILLSWITCH UK+ THE IRON ROAD: The Bullingdon** – Heavyweight tributes tonight with Chop Suey paying tribute to System of a Down and Killswitch UK doing the same for, well, Killswitch.  
**OPEN MIC NIGHT: The Harcourt Arms** – Weekly open night.  
**FOLK SESSION: The Half Moon** – Weekly open folk night.  
**THE SAXOPHONE CHRISTMAS BUSKING BASH: Henley Town Hall (6-7pm)** – Local saxophone community band The Sax Bandits join forces with fellow sax ensembles to present a 50-strong sax band playing Christmas tunes at the start of the festive season.

**MONDAY 2<sup>nd</sup>**  
**JAMES ARTHUR ACOUSTIC: O2 Academy** – The 2012 *X Factor* winner plays an acoustic show in the wake of the release of his third album, ‘You’, which was beaten to the Number 1 spot by Foals.  
**THE TRIALS OF CATO: Nettlebed Folk Club** – Nettlebed’s legendary folk club plays host to one of the rising stars of the UK folk scene – Anglo-Welsh trio Trials of Cato, formed in Beirut and bringing a bit of Middle Eastern flair to their political folk stories, taking inspiration from Oysterband, Seth Lakeman and The Incredible String Band.  
**OPEN MIC: The Castle** – Weekly open session.

**TUESDAY 3<sup>rd</sup>**  
**RIDE: Oxford Town Hall** – Homecoming show for the pioneering indie heroes – *see main preview*  
**ANDY VAIC: The Bullingdon** – Lithuanian singer-songwriter Andy launches his new single, ‘Why Why Why’.  
**FLUORESCENT YOUTH: The Bullingdon** – Indie rock club night.  
**EILEN JEWELL BAND: The Jericho Tavern** – Heady, atmospheric blend of Americana, country, folk, blues, gospel and rockabilly from Idaho songstress Jewell at tonight’s Empty Room Promotions show, the singer having been regularly compared to Loretta Lynn, who she has extensively covered and performed with, as well as sharing stages with Lucinda Williams, Mavis Staples, Wanda Jackson and Emmylou Harris over a ten-year career. She’s back in the UK to promote new album ‘Gypsy’, adding elements of gypsy jazz to her old time country style.

**WEDNESDAY 4<sup>th</sup>**  
**SOEUR + WATERFOOLS + CIVIL VILLAINS: The Wheatsheaf** – Grunged-up noise-pop from the rising Bristol trio – *see main preview*  
**TEMPLE FUNK COLLECTIVE: The Bullingdon** – Return to action for the New Orleans-style eight-piece brass band, taking their cue from the Louisiana legends and adding gypsy dance, jungle and hip hop into the fun gumbo.  
**SNAZZBACK + THEO: Tap Social** – Upcycled

Sounds and Tandem Collective host Bristol’s electro-jazz improv trio Snazzback as they tour their new EP ‘Binary Diet’. Local r’n’b star-on-the-rise Theo supports.

**THURSDAY 5<sup>th</sup>**  
**THE HIGH CONTRAST BAND: O2 Academy** – Full band show for drum&bass star High Contrast, following up club anthem hits like ‘Kiss Kiss, Bang Bang’ and ‘If We Ever’ with fifth album ‘Night Gallery’ and new single ‘Going Up’ and playing a rare live club date after shows at Glastonbury and Reading & Leeds.  
**CAROLS AT THE O2: O2 Academy** – Must be nearly Christmas.  
**NOEL TAMARA’S PARTIES’ XMAS DIVERSION: The Jericho Tavern** – And for anyone less than thrilled by Christmas carols and supermarket aisles full of tat and chocolate oranges, All Tamara’s Parties provides some suitably unseasonal musical fun, with sets from host Tamara Parsons-Baker, who sits atop the end of year’s *Nightshift* Top 25 this month with her band Death of the Maiden, and Catgod’s Robin Christensen-Marriott, plus full band sets from *Nightshift* Introducing stars Ideal Marriage, and Crandle.  
**MAX BLOOM + TOOTHPASTE + POST LOUIS: The Library** – Yuck singer and guitarist Max Bloom brings his new band to town, touring new single ‘Bottle’ ahead of a full album next year, describing his new sound as ‘dadgaze’, a more melancholic take on Yuck’s swooning My Bloody Valentine/Dinosaur Jr/Smashing Pumpkins-inspired indie noise. Fellow local shoegaze crew Toothpaste, recent support to Slowdive, support.  
**SPIN with CHRIS ALLARD: The Wheatsheaf** – Jazz guitarist Allard returns to the Spin Club having previously played in Russell Watson’s band on tour.  
**CATWEAZLE: East Oxford Community Centre** – Oxford’s longest running open night continues to showcase singers, musicians, poets, storytellers, performance artists and more every Thursday.  
**THE SANDY DENNY PROJECT: The Unicorn, Abingdon** – Tribute to legendary singer Denny.

**FRIDAY 6<sup>th</sup>**  
**LOW ISLAND: The Bullingdon** – November’s *Nightshift* cover stars return for a hometown headline show, coming to the end of a full UK tour to promote new EP ‘Shut Out the Sun’, examining humanity’s increasingly toxic relationship with technology and social media, but to the soundtrack of club-friendly electro-pop and house.  
**THE HAUS PARTY: The Bullingdon** – Techno, house and disco club night.  
**GENTLEMAN’S DUB CLUB: O2 Academy** – Leeds’ livewire roots reggae, ska, rock and dub collective bring the party back to town after their show here last year, the band having spent the summer doing the festival circuit and having previously played alongside Madness, Roots Manuva, The Streets and The Wailers.  
**PEARL JAM UK: O2 Academy** – Tribute to Eddie Vedder’s grunge rock heroes.  
**KLUB KAKOFANNEY with CATGOD + ADAM & ELVIS + THIRD LUNG: The Wheatsheaf** – KK’s monthly party night welcomes

delicate, jazz-inflected electro-folksters Catgod along, with support from Reading’s Pixies-influenced alt.rockers Adam & Elvis.  
**RAVING TRIPPY: The Bullingdon** – Psychedelic house and techno club night.  
**THE EPSTEIN + AGS CONNOLLY + THE GREAT WESTERN TEARS + DORA KAPLAN: The Port Mahon** – Local country/folk-rock heroes The Epstein play their last Make This Our Home residency, celebrating the local Americana scene in the company of local chums, tonight with rootsy country troubadour Ags Connolly and alt.country crew The Great Western Tears, plus a debut show for Dora Kaplan.  
**HOO + ROBIN BENNETT: Common Ground** – Synth’n’guitar drones, shoegaze and psychedelic explorations from former Slowdive and Black Hearted Brother chap Hoo at tonight’s Big Potato Records show, with support from veteran local Americana star and former Dreaming Spires fella Robin Bennett.  
**MO’MOJO: The Jericho Tavern**

**SATURDAY 7<sup>th</sup>**  
**PANDAPOCALYPSE + JAMES HITCHMAN + ARTHUR SAWBRIDGE: The Port Mahon** – Third and final part of Daisy Rodgers Music’s tenth anniversary gig triptych finds the long-running indie gig night moving to The Port Mahon in the company of exuberant big beat indie-dance crew

*Wednesday 4<sup>th</sup>*  
**SOEUR: The Wheatsheaf**  
It’s almost a foundation rule of rock and roll that any band inspired by Pixies will by and large be ten times better than any band not inspired by Pixies. Bristol trio Soeur undoubtedly love a bit of Pixies and are, undeniably, great. The band are a taut, abrasive grunged-up noise-pop machine, variously pissed-off, brooding and explosive, but also rather poppy, thanks to singer and guitarist Anya Pulver’s way with a great hook and sweet’n’snarly voice. The influences of Nirvana, Hole, PJ Harvey and Smashing Pumpkins are also plain to see, and hear, but there’s also something of Shellac’s militant, sheet metal noise in Pulver’s guitar play. Soeur’s gig in Oxford back in January this year saw some full-on axe hero, hair metal histrionics at times with songs fired out sugar sweet but with serious grunge bite, teetering on the edge of hysteria in the way Pixies managed so adeptly. Sharp, succinct harmonies between Tina Maynard and Anya Pulver give the band an almost folky edge at times, though Nirvana’s rock and roll wrecking ball is where the trio’s heart lies. Tonight’s gig is the last date on a tour to promote new EP ‘No Show’. “I don’t want to fight anymore” hollers Pulver on Soeur’s early single ‘Fight’, but here’s a band who could take on all comers.



Pandapocalypse, who released one of the best local EPs of the year, taking inspiration from The Go! Team, Fatboy Slim and Hot Chip among others. Alphabet Backwards frontman James Hitchman joins the celebrations with his ebullient indie pop, plus loops’n’violin chap Arthur Sawbridge, creating atmospheric soundscapes in the vein of Sigur Ros and Bon Iver. Happy birthday, Daisy!  
**ABSOLUTE BOWIE: O2 Academy** – Career-spanning tribute to the Thin White Duke.  
**MUSICAL MEDICINE with LUCID STANNARD: The Bullingdon** – The funk, disco and disco-house club monthly hosts London’s soulful sorcerer Lucid Stannard, resident and founder of Lucy’s Disco and WXMB2 as well as a globetrotting DJ in demand and putting on star turns at Secret Garden Party and Festival No.6.  
**DAMAGED REICH + BLOODSHOT + BANGOVER: The Wheatsheaf** – Triple bill of heavy-duty thrash with local crew Damaged Reich and London’s Bangover alongside deathcore beasts Bloodshot.  
**FBI: Harcourt Arms**  
**STEAMPUNK XIII – VAMPIRE’S BALL: D’overbroeckes** – A vampire-themed steampunk gathering in the company of a capella groups Captain Kuppa T & the Zeppelin Crew and Three Idle Women, plus theremin player Charlie Draper.  
**KIM LOWRINGS & THE GREENWOODS + JESS DISTILL: Quaker Meeting House** – Original songs and traditional folk tunes from Stourbridge’s Kim Lowrings and chums  
**BRICKWORK LIZARDS: St Giles Church** – The local Arabic and Turkish-infused jazz, hip hop, folk and rock ensemble bring their mix of atmospheric Mediterranean instrumentals and songs to Jazz at st Giles.  
**DAMN GOOD REASON: Fat Lil’s, Witney** – Heavy rock covers.

**SUNDAY 8<sup>th</sup>**  
**PUPPET MECHANIC + FIREGAZER + THE WHITE TIPS + PETE LOCK & MARK BOSLEY: The Wheatsheaf (3.30-7pm)** – Klub Kakofanney host a free afternoon of live music in the Sheaf’s downstairs bar with melancholic indie crew Puppet Mechanic plus atmospheric folk from Firegazer.  
**DWEEZIL ZAPPA: The New Theatre** – Frank’s lad continues to keep his dad’s music and legacy alive, tonight celebrating the 50<sup>th</sup> anniversary of the seminal ‘Hot Rats’, performing the album – released the year Dweezil was born and dedicated to him – in its entirety alongside other cuts from Frank’s enduringly eclectic catalogue.  
**IN DEPTHS + DEPRAVITY + LEST WE FORGET + THE FINAL CLAUSE OF TACITUS: The Bullingdon** – Dancing Man hosts his own Christmas rock party, in the suitably heavy-duty company of Chester’s In Depths, back in action after signing up a new lead singer, having previously supported Sikth, Bury Tomorrow and Hacktivist and set to release a new single ‘Devil in the Deep’. They’re joined by Essex’s heavy hardcore crew Depravity, local tech-metallars Lest We Forget and Reading’s funk and rap-metal people Final Clause of Tacitus.  
**PETER KNIGHT & JOHN SPIERS: Holywell Music Room** – A rare coming together of two of English folk music’s most revered and talented players – first seen at 2016’s Folkeast Festival: former Steeleye Span violinist Knight and ex-Bellowhead melodeon player Spiers play a seasonal show of carols, tunes and wassails from the English folk tradition and beyond.  
**OPEN MIC NIGHT: The Harcourt Arms**  
**FOLK SESSION: The Half Moon**



*Monday 9<sup>th</sup>*  
**BEABADOOBEE / NO ROME / OSCAR LANG: The Bullingdon**  
Having brought the likes of Wolf Alice, The 1975 and Marika Hackman to the world’s attention, London label Dirty Hit seem to know a good thing when they hear it, so this package tour of three of their newer acts should be worth paying attention to. Particularly Beabadoobee (*pictured*), the fresh-faced but already prolific musical alias of Bea Kristi, whose early, lo-fi Soundcloud outings earned her several thousand fans and has since released a string of great singles and EPs harking back to 90s indie acts like Lush and Belly – dreamy, shimmering, almost folky indie-pop – but with an occasional grunge edge, as on the excellently-titled ‘I Wish I Was Stephen Malkmus’. Bea is joined on the road by No Rome – aka Rome Gomez; mixing up electro-pop, indie and airy r’n’b, he’s probably best known for his collaboration with The 1975, ‘Narcissist’, while the EP which it was taken from, ‘RIP Indo Hisashi’, was produced by Matt Healy and and George Daniel, and is currently enjoying Youtube plays in the millions for singles like ‘Seventeen’ and ‘Pink’. Completing the line-up is slacker-pop man Oscar Lang, whose hazy, psych-inflected pop owes a debt to Mac Demarco.

**MONDAY 9<sup>th</sup>**  
**BEABADOOBEE + NO ROME + OSCAR LANG: The Bullingdon** – Dirty Hit present a showcase tour of their new generation of stars-in-waiting – *see main preview*  
**EMELI SANDE: The New Theatre** – The Scottish-via-Sunderland soul soprano tours her third album, ‘Real Life’, the follow-up to 2016’s post-break-up confessional ‘Long Live the Angels’, which itself was the follow-up to her all-conquering debut ‘Our Version of Events’, the multi-platinum-seller that was the biggest-selling album of the year in 2012. From her early breakthrough hits with Chipmunk and Wiley, Sandé’s gone on to win numerous BRITs, perform at the Olympics opening ceremony and collaborate with a host of fellow A-listers, earning an MBE and chancellorship of Sunderland University along the way.  
**OXFORD CLASSIC JAZZ: Harcourt Arms** – Classic jazz and ragtime from the local ensemble.  
**OPEN MIC: Rose Hill Community Centre**  
**OPEN MIC: The Castle**

**TUESDAY 10<sup>th</sup>**  
**PICTISH TRAIL: The Wheatsheaf** – Johnny Lynch brings the siren sound of Scottish indie back





*Tuesday 10<sup>th</sup>*

## PICTISH TRAIL: The Wheatsheaf

While Bon Iver is wont to write and record songs in isolated cabins in the woods, Johnny Lynch prefers to hold up in a caravan on a Hebridean island to fully capture the romantic isolation of the human condition, something he does to routinely wonderful effect. King, who is Pictish Trail, has been part of the bricks and mortar of Scotland’s ever fertile indie music scene over the past decade and a half, founding Fence Records alongside spiritual kin King Creosote, before starting up Lost Map Records in 2013. Along the way he’s played as part of James Yorkston and Malcom Middleton’s bands as well as being part of The Fence Collective and Silver Column and regularly toured with KT Tunstall. Musically he’s eclectic – ranging from hushed electro-pop to Velvet Underground-inspired rock, but is at his very best when playing it spectral and romantic, singing of death and ghosts and longing and evoking the stark natural beauty of Scotland’s Highlands and Islands. In a world that rewards safety in music, Lynch is probably too wayward to ever achieve the mass audience he deserves, but it means those in the know can continue to enjoy his magic touch in intimate surroundings like this.

to town – *see main preview*

**INTRUSION: Cirkus** – Monthly goth, industrial, ebm and darkwave club night.

### WEDNESDAY 11<sup>th</sup>

**THE QUIREBOYS: O2 Academy** – 90s glam rockers The Quireboys, still led by singer Spike, and once hailed as “The British Poison”, return to town as they tour new album ‘Amazing Disgrace’. **JERICHO SINGERS: Harcourt Arms** – Christmas carols.

### THURSDAY 12<sup>th</sup>

**SPIN with GILAD ATZMON: The Wheatsheaf** – Return to the jazz club for renowned saxophonist and sometime Blockhead Atzmon, with a fluid and versatile style. **CITIZENS CHRISTMAS CONCERT: Christchurch Cathedral** – Benefit concert for Citizens Advice Oxford, featuring local a capella group and *BGT* finalists Out of the Blue, as well as comedy legend Rowan Atkinson. **BASSFACE X SHOOK with DJ Q: The Bullingdon** – Garage and bassline star, and part of the TQD supergroup, DJ Q is the special guest at tonight’s Bassface, alongside residents Burt Cope, Jay Faded, JOCA and Ayzon. **CATWEAZLE: East Oxford Community Centre** **REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon** – Acoustic blues, country, folk and classic rock night with live sets

from Indiana Dave & The Raiders, Tom Ivey and Richard Brotherton.

### FRIDAY 13<sup>th</sup>

**RAZORLIGHT: O2 Academy** – Back in Oxford so soon after playing at The New Theatre with hits ‘Local Boy in the Photograph’ and ‘Mr Wri... what’s that? Wrong band? Well, which one is this then? ‘America’? Oh yeah, that lot. Thought that was The Fratellis. Or are we thinking of Scouting For Girls? It’s the excitement you see – gets us all confused. So, yeah, Razorlight. They have a new album out. It’s great. Not heard it but just bet it is. **BARNEY ARTIST: The Bullingdon** – Philosophical, downbeat, jazz-influenced hip hop from East London rapper Barney, out on a headline tour to promote new EP ‘Bikes Are Bikes’ following the acclaim afforded his ‘Home is Where the Art Is’ album, European tour with Tom Misch and Glastonbury appearance. His thoughtful lyrical style and jazz-influenced backing has drawn comparisons to A Tribe Called Quest and The Roots as well as Kano and even Ghostpoet. **SOUL SISTA XMAS GROOVE: The Bullingdon** – Classic Motown, funk, soul and disco at tonight’s club night. **SHAVEN PRIMATES + OTTO + THE GREAT APE BAND: The Wheatsheaf** – Riff-heavy prog rocking from Shaven Primates, channelling Tool, King Crimson and Porcupine Tree in their dark concept odysseys. **THE DOLLYMOPS + THE BARRATTS + LUNA ROSA: The Port Mahon** – Caustic, angular indie punk from The Dollymops, inspired by The Libertines and The Clash as well as 80s pioneers like McCarthy and Big Flame, puncturing middle class revolutionary posturing on the likes of ‘Plastic Proletariat as well as dealing with mental health issues on new single ‘Lunacy Racket’. Support at tonight’s “Fairytale of Oxford” comes from Northampton’s indie rockers The Barratts and Corby rockers Luna Rosa. **THE PETE FRYER BAND: Rose Hill Community Centre** – Rock and blues classics from the veteran local singer and guitarist and band. **PLANET DURAN: Fat Lil’s, Witney** – Tribute to the new romantic stars.

### SATURDAY 14<sup>th</sup>

**LITTLE SIMZ: O2 Academy** – The London singer, rapper and poet brings her new ‘Grey Area’ album to town – *see main preview* **RHYMESKEEMZ: O2 Academy** – Leading light of Oxford’s rap scene Rhymeskeemz brings his new band to the O2 stage for a Christmas party, his soulful take on East Coast hip hop having seen him share this stage with Lowkey previously. **JOHN BARROWMAN: The New Theatre** – Have yourselves a fabulous Christmas in the company of Captain Jack – *see main preview* **MOTHER + FLAT LAGER: The Wheatsheaf** – Stadium-sized melodic grunge rocking from Mother, currently recording their debut album, mixing up Radiohead and Strokes-style alt.rocking with a dash of almost Elvis-like theatricality. Rowdy punk rock noise in support from Flat Lager. **OLD SKOOL OXFORD: The Bullingdon** **KERMES + JUNK WHALE + SUGAR RUSH + FANCY DRESS PARTY + SPANK HAIR: Fusion Arts** – Joint Christmas party for DIY promoters Freak Scene and Snuggle Dice, with a return to town for Leicester’s chaotic angst-core crew Kermes, who released their ‘We Chose Pretty’ album earlier in the year. Local fuzzed-up emo faves Junk Whale support alongside indie pop people Sugar Rush, downbeat sulkwavers Fancy

Dress Party and math-rock inflected lo-fi crew Spank Hair. Proceeds go to homeless charity Crisis. **THE OXFORD BEATLES: Harcourt Arms** – Beatles classics. **ROMANCE AND PASSION IN JAZZ: St Giles Church** – This year’s Jazz at St Giles season comes to a close with a concert by Italian alto saxophonist Tommaso Starace and pianist Michele di Toro, alongside Russian bass player Yuri Goubelev. **THE PETE FRYER BAND: Cricketers Arms**

### SUNDAY 15<sup>th</sup>

**JOHN OTWAY: The Bullingdon** – The Clown Prince of Pop returns once more, keeping it lunatic and lively over 40 years since his one and only major hit ‘Really Free’ – with Willy Barrett – for a typically madcap barrel through old faves like ‘Beware of the Flowers Cause I’m Sure They’re Going to Get You Yeah’, ‘Bunsen Burner’ etc. **A GOSPEL CHRISTMAS: O2 Academy** **ARCH GARRISON + EMILY JONES + BERLIN HORSE: The Library** – North Sea Radio Orchestra’s Craig Fortnam sings songs about Roman roads, ditches and mounds in his Arch Garrison incarnation. **OPEN MIC NIGHT: The Harcourt Arms** **FOLK SESSION: The Half Moon** **THE MIGHTY REDOX: The Tree, Iffley (4-6.30pm)** – fun fusion of folk, blues, rock, psychedelia, ska and more from the local stalwarts. **CATGOD + ANDY ROBBINS + BARLEYCORN: Abingdon Guildhall (2-5pm)** – As part of Make Music Abingdon, artists perform and discuss their songs and the art of songwriting. **JAZZ AT THE ABINGDON: Abingdon Arms, Beckley** – Free live jazz.

### MONDAY 16<sup>th</sup>

**ST AGNES FOUNTAIN: Nettlebed Folk Club** – Folk songs with a festive leaning from Chris While, Julie Mathews, Chris Leslie and David Hughes.

### TUESDAY 17<sup>th</sup>

**OXFORD IMPROVISERS: The Old Fire Station** – A seasonal/unseasonal session from the local improv crew.

### WEDNESDAY 18<sup>th</sup>

**JUNIPER NIGHTS + 31HOURS + JOELY + MEGASLOTH: The Wheatsheaf** – Dark-hearted grunge and post-punk from Juniper Nights, alongside spangly, atmospheric electro-indie crew 31Hours, acoustic jazz-pop singer Joely and drama-laden 80s-style synth-pop newcomers Megasloth.

#### THURSDAY 19<sup>th</sup>

**CATWEAZLE: East Oxford Community Centre**

### FRIDAY 20<sup>th</sup>

**THE SHAPES + WONDERLAND + THE OTHER DRAMAS: The Bullingdon** – The Shapes play their traditional Festive show, celebrating the end of a year that saw them release their debut full album, so expect a crowd-pleasing mix of nostalgia and politics to a soundtrack of 60s r’n’b, folk, new wave and punky soul, plus a rousing cover of ‘Fairytale of New York’. Reformd gothic pop stars Wonderland support alongside shiny local garage-rock faves The Other Dramas. **BOSSAPHONIK with THE DELE SOSIMI** **AFROBEAT ORCHESTRA: Cowley Workers Social Club** – The world jazz night hosts the Nigerian Afrobeat ensemble led by Fela Kuti band member Dele Sosimi. Club host Dan Ofer spins Latin dance, Afrobeat, Balkan beats, nu jazz and

more, plus there is an open Afrobeat workshop at the venue at 4pm. **PYT: The Bullingdon** – Disco, funk and soul night. **ALF LAILA: Harcourt Arms** – Folk and Americana covers. **DIRTY EARTH BAND: Fat Lil’s, Witney** – Rock, pop and indie covers.

### SATURDAY 21<sup>st</sup>

**LUCY LEAVE + ROBINPLAYSCHORDS + DREAM PHONE: Oxford Deaf & Hard of Hearing Centre (4-7pm)** – Lunchtime For the Wild Youth host their third all-ages matinee show, this time round with local jazz/grunge, post-punk and wonk-pop stars Lucy Leave, taking inspiration from Minutemen, Deerhoof, Robert Wyatt and Can, all set to release their second album, ‘Everyone is Doing So Well’, on Divine Schism’s new label early next year. Leamington’s Robinplayschords, who has supported Alabaster dePlume, Thomas Truax and Madonnatron along the way, supports, as do local rock duo Dream Phone. **LITTLE BROTHER ELI + BETSY GOLD: O2 Academy** – Local funk and disco-infused rockers,

#### Saturday 14<sup>th</sup>

## LITTLE SIMZ: O2 Academy

Perhaps it was inevitable that a person as famously introverted as Little Simz would struggle to get her name known in hip hop, but with a Mercury nomination for third album ‘Grey Area’ – musically as self assured as its creator is unassuming – the singer/rapper/poet born Simbi Ajikawo is finally getting her dues. ‘Grey Area’ is the culmination of everything she’s promised on previous albums and EPs: musically playful and adventurous, lyrically fiery, militant, vulnerable and humorous. Hailed by Kendrick Lamar, touring with Lauryn Hill and Nas, collaborating with Gorillaz and Liane la Havas, Little Simz maybe suffered from being just a bit too ahead of her time and therefore harder to pigeonhole but while she preceded much of what Cardi B, J Hus and Kojey Radical have gone on to enjoy success with, her time has definitely come. The likes of ‘Boss’ find her proclaiming “I’m a boss in a fucking dress!”, while ‘Venom’ goes further: “They will never want to admit I’m the best here / For the mere fact I’ve got ovaries”, while ‘101FM’ is simply one of the best tunes of the year. Conversely she explores her insecurities, mental health issues and her own ambition in an unjust world, mixing up grime, poetry, dubstep, jazz and electro-pop. Now is Little Simz time but now the word is fully out, tonight’s gig might soon seem like an intimate show ahead of far bigger things, so get in while you have the chance.



and recent *Nightshift* cover stars Little Brother Eli host their own Christmas ho-down, mixing up funky electro-pop with disco vibes and some of that good old rocking blues. **GAPPY TOOTH INDUSTRIES with GHOSTS IN THE PHOTOGRAPHS + GRUDGEWOOD + CIPHERS + MY CROOKED TEETH: The Wheatsheaf** – GTI celebrate Christmas by bringing back four of their favourite alumni, with elegant, cinematic instrumental post-rock in the vein of Mogwai, Explosions in the Sky and Ride from Ghosts in the Photographs; riftastic, prog-tinged heaviosity from Grudgewood; gothic shoegaze-meets-stadium-sized soul-rocking from Ciphers and romantic folk-pop in the vein of The Epstein and Stormoway from My Crooked Teeth. **NORTH PARADE: The Bullingdon** – Indie rock from the Birmingham band. **DAY OF THE DEADBEATS XII: Isis Farmhouse** – The twelfth Deadbeats gathering welcomes poptastic garage rockers The Other Dramas to the free party, bringing their spangled summer punk-pop with them. Knights of Mentis open the show. Hosts The Deadbeat Apostles headline proceedings with their earthy, party-hearty blend of soul, r’n’b, country and good old rock’n’roll. **BOTT & BURNS BY NIGHT with DR BANANA: The Bullingdon** – Club night with the garage and 2-step DJ b2b Desert Sound Colony. **LACUNA COMMON: The Jericho Tavern** – Spiky, snarly post-punk from the local rockers. **PEPPERMINTS: Harcourt Arms** – Motown and soul classics. **OSPREY & CO’s CHRISTMAS PARTY: The Half Moon**

### SUNDAY 22<sup>nd</sup>

**MONKEY FISTS + MARK ATHERTON & FRIENDS + TONY BATEY & SAL MOORE + ENJOYABLE LISTENS: The Wheatsheaf (3.30-7pm)** – Klub Kakofanney host a free afternoon of live music in the Sheaf’s downstairs bar. **OPEN MIC NIGHT: The Harcourt Arms** **SUNDAY SOCIAL: The Half Moon (3pm)** - Laidback Sunday live music session. **FOLK SESSION: The Half Moon**

### MONDAY 23<sup>rd</sup>

**NANG TUNES XMAS PARTY: The Bullingdon** – Hip hop, house and disco club night. **PETE FRYER BAND: The Tree, Iffley (4-6.30pm)** **OPEN MIC: The Castle**

### TUESDAY 24<sup>th</sup>

**REGGAE CHRISTMAS: The Bullingdon**

### WEDNESDAY 25<sup>th</sup>

Whatever.

### THURSDAY 26<sup>th</sup>

**DEEP COVER: The Bullingdon** – Boxing Day party for the hip hop and UK bass club night. **THE PETE FRYER BAND: Seacourt Bridge Inn** – Pete Fryer and chums play their traditional Botley Boxing Day show, with classic rock and blues covers.

### FRIDAY 27<sup>th</sup>

**PITCH BLACK: The Bullingdon** – Techno club.

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



*Saturday 14<sup>th</sup>*

## JOHN BARROWMAN: The New Theatre

It’s nearly Christmas so indulge us for a couple of hundred words if we deviate from championing new bands and enjoy some unabashed showbiz fun. Festive-flavoured fun at that as John Barrowman tours his new ‘A Fabulous Christmas’ album, his first for Decca, which finds him going the whole Yuletide hog on ‘Sleigh Ride’; ‘Santa Calus is Coming to Town’; ‘It’s the Most Wonderful Time of the Year’; ‘When a Child is Born’ and ‘Have Yourself a Merry Little Christmas’ among others. Why do we care? Well, apart from enjoying a thirty-year career on stage and screen, from *Miss Saigon* and *The Phantom of the Opera*, to presenting myriad entertainment shows and being a judge on *Dancing on Ice*, Barrowman is Captain Jack Harkness. Captain Jack! The immortal Captain Jack and Face of Bo! The role which brought an entire Santa’s sack of charm and flamboyance to *Doctor Who* when it first rebooted under long-time chum Russell T Davies, as well as earning himself his own spin-off, *Torchwood*. So, yeah, John Barrowman: total star. Couple of glasses of mulled wine and a set of classic festive faves sung by Captain Jack? That shouts “*Christmas!*” as loudly as Noddy Holder or any Victorian-themed *Doctor Who* special.

### SATURDAY 28<sup>th</sup>

**RAWDIO: The Bullingdon** – Drum&bass and jungle club night. **SUNDAY SOCIAL: The Wheatsheaf (3.30pm)** - Free live music in the downstairs bar.

### SUNDAY 29<sup>th</sup>

**OPEN MIC NIGHT: The Harcourt Arms** **FOLK SESSION: The Half Moon**

### MONDAY 30<sup>th</sup>

**OPEN MIC: The Castle**

### TUESDAY 31<sup>st</sup>

**KLUB KAKOFANNEY NEW YEAR’S EVE PARTY with THE PETE FRYER BAND + THE MIGHTY REDOX + OSPREY & FRIENDS + MARK ATHERTON: The Wheatsheaf** – Never ones to turn down the chance of a party, Klub Kakofanney dance into 2020 with veteran guitarist and singer Pete Fryer, playing classic rock and blues, plus folk-ska-funk-blues-pop-psych faves The Mighty Redox and funky blues stalwart Osprey. **REGGAETRON NYE PARTY: The Bullingdon** – Puerto Rican hip hop and Latin American and Caribbean dance party tunes into 2020.





## GLASS ANIMALS

### The Bullingdon

Tonight’s gig was never going to be anything less than a celebration. It’s always good to see local heroes back in action but in Glass Animals’ case it’s doubly pleasing given drummer Joe Seaward’s horrific accident in July 2018 that left him hospitalized with brain injuries and the real fear he might never play again.

So the huge cheer that erupts when the quartet emerge onstage is genuinely moving (“it’s good to be back!” exclaims Dave Bayley to an even bigger cheer), and the packed throng proceed to salute every song,

every onstage utterance, with equal gusto for the duration of the gig.

Kicking off with brassy, hip hoppy new single ‘Tokyo Drifting’, Glass Animals show no signs of rustiness across an hour-and-a-bit set that’s infused with a hazy, upbeat energy and a sense of triumph. ‘Life Itself’ unsurprisingly gets the room moving early on – an irresistible bubble of afrobeats and electro-pop; ‘Black Mambo’ is rinky dink slinky and alongside ‘Hazy’ there’s a hint or two of Depeche Mode in the mix we’d not noticed before. They go the full stadium rock disco

for ‘Goosey’, Bayley singing from atop The Bullingdon’s bar, holding aloft an inflatable palm tree that’s been floating around the audience for most of the set. Even when they’re at their most introspective – downbeat isn’t really an appropriate description for a band who seem to exist in a permanent fug of woozy stoner good vibes – Glass Animals feel like perfect party hosts, who only want you to have the best time. Another new song, ‘Palm Mute’, cranks up that party vibe, sounding like a J-funk take on Britney’s ‘Toxic’, before the familiar vintage Super Mario bleeps and bloops of ‘Season 2 Episode 3’ brings the fidget and they close the main set

with a euphoric ‘Agnes’ before returning for a stop-start but rousing cover of Gnarlz Barkley’s ‘Crazy’. Before ‘Pork Soda’s closing machine funk blast, Bayley introduces the band one by one. Joe’s name is last and he, appropriately, gets the biggest cheer of the night, on a night when we remember what we’ve been missing in Glass Animals’ absence, and what we could so easily have lost for good. An intimate, sold-out gig in front of a seriously fanatical hometown crowd: it’s the best comeback any band could hope for. Welcome back boys; seriously, welcome back.

**Dale Kattack**

## SINK YA TEETH / TIGER MENDOZA / MEANS OF PRODUCTION

### Fusion Arts

Metronomic monochrome monotony as an art form from Means of Production, the duo opening a show where all three acts draw strongly on influences from the past, yet still sound like music from the future. In MOP’s case those influences take in the post-punk, early synth-pop sounds of 1970s industrial decay, with ‘The Depths’ and ‘Recogniser’ the android offspring of The Human League, Cabaret Voltaire and Depeche Mode. Eerie atmospheric guiar and deep, dark synth dirges from Tiger Mendoza, tonight playing a solo set, but utilising samples of regular vocal contributor Asher Dust, notably on new single ‘The Myth of Failing Fast’. Fidgety hip hop mingles with Deftones riffage and drones and even moments of haunting witch house for a set that rests on the unnerving side of ambient. Sink Ya Teeth bring the pop and the funk, the disco and the sparky punk

spirit to proceedings. The Norwich duo’s ability to make you feel like you’re having a good time while nervous self doubt permeates so much of their material is a rare gift, not least on ‘The Law’, the closing track on their debut album. ‘Glass’ is a glorious slice of Moroder-inspired electro-disco that morphs seamlessly into Donna Summer’s ‘I Feel Love’ and you’re too busy dancing to notice the darkness at its heart. That balance hits its peak with the simply sublime ‘If You See Me’ – simultaneously a comfortingly dubbed-out groove-led gem with easy feline grace that masks the uncertainty and isolation of mental illness, Maria Uzor’s voice sleek and soulful yet brilliantly detached.

Uzor and musical partner Gemma Cullingford are easy company: clearly enjoying touring their music, joking about going a bit Status Quo at one point and properly getting their funk on on a number that shares some DNA with ESG and Liquid Liquid. ‘Substitutes’ though is a suitably harsh set closer – darker, almost industrial, those post-punk roots even more in evidence but, like musical cousins Ladytron, sounding like the band are beaming in from a distant galaxy a hundred years from now.

**Dale Kattack**

## SNARKY PUPPY

### O2 Academy

As the stage lights melt from red to blue to green, the faces they shine upon never change; every spectator witnessing jazz-fusion collective Snarky Puppy grins from ear to ear for the duration of their set. The band do a beautiful job of transcending the clichés when it comes to jazz fans: there is no one demographic that stands out in the crowd, a testament to the versatility their music provides.

The audience lie ardently in wait for Snarky Puppy’s very first Oxford date in their 15-year existence. Across those 15 years approximately 50 different players have performed in the band, with six of the members on their first studio album remaining in their current incarnation: such rotation being necessary given their tendency to do extensive tours. Oxford lies at the back-end of a seven-month stint for new album ‘Immigrance’ but their energy does not falter.

Having ascended to cult status, it’s interesting to see how the band chooses to split their set list, and they do well to balance both old songs and new, displaying the efficacy of their rhythmic intelligence. ‘Kite’ begins the set, a song plucked from their 2014 album ‘We Like It Here’ that slowly oozes through brass before tickling the crowd with the keys. ‘Chrysalis’, a more recent release, picks up the pace significantly, and by the time the scattered sounds of ‘Intelligent

Design’ come around, everyone is dancing in their element. It is clear that their new album focuses on more of a slow exploration of sludgy grooves rather than the crazy licks they became renowned for but this maturation is well-received.

The penultimate song, ‘Xavi’, comes with one condition: when instructed, the left side of the room are to clap three beats per bar, while the right side are to clap four beats per bar. To the room’s delight, bandleader Michael League tells us we have picked up the rhythm quicker than most other audiences, though his attempt at making the play-along more intricate has debatable success. When ‘Xavi’ is performed, the ten-minute behemoth of a song allows for each member to get a solo: their admiration for one another’s musical talent is palpable, with every member getting visibly giddy when one of the others nails their part and it’s hard not to dance along with their delight.

Coming back on to a rapturous plea for an encore, ‘What About Me?’ finishes the night on a high. Everyone on the spectrum of “jazz fan” has played witness to a band that contains a crucible of genres and influences so extensive it can be hard to define, but that promises you one thing: if you’re here, you’re here to groove.

**Amy Barker**

## SNOW PATROL

### The New Theatre

Familiarity, they say, breeds contempt. Which might explain the opprobrium often afforded Snow Patrol. ‘Chasing Cars’ is officially the most played song on the radio of the 21<sup>st</sup> Century, so maybe some folks feel they can’t get away from the band.

That familiarity might also explain why the band have decided to mark their 25<sup>th</sup> anniversary with a Snow Patrol Reworked album and tour (though no-one’s expecting a set of industrial hardcore remixes). With the band backed by a string quartet and horn section, tonight’s show is split into two parts: the first more downbeat and orchestral, the second the full-on hits package. Opener ‘Dark Roman Wine’ perhaps displays the overly earnest side of the band and ‘New York’ similarly seems to be an exercise in lyrical pathos with little substance, but in between these two we get ‘You’re All I Have’ – an early demonstration of Snow Patrol’s way with euphoric melancholy.

The rest of the early set is similarly mixed, with a feeling the expansive line-up isn’t reflected in the sound we’re hearing, but Gary Lightbody reveals himself as a great frontman, possessed of a voice that marks him out as the Irish Jeff Buckley, and a fantastic, self-deprecating

sense of humour, while his dedication to his late grandmother is genuinely moving. The folky ‘Take Back the City’ ends the section on a high and sets the scene for the second half.

‘Time Won’t Go Slowly’ might be a slightly mawkish ballad to restart with but ‘Run’ is, predictably, an audience-rousing anthem, a packed crowd singing pretty much the entire song to the obvious delight of Lightbody, but set high point is ‘Set the Fire to the Third Bar’, originally recorded with Martha Wainwright but losing nothing in tonight’s elegant rendition. ‘Shut Your Eyes’ too is a reminder that Snow Patrol are huge because, quite simply, they’re capable of writing some seriously brilliant songs. ‘Chasing Cars’ is indisputably one of those. Maybe you’ve heard it too many times, but no-one here tonight seems disappointed to get another chance as it brings the house down, and ‘Just Say Yes’ closes the show in suitably celebratory style.

Snow Patrol didn’t reinvent the musical wheel, and never claimed to, but having recognised the wheel was a pretty decent design classic, they’ve made their own ride as easy and often exhilarating as possible.

**Sue Foreman**

## Harcourt Arms

### DECEMBER

#### 7TH FBI

#### 9TH CLASSIC JAZZ

#### 11TH JERICHO SINGERS

#### XMAS CAROLS

#### 14TH OXFORD BEATLES

#### 20TH ALF LAILA

#### 21ST PEPPERMINTS

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SATURDAY 21st DECEMBER 2019

O<sub>2</sub> ACADEMY2 OXFORD

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## WONDERLAND

### The Port Mahon

Billed ominously as a “new material launch” rather than a cosy twenty year reunion, we approached tonight’s gig with trepidation, not knowing if we might, as big Wonderland fans first time round, be tamping down the earth on their grave with a shovel or glorying in their resurrection.

Back in the mid-late 90s Wonderland were the cream; on any given day they could out-Sunday the Sundays, bring lyrical coherence to a Cocteau Twins devotee and the oil slick of

Evanescence’s commercial nu-goth hadn’t yet coated everything with its Buffy gloop. More bewildering than their demise was what happened to their rainbow crock of golden songs that vanished with them around the Millennium, with just demo cassettes prized like religious relics in some lucky adherent’s loft. Well, breathe easy: they live! In the sold-out shoebox of the Port the seemingly ageless band immediately hatch out new single ‘Big Universe’ in their star-spangled manner and all is right in the world again.

What follows is probably the most satisfying hour of local music we’ve had the pleasure of spilling out into the cool night air from. The unsettling pre-gig rumours of a “less fluffy” approach are indeed true and surface most notably in ‘We Never Fall’, a powerful Middle Eastern riffola that feels like Kasabian’s ‘Switchblade Smiles’ rewritten for Natasha Atlas. But happily these weighty workouts deftly complement the classic Wonderland shimmering sound that they’ve brought with them through the time-tunnel.

Oldies like ‘Aspirin Doctor’, ‘Fall Down’, and ‘Hypnotic’ are

sprinkled like bright diamonds across the set, while fresh songs ‘Ghosts’ and ‘Somewhere Higher Than The Bright Sun’, due to appear on a 2020 EP, equal them in brilliance. ‘Crushed’ is given the heavy Gibson Les Paul treatment; ‘Die Tomorrow’ continues their love affair with all things Cure, and overall there is a warm feeling that while it is a delicate and treacherous tight-rope they cross, creative wisdom has won out over play-safe nostalgia.

So if you’ve ever wondered what happened to Wonderland, then wonder no more, or at least just go and wonder at them.

**Paul Carrera**

## MELT BANANA / SCRAP BRAIN / UNMAN

### The Wheatsheaf

Noise, Buzzcocks once sang, annoys. But, as the message of that punk classic had it, noise can be exhilarating and those who flee from it are doomed to live sad, sheltered lives.

Tonight’s Divine Schism gig has noise to spare. Openers Unman are the place where jazz improv meets all-out noise rock: electronic squeals, human screams, foghorn sax skronks, metallic guitar noise and frenetic but meticulous drumming all add up to thirty minutes of immersive, dissonant splendour, all plateaux and crescendos, reminiscent of Faust at their most challenging.

Scrap Brain’s cacophonous punk is a very different but equally powerful beast: four-to-the-floor punk full of invective, like the militant output of Crass and Corpus Christi Records updated for the 21<sup>st</sup> Century with extra noise and venom: Fatal Microbes with added grind. We do a quick finger count and conclude that the number of punches Scrap Brain pull across their short set is precisely zero.

Melt Banana, though, are on another level of noise altogether. The Tokyo

duo open with a rabid squall and don’t let up for an hour: Yasuko Onuki’s breakneck yap coupled with Ichirou Agata’s techno-grind guitar scree is uncompromising in the extreme but backed with digital beats it takes on an inhuman relentlessness. At their most melodic (it’s highly relative) Melt Banana might be Bow Wow Wow’s ‘C30, C60, C90, Go!’ getting wrecked by The Locust and Atari Teenage Riot, but a sequence of short, sharp new numbers midway through the set is closer to having a pack of rabid Chihuahuas performing cranial surgery on you with power drills and a pavement saw. There is no respite: sonic punishment is heaped on sonic punishment, the pair taking the idea of music to some far-out logical conclusion and you start to imagine what it must be like to be trapped in a boil wash spin cycle inside a working jet engine. By the end of the set there’s smoke coming out of the PA; Melt Banana have pushed it to its limits. Thankfully there’s no lasting damage done, but for the rest of us here, things will never be quite the same again.

**Dale Kattack**

## JOHN BODEN & THE REMNANT KINGS

### The Bullingdon

Jon Boden has been one of folk music’s most innovative and boldest sons over the last two decades. He was a founder and frontman of the genre defying Bellowhead and his solo work includes the madness of releasing a folk song a day for a year as well as two albums, ‘From the Flood Plain’ and ‘Afterglow’, part of a trilogy, yet to be completed, set in a post apocalyptic world brought about by environmental disaster.

Boden tells us that his career now consists two very separate paths: performing versions of traditional songs and writing post-apocalyptic concept albums and tonight he takes us along both, helped by the five-strong Remnant Kings who are some of folk’s finest players, plus a couple more band members: two wax cylinder phonographs who open the gig with a wax cylinder version of ‘Heard It Through The Grapevine’ and feed in sound effects throughout, including, during the interval, a version of Bowie’s ‘Starman’.

It’s a surprise to discover the Bully laid out with rows of chairs, maybe because tonight is an intimate warm-up gig for a main tour. After a low-key beginning with a Ewan McColl love song that is really a love song to London, Boden and band hit their stride with the Americana-influenced opening number from ‘From the Flood Plain’. Ten years on from this album, for which Boden played all the parts, the band make every number from it sound much richer.

The band are highly flexible; the interplay of Ben Nicholls’ pounding bass and Paul Sartin’s oboe create an Elizabethan heavy metal vibe for ‘Moths in the Gaslight’ and they end the first set with a long ballad which tells a story: fast becoming a Boden trademark. This one is about a

tragic shipwreck with a sub-text about the redemptive power of singing together. Boden does this brilliantly: his gestures as well as his distinctive voice conveying the drama.

The dark ‘Going Down to the Wasteland’ is an early second set highlight with the band’s harmonies at their best and Sartin’s oboe highly mysterious. The traditional ‘Seven Bonnie Gypsies’ is often a romp but the version here is sad, lending a new perspective on the song rather as Lankum did here a few nights earlier with their version of ‘The Wild Rover’. Nearly all the band are multi instrumentalists so sometimes there are three concertinas playing together or three fiddles or four guitars, but for the cover of Kate Bush’s ‘Hounds of Love’ we get six concertinas plus wax cylinder effects; it’s a wonderful instance of Boden’s musical imagination that’s so perfectly complements the lyrics that you wonder how it could ever been done differently. With ‘Beating the Bounds’ Boden takes a satirical swipe at folk conventions. A lilting waltz is followed by the menacingly heavy march of ‘When the Walls Come Tumbling Down’, reminiscent of the march of the German armies Shostakovich’s 7<sup>th</sup> symphony.

The encore, tumultuous folk rocker ‘All Hang Down’, brings both strands of Boden’s world together with apocalyptic verses and a traditional chorus that the audience sings so well that Boden might want them along on the main tour. Even if he can’t fit them into his pocket, on the evidence of tonight’s show Jon Boden and The Remnant Kings look set fair for a highly successful stint on the road.

**Colin May**

## ALASKALASKA

### The Jericho Tavern

When I first heard of ALASKALASKA, it was because the Spotify deities had decided to grace my usually mediocre ‘Discover Weekly’ playlist with the first single of their debut album. ‘Moon’ was everything I wanted the algorithm to think I was: cool, experimental, dark and deliberate.

Armed with a kaleidoscope of sounds, the London-based six piece flaunt the brilliance of their collaboration: half of the band met on a pop music course at Goldsmiths University, while the other came from the jazz scene. What emerges are ethereal and vibrant bops underscored by contrasting influences that ebb and flow through their set list. Over the course of this year we have seen more and more artists rejecting the basic concept of genre, but few live up to such a promise.

Fortunately, ALASKALASKA succeed in defying such labels, a notion that is crystallised in their song ‘Meateater’, where singer and multi-instrumentalist Lucinda Duarte-Holman croons “Put me in this box like you always do,”

emphasising the band’s desire that you do just the opposite. From the sharpness of vocals from Duarte-Holman, to the textural layering of heavy saxophone and hazey riffs, ALASKALASKA remain unpredictable in the most delightful way, their sonic journey unfolding before us.

While Duarte-Holman speaks little and admits to being bad at the whole “stage talk weirdness,” she uses what few words are spoken to ask people to vote; when someone in the crowd yells “Boris!” she insists she doesn’t want to instruct people *who* to vote for, merely to vote. She ends by saying the music speaks for itself, and the underlying political tone of many ALASKALASKA songs would indicate such: the song ‘Bees’ features lines such as “It’s a shark’s den, workin’ for the Great White, man” and “I’ve got questions for the politicians”; it’s not hard to see to see political and social frustration amid their dynamic danceability.

**Amy Barker**



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## PADDY STEER/ MANDRAKE HANDSHAKE

### Tap Social Movement

While good bands can survive with awful names – Fuck Buttons? Prefab Sprout? The bloody Beatles? – it’s always nice when saying the name out loud doesn’t make you want to immediately apologise, or change your entire social circle out of shame. For this reason, we are glad that one of the most interesting Oxford bands to arise in the last year are no longer called (shudder) Knobblehead. Fortunately, the newly christened Mandrake Handshake are still an expansive, ramshackle collective with a fine line in hypnotic

slowburns and they still have a man who looks like James Acaster in a Grant Wood painting on tambourine and unsettling falsetto. Some of their early furry freak bothering has been judiciously pruned, and they now ride gloriously sleek, machine-oiled psych grooves into the sunset, like Stereolab with the Marxism and Cluster replaced by mescaline and granola. By contrast, Paddy Steer couldn’t be messier, looking like a half-mad shaman mage who is kept in the basement of Flourish & Blotts and

only let out after closing to catch scampering pamphlets, sitting amongst vast electronic devices that couldn’t look more home-made if he’d glued macaroni to the edges. Musically it’s also a slapdash bricolage, fat Egyptian Lover basslines snaking through Jean Jacques Perrey bloop-showers whilst floppy, funky drums try vainly to hold things together. Sometimes it sounds like three ‘Rockit’-era Herbie Hancocks obliviously occupying the same point in space time, and sometimes it sounds like a half

drunk Daft Punk jamming with Old Gregg, but it is never less than spell-binding. If some pieces resemble a confused man in a Gallifreyan collar trying to invoke the early 80s with barely recalled themes to *Sorry*, *Roobarb* and *Kick Start* played on broken machinery, well, perhaps that’s exactly what they are, but whether the drastic envelopes applied to sequenced riffs and sudden spasms of spring reverb are uncontrolled or artfully assembled it’s a trip. Join us in the crowd when he next comes to town – we’ll be the ones in the home-sculpted papier mache Metal Mickey head-dress. *David Murphy*

greater heights – or darker depths – while further confirming those Velvet Underground and Nico comparisons. It comes into its best on a simply astonishing take on ‘Katie Cruel’, Peat again bringing out the bitter gothic desolation of the song. The song is the centrepiece of Lankum’s most recent album, ‘The Livelong Day’, which has rightly been picking up five-star reviews across the board, was voted *MOJO*’s folk album of the year and must surely be up for a Mercury Prize nomination next time round. It’s a slightly older song that provides tonight’s high point though: ‘The Granite Gaze’ from 2017’s ‘Between the Earth & Sky’ shows off Peat’s strange, haunting voice at its best: a lovely, lilting folk song with an air of midnight devilry about it. It’s worth pointing out that a Lankum gig isn’t just a showcase of musical bleakness: they’re a rousing bunch once they fire up the old fiddle tunes, properly funny as they trade easy banter and as warm and welcoming as any pub hearth, but their darker deviations mark them out as the finest folk act around right now, and tonight’s Divine Schism audience provide the open-minded reception they perhaps missed out on last time in town. *Dale Kattack*

## GHOSTS IN THE PHOTOGRAPHS / MASTER OF NONE / CIPHERS / BRUNO MUERTE

### The Library

Everyone should love The Library. It’s so small you can’t help interacting with strangers and it often feels more like a party than a venue. All Will Be Well Records are a not-for-profit label (aren’t they all these days?) tonight hosting an evening of wonderfully diverse bands. As expected with an Oxford four-band bill the first act trounce all contenders. Bruno Muerte are duo of Oxford-based Italians playing an eccentric mix of lo-fi electronics and Ry Cooder-esque guitar picking that unexpectedly turns into metal-style walls of noise. The fact that one of the guitars is homemade out of a cigar box comes as no surprise and the crude 80s-like raw drum beats only adds to their charm. Master of None on record are the solo project of Ian Mitchell but live they feature Shan Sriharan from Moogiemans on bass plus a guitarist playing a very hip vintage Burns and a great drummer. Mitchell sticks to vocal duties, his deep strong voice matching the dense, uncompromising music. Pleasingly difficult to categorise, there’s elements of Suicide, The Velvet Underground and even a touch of Pulp. Stripped of the electronics and heavily layered production of their

recordings they emerge more as a garage band with a lighter, more accessible feel. Ciphers have an unashamedly goth feel about them, a musical genre that has hibernated since its 80s heyday but never really gone away. Singer Mila Todd throws everything she’s got into her performance, emoting every line with a passion that matches the music quite nicely. There are also elements of prog but if you’re going to flout current musical trends you might as well go all the way and you have to admire them for that as well as for a seemingly total commitment to their craft. Headliners Ghosts in the Photographs seem to be everywhere these days. First impressions clearly lead to Mogwai, a band who promised a lot but somehow got lost in hopeless self-indulgence, but perseverance leads us to find them playing with structure and melody in a more understated and ultimately satisfying manner. Instrumental bands who play with repeated motifs and go from quiet to very loud are never going to please everyone but there’s enough variety here to warrant further examination. *Art Lagun*

## FRIENDLY FIRES O2 Academy

After the touring cycle for 2011’s ‘Pala’, Friendly Fires took some time off – which became a long hiatus. In the late 2000s and early 2010s they ostensibly occupied the indie realm but made what was realistically dance music; the scene transformed in their absence, so their reappearance in 2018 with the single ‘Love Like Waves’ was reassuring – the same tropical, rambling, slightly psychedelic electronic formula but no less fitting or out of place than their first two albums were. Tonight’s gig is a late addition to the start of their sold-out UK mini-tour in support of this year’s ‘Inflorescent’ album and as such the setlist draws largely from it. The blissed-out funk and disco of ‘Offline’ has the same sort of upbeat optimism as ‘Pala’’s ‘Hawaiian Air’ and in the Disclosure-assisted ‘Heaven Let Me In’, Ed Macfarlane’s voice floats delicately over tight house beats and Daft Punk-esque orchestral cuts. Their cover of the 1988 acid house track ‘Lack of Love’ pays homage to

the original’s era by retaining its repetitive squelchy bass and club vibe but the stand-out new track is ‘Run the Wild Flowers’ – played for the first time live tonight – whose restrained and wistful introduction builds into a gorgeously busy and layered chorus (“hyperreal, hypercolour”). The atmosphere here tonight is party-like, with the crowd’s urge to dance at times overpowering their desire to watch, and with Ed disappearing off stage and heading into the audience on occasion. Seeing Friendly Fires live is the best way to appreciate just how much is going on and how many parts make up every song: the myriad of percussion serves everything from the samba influences on ‘Jump in the Pool’ to the jazzy scatting on the sunshine-drenched ‘Silhouettes’. For me, however, the best thing about seeing Friendly Fires live is their palpable energy – especially Ed’s seemingly uninhibited dancing – and passion. *Kirsten Etheridge*

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TIM TURAN’S SESSION NOTES

Part Eleven

“Mastering” (part 1: an introduction)

This month I want to introduce you to the “Dark Art” of Mastering. This of course is my absolute area of expertise, knowledge and experience. I often tell my students that they should produce and engineer records for a decade or so just to get to grips with all the different instruments, genres, equipment and general way that music is recorded and mixed. This will help enormously with your ability to identify all of the different sonic behaviours you are likely to encounter whilst mastering tracks. Today’s mastering engineers have myriad tasks to perform in producing masters that not only sound fantastic but also meet the demanding criteria of today’s different delivery platforms. In the past mastering involved turning up to a cutting room with your tape (¼ or ½ inch) and cutting the lacquer. The engineer would play the tape to ascertain the loudest peaks and execute slight compression and/or equalisation and then play back the tape and cut the lacquer, simple really. Today, artists turn up with digital files of final mixes from the studio. These are almost always stereo interleaved WAV files. One file that contains the information for left and right channels. And here begins the ‘journey’ of achieving the optimum sound from these files using an enormous array of analogue and digital tools and techniques.

Now the “Dark Art” will be demystified. I don’t know how that phrase came about but one thing is certain. It’s not “Dark”. “Art” definitely but not “Dark”. It’s not an evil process and I’m not a magician. I’ve been mastering music since 1974 when I was 14 years old, when I acquired a 12 band per channel JVC SEA-70 graphic equaliser. In the late 70s I used to charge my friends 50p to copy their albums onto cassette via my equaliser because it made the sound more appealing. This is obviously very basic but it is still the same process of getting something to sound better than it was. I produced albums (and still do to a lesser degree) for 20 years and finally graduated to mastering full time.

So, what is mastering? To me it is trying to achieve the optimum sound from the music presented to me. This involves “critical listening”. You have to be able to see with your ears. This is harder than you think because you have to detach yourself from the music and concentrate on the sound. First of all you

have to be able to identify any faults. I mentioned this in an earlier article but this is really important. Clicks, pops, drop-outs, phase issues, glitches: you name it I’ve had it. If you can identify these things you have a chance to fix them. You can’t do anything about them once the record is shrinkwrapped and sat on a shelf in a record shop. Secondly, you will have to ascertain what platform the music is destined for: CD, download, streaming, vinyl, cassette etc. Once you know this you can decide on the process to deliver the audio. You will need to make copious notes on all aspects of this process in order to navigate your way through the job. These notes will ultimately provide all the answers to the questions that your client and the label may ask. You will also have to be able to deal with record companies and their specific requirements for delivery. It all amounts to a lot of work and we haven’t even started to “tweeze” the sound yet.

In nearly every case the buck stops with the mastering engineer. Mastering is the FINAL process that the music undergoes before the shrinkwrap. Mix engineers have the opportunity to remix, even re-record if necessary, but once it leaves the mastering studio the job is DONE. So, don’t fuck it up! Over the next few articles I will deal with the different aspects and workflows that I use to master. To date I have worked on over 18,000 titles in pretty much every genre and more besides. Luckily, ears don’t wear out so I’ve got quite a few years left ahead of me.

Next month I’ll take a look at the equipment you will need and the use thereof.

Dr SHOTOVER: God Rest Ye Beery Gentlemen

Ah, there you are. Welcome to the East Indies Club bar. Pull up a pew and repeat after me: ‘There’s a terrific draught in here!’ Then buy beer. Lots of it. For everyone. After that, Newbie, you can join in with the latest craze sweeping the East Indies Club bar. [Drum roll]. Ladies and gentlemen - BEER ROCK! [Swigs deeply from pint glass]... So, we have BRAKSPEAR’S SISTER. We have 6XTC. We have ACE OF BASS (obviously). We have THE GREENE KINGS OF LEON. DR HOOK NORTON. FOUR TETLEY’S. TONY BANKS’S. WHITBREAD HOUSTON. TIMOTHY TAYLOR LANDLORDS OF THE NEW CHURCH. [Skiddy car-crash record-needle-jumping noise]. What’s that Newbie? You don’t drink beer??? Good God, man. Oh all right, let’s just slag off the Tory Party for a while. That’s always a popular game here. Tell you what... if they don’t get back in and Smegzit is cancelled... I will buy everyone in the place a round. Of CIDERS FROM MARS. Of ALCOPOPS STAPLES. Or even of SOFT MACHINE DRINKS. Cheers! Down the multi-coloured hatch!

Next month: Happy Xmas (Tories Over) (If You Want It)



Newbina: ‘Is this the way to the East Indies Club Xmas Party?’  
Bedingfield: ‘Don’t go in there, madam. They’re drinking MULL OF KINTYRE WINE. And singing!’

INTRODUCING....

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

IDEAL MARRIAGE

Who are they?

Indie rockers Ideal Marriage are Christian Johnstone (vocals); Danny Crane-Brewer and Dave Freeman (guitars); Mike Bannard (bass and keys) and Simon Talbot (drums). Danny, Dave and Simon had previously played in bands together, including Lowws, and met Mike (who runs Safehouse Studio) through mutual friends. Danny met Christian at a business meeting where “we didn’t do any business and talked about music instead.” The band have released two singles, ‘Better Now’ and ‘Errors’, with a third, ‘Dundee’, released to raise money for the mental health charity Mind, on December 2<sup>nd</sup>.

What do they sound like?

Languidly anthemic, funk-tinged indie rock that neatly hides its melodic and sonic power behind an easy elegance which allows songs to unfurl at their own, occasionally glacial, pace, with the emphasis on space, atmosphere and intricate dynamics and with Christian Johnstone’s airy, free-ranging voice described as sounding like “Thom Yorke if he saw the best in people and went on country walks to talk to lambs and bunnies while wearing a daisy chain crown instead of dwelling on mass extinction and existential pain.”

What inspires them?

“Our relationships with the people in our lives and the world around us, especially in these fast changing social, political and technological times. We’re also hugely inspired by the process of making music itself: working through difficult musical moments to create something new feels amazing, as does playing the songs live to people.”

Their career highlight so far:

“Our second single ‘Errors’ won *Nightshift* track of the month which was an amazing surprise. Playing to 1,600 people in Bristol recently was a massive adrenaline rush.”

And the lowlight:

“Nothing noteworthy, yet. Our luck is bound to run out at some point, so watch this space. We can’t wait.”



Their favourite other Oxfordshire act is:

“Currently it has to be our friends Ghosts in the Photographs: they are super loud and atmospheric and manage to convey real emotion without vocals.”

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

“‘Arc’ by Everything Everything. We love how inventive it is, whilst maintaining great pop hooks.”

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

“All Tamara’s Parties on the 5<sup>th</sup> December at The Jericho Tavern, which will also be the launch show for the ‘Dundee’ single. Expect a lot of guitar pedals, a lot of volume and Christian launching himself around the stage. Our live show has recently been described as ‘Loud and Righteous’; we think that sounds about right.”

Their favourite and least favourite things about Oxford music are:

“Our favourite thing is the sense of community you get in a small scene. Our least favourite thing is the lack of parking; it makes loading into venues feel like a World’s Strongest Man event at times.”

You might love them if you love:

Everything Everything; Foals; Foxing; Radiohead; The National; Wild Beasts; Bon Iver; Death Cab for Cutie; Frightened Rabbit.

Hear them here:

soundcloud.com/idealmarriage / idealmarriage.bandcamp.com

ALL OUR YESTERDAYS

20 YEARS AGO

If it’s December it must be that end-of-year Top 20 thing and back in 1999, **Arthur Turner’s Lovechild?** found themselves topping the tree of Oxford tunes with their gorgeous and uncharacteristically un-snarky ‘Black Heart = Blue Morning’. Running them a close second were **The Bigger the God** with the similarly gorgeous ‘Lullaby’, while other names in the upper echelons were: **The Klyvz** (‘Saturday’); **Paper Sun** (‘Last Call’); **Hester Thrale** (‘Happy Trails’); **Camp Blackfoot** (‘Exorcismo di Paulo’); **JOR** (‘Distortion’); **Supergrass** (‘Pumping on Your Stereo’); **Ivy’s Itch** (‘Shirley’s Head’) and **Marine Research** (‘Parallel Horizontal’), with **Die Pretty**; **The Workhouse**; **Overground**; **Mindsurfer**; **Idiot Sa Vants**; **Dustball**; **Lab 4**; **The Four Storeys**; **Canola** and **Kamikaze Kittens** also in the mix. Among the local releases this month were **The Bigger the God**’s second album, ‘...And the Ugly’ as well as ‘Stress Fractures’ by local goth stars of the day **Passion Play**. Twenty years on, singer and guitarist Justin Stephens, now living in Berlin, finds himself top of the German Alternative charts with his current band **Wires & Lights** and their debut album, ‘A Chasm Here and Now’. Good things do, indeed, come to those who wait.

It wasn’t a vintage month for local gigs: insipid twee-pop crew **Sixpence None the Richer**’s show at **Brookes Union** was the biggest show in town, though **The Selecter**, **Dick Gaughan**,

**Mark Mulcahy** and **Suns of Arqua** were doing their best to make it all a bit more bearable.

10 YEARS AGO

Was it really TEN years ago that **The Original Rabbit Foot Spasm Band** made their debut on the cover of *Nightshift*? Seems it was. The band, still relative unknowns on the local scene had made their reputation with a riotous set at the Punt earlier in the year and now talked about hiding all the Miles Davis CDs from HMV to stop people buying them and being put off jazz for life, instead encouraging would-be jazz fans to discover Louis Armstrong’s Hot Five and Jabbo Smith. “The people of Oxford never got their jazz riot,” declared band leader Stuart MacBeth. “They had to wait for The Original Rabbit Foot Spasm band to come and shake it up for them.”

On the end of year Top 20 front, the divine ‘The Coldharbour Road’ by **Stornoway** sat proudly at the pinnacle, with **Borderville**’s ‘Flights’, the late, great **Kate Garrett**’s ‘King of the Birds’, **Richard Walters**’ ‘The Animal’ and **Mephisto Grande**’s ‘Sea Life Part 2’ making up the rest of the Top 5. Other entries included **The Winchell Riots**, **Alphabet Backwards**, **Tristan & the Troubadours**, **Mr Shadown**, **Desert Storm**, **Baby Gravy**, **The Black Hats** and **The Dead Jerichos**, the latter’s ‘Red Dancefloor’ also winning this month’s Demo of the Month.

**The Horrors** were the highlight of the gigging month, playing at **The O2 Academy**, while **Seth Lakeman** (Town Hall); **Thea Gilmore**;

THIS MONTH IN OXFORD MUSIC HISTORY

**The Wailers**; **Saw Doctors** and **Echo & the Bunnymen** (all at the O2) and **Little Comets** (**The Bullingdon**) were also in town.

5 YEARS AGO

December 2014 saw **Glass Animals** topping *Nightshift*’s end of year Top 25 (there was so much great music about we’d had to expand the Top 20). Their song ‘Gooley’ triumphed over a packed field and it’s great to see the band back in action after a painful, enforced hiatus. Coming in as honourable runners-up were **Maiians** with their superb ‘Lemon’. **The August List** (‘Wooden Trunk Blues’); **Spring Offensive** (‘Hengelo’); **Jess Hall** (‘Sea Song’); **Vienna Ditto** (‘Feeling Good’); **Candy Says** (‘Hummingbird’); **Rawz** (‘Mary Lamb’); **Balloon Ascents** (‘Cutout’) and **Mother Corona** (‘Black Acid Morning’) made up the rest of the Top 10, with entries for **Liu Bei**; **Tiger Mendoza**; **Philip Selway**; **Ags Connolly**; **Undersmile**; **Hannah Bruce**; **Paddox** and **Blankdread** among the other acts featured. **Mother Corona** were this month’s *Nightshift* cover stars, their groove-laden metal described as “the perfect soundtrack for the destruction of Didcot Power Station, while the big news was the reunion of local stars **Ride** after a decade and a half apart. The original quartet announced their return on Sean Keaveny’s 6Music show with a set at Primavera Festival their first confirmed show, although of course, their real comeback was to be at a sold-out show upstairs at The O2 Academy the following Easter.



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# TRACKS

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## TOP TRACKS

### BERRY BROWN

In case you missed it, there's another election on the way. As the nights get longer and darker, temperatures plummet, rain lashes down and several million turkeys prepare to exit their short, miserable existence in the most brutal fashion, the prospect of five more years of Boris "I love The Clash, me" Johnson treating society's least fortunate members with the same respect he and his Bullingdon Club mates once treated local restaurants, we need something sunny and uplifting to make things at least momentarily feel a bit better. And here's Berry Brown right on cue. Berry was previously singer in local synth-pop band The Big Sun but the Eynsham singer is now going it alone and sounding like it's all carefree blue skyrides and cute woodland creatures from here til teatime when there'll be cakes with rainbow-coloured icing for everyone. Berry has a sleepy-eyed, slightly husky voice that sounds like she's a tiny bit sad but only because she'd like even more kittens and wishes they'd get on better with the baby chipmunks she keeps in her spare room. This makes 'Nightbird' seem almost folkie and there's a similarly bucolic feel to 'Cindy on the Wall', even as it bubbles and spangles with simple, skittery electro-pop energy. 'Here Comes the Flood' is almost childlike in its melodic simplicity, all bleeps and bleeps, but best song here is 'Starve a Fever', all fluttery electro bounce, unsure if it should be a nursery rhyme or a club hit and deciding to be both at the same time. Should the worst come to the worst (and sure as Jacob Rees Mogg is an incorrigible, incurable hornswaggler, it will) we're playing this on a loop on Friday 13th December in a fun if utterly futile attempt to make all the bad stuff go away.

### GLITCHKRIEG

It's a rare thing to fully capture the sleazy, slimy miasma of utter disgust in music but this gets damn close. Glitchkrieg is a one-off collaboration between Brendan Morgan from garage-grunge rockers Grub and Twat Daddies' John Little, here reworking Mudhoney's classic 'Touch Me I'm Sick' into an anti-sexual abuse piece, 'Touch Me I'm Six(teen)' with all the money raised from the Bandcamp sales going to local charity Clean Slate. It starts off with a jovial sample of Jimmy Saville saying "I'm feared in every girls school in the country," which now feels like a whole new league of creepiness, before grinding into a dirty techno dirge that reminds us a bit of Primal Scream at their raviest but with all the good vibes replaced by something fetid lurking in the background, the lyrics replaced by lines like

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

"She won't shut up, so you'll have to make her" as they rake through the rotten power structures that allow such abuse to continue. The bass is simple but obstinate and drives everything along as the song warps into something lysergic and strange via what might be police sirens approaching. Saville, and others, escaped that kind of justice of course, but you have to hope there is a hell, one where's he's currently getting what's due to him. In the meantime, three quid gets you a nice slab of something nasty and helps a good cause.

### LEON P FIELDS

Like Berry Brown Leon Fields uses electronics to make music and there's something bucolic about his song and video here. But that's where any similarity ends. Where Berry is mostly sweetness and light, Leon is pensive and darkly atmospheric, 'Engage' being a song he wrote about mental health issues a few years ago and is only now ready to be heard. Worth the wait: it's minimalist in its construction – plucked guitar rhythm, simple electronic beats and almost gothic vocals that try not to give too much away, as if shying away from emotional exposure. Electronics and heavily effected guitars begin to swell and swarm around the song, like an imposing, enveloping darkness. It works well with the video, filmed in black and white in time-lapse motion on Port Meadow, where ducks and trees and general rustic calm take on a more sinister air with an almost sci-fi southern gothic sense of doom descending on the whole thing. On the one hand bleaker than the idea of Andrea Leadsom having any kind of say in your future, on the other, considerably more enjoyable than that might suggest.

### MARK BOSLEY

Talking of elections, bastard Tories and things gothic, good to have Mark Bosley back in action with three songs that – as is traditional from him – always look on the bleak side of life. Actually, we say that but 'An Ending is a Beginning' is awash with spring-like optimism by Mark's standards, with its pretty guitar spangle and some sweet, swoon'n'sigh backing vocals, though it still has a bit of an Eeyore-ish feel about it, and like Eeyore it's impossible not to love. If 'No Trick Ponies' is formless navel-gazing, 'Underdog Nation' is proper on-point for the current political climate – an unabashed old-school protest song, like a gothic Billy Bragg going 1930s musical hall with foreboding lines like "Under the jackboot of the suits and ties" harking back to 80s anti-Thatcher folk-rocking and the call-and-response of the track's title coming on a bit like Red Wedge doing the *Hi-De-Hi* theme down their local 1930s-themed speakeasy. Of course it's not subtle but we're not sure we can afford knowing irony when faced with a smirking poltroon as prime minister who somehow thinks he's still in

the Oxford Union debating chamber and the Brexit crisis is a jolly wheeze we can all snap out of with a bit of good-old British spunk. To be honest, a stuffed Eeyore toy would likely do a better job of running the country.

### DUNCAN HARTLEY

Duncan admits he's spent the last few years sniggering at others' misfortune in the demo reviews and awaits his karma, but he'll have to wait a while longer on that score on the strength of this almost album-length set of songs that begin a little too earnestly before properly pulling you into their gravitational field. Duncan has a softly gravelly voice and a way with an almost gothic piano ballad that reminds us of Thin White Rope at times. Because we're a bunch of hopeless old goths here at *Nightshift* we'd always like things to be darker and, well, gothier, but Hartley manages to keep the light side of his dark pop on a short enough leash, even as we head into some forlorn last chance saloon to drink cheap whisky and remember lost loves and missed opportunities in the fine company of Kiefer Sutherland, who the more country blues numbers here remind us of. Before we know it we're on our third bottle of Tennessee sourmash and reminiscing about when cowboys rode the earth, good guys wore black and politicians saw the NHS as the national treasure it is rather than another bauble to bribe their billionaire buddies with. Best to keep drinking – if nothing else it blots out nightmarish mental images of Nigel Farage's leering, laughing face and sulphurous aura of corruption and decay. With this rugged, darkly romantic soundtrack on the jukebox, why would we want to leave anyway.

### DJ GENERAL

#### PUBLIK

DJ General Publik is pictured on his Soundcloud profile with his face half covered, pulling a gang sign and holding a knife, while his email introduces him thus: "Yeah yeah yeah what's good, it's me ya realest homeslice DJ General Publik comin at cha with some fresh new urban beats straight off that muthafuckin press, hoe. I is returned from the hardships offered from livin life in the middle class streets of greater London to give you a taste of wot it is all really about, do you feel me? Oxford is you READY!?! This is my most brutal work to date, ain't no suckers gonna try shit," so we know we're in the presence of an actual gangster, even though we have just the sneakiest of sneaking suspicions he's having a larf an' shit. And he's actually called Jeremy. And, yup, there's no bulldozing grime or drill to be had, instead Mr Publik offering two elongated electronic journeys that are variously ambient and dreamy, like a slightly stoned Vangelis, or harsh, lo-fi industrial noise, all scrunchy beats, wowzy, flowy synths and disembodied Vocodered voice that sounds like a malfunctioning android trudging through snow as its memory circuits start to burn out and it begins to hallucinate and realises it's been walking for hours and simply ended back

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

where it started. There's probably a political metaphor in there somewhere, right, except this somewhat disorientated mess of dissonance is actually rather enjoyable.

### VAGABOND HEARTS

"In these modern times of superficial, recycled and compressed music, Vagabond Hearts gives the world a fresh air of pure rock n' roll with a sincere urge to bring out the best parts of good rock music," declare a band whose name tells you about 95% of everything you need to know about what they sound like. Which is essentially rock music that hasn't washed its underwear for a good 30 years and hence isn't quite as fresh as that boast suggests. If, as our beloved print media would have you believe, Jeremy Corbyn wants to take the country back to the 1970s (when, let's not forget, the gap between the richest and poorest in this country was at its narrowest ever), then Vagabond Hearts want to do the same with music. 'Bad Voodoo' here is all swagger and chest-beating bravado, extended guitar solos, fist-pumping choruses and sweat. It's a pile of discarded *Classic Rock* magazines pulped, and distilled til its essence develops a rudimentary level of sentience and writes a song inspired by all it knows. And what it knows ceased to have any relevance several decades ago.

## TOILET TRACKS

### THE THIRD PROCESS

Declaring themselves "the third and ultimate incarnation of a process to create the greatest authentic rock band in Oxfordshire and beyond" (hence the band name, we guess, though feel free to poke us repeatedly in the neck with a pin if we're somehow wide of the mark), The Third Process proceed to make Vagabond Hearts sound like Billie Eilish experimenting with Martian future dub by comparison. As soon as any band describes themselves as "authentic" (compared to all that terrible manufactured rubbish that uses modern fangled technology and possibly takes regular showers) you know you're in for some thrill-a-minute party fodder and so it is: more swaggering machismo, masturbatory guitar abuse, blokey vocals so devoid of soul or sexuality they might as well have been sung by a Tesco self checkout machine and an adherence to verse/chorus/middle-eight/chorus formula that makes Noel Gallagher's High Flying Birds sound like John Zorn on a mescaline bender. It's competent and regimented to an almost stultifying degree and you have to ask, if this is the third and ultimate incarnation of the process, what were the previous two like? A toddler repeatedly hitting a rock with a spoon? A cartoon drawing of a simpleton stuffing sausage meat down his trousers? Brexit? Oh sod it, let this lot run the country for a few days – can't be worse than what we've put up with the last ten years.

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Thur 14th Nov

## The Smyths...

A celebration of the debut L.P

Fri 15th Nov • 6.30pm

## The Treatment

+ Airrace + Lake Acacia

Fri 15th Nov • 11pm

## Silent Disco Oxford - Bigger & Bolder!

Fri 15th Nov • 11pm • SOLD OUT

## Black Parade - 00's Emo Anthems

Sat 16th Nov • 6.30pm

## Dub Pistols

+ ZAIA + Zen Lewis

Sat 16th Nov • 6.30pm

## Professor Green

Sat 16th Nov • 11pm • SOLD OUT

## Switch presents: Hybrid Minds

Sun 17th Nov

## Black Water County

+ The People Versus

Mon 18th Nov

## Scouting for Girls

+ The Dunwells

Tue 19th Nov

## Primal Scream

Thur 21st Nov

## A

+ '68 + False Heads

Fri 22nd Nov • 6.30pm

## Half Man Half Biscuit

Fri 22nd Nov • 11pm

## The Craig Charles

+ Funk & Soul Club

+ Brasc0 + Tony Nanton

+ Count Skylarkin

Sat 23rd Nov • 6.30pm

## Bingo Lingo

Sat 23rd Nov • 6.30pm

## Biffy McClyro (Tribute)

Sat 23rd Nov • 11pm

## Switch presents: Jungle Cakes

Tue 26th Nov • SOLD OUT

## Fontaines D.C.

Wed 27th Nov • 6pm

## Ally Pally Oxford Uni Darts

Wed 27th Nov • 6.30pm

## Electric Six

+ The White Tips + Vigilantes

Thur 28th Nov

## Happy Mondays - Greatest Hits Tour

+ Jon Dasilva

Thur 28th Nov • SOLD OUT

## Rhys Lewis

Fri 29th Nov • 6pm

## Ally Pally Oxford Brookes Uni Darts

Fri 29th Nov • 6.30pm

## Mad Dog Mcrea

+ Flats & Sharps

Sat 30th Nov • 6.30pm

## Definitely Mightbe (Oasis tribute)

Sat 30th Nov • 6.30pm

## Airbourne

+ Tyler Bryant & The Shakedown

Satu 30th Nov • 11pm

## Switch presents: Kanine / Darkzy / Window Kid / Indika / Lazcru

Sun 1st Dec • SOLD OUT

## The Chats

+ Bad // Dreems + Crocodylus

Thur 5th Dec

## Carols at O2 Academy Oxford

Thur 5th Dec

## The High Contrast Band

Fri 6th Dec • 6.30pm

## Pearl Jam UK

+ Eddie Vedder Solo Tribute

Fri 6th Dec • 6.30pm

## Gentleman's Dub Club

Sat 7th Dec • 6.30pm

## Absolute Bowie

- Legacy Tour

Wed 11th Dec • 6.30pm

## The Quireboys

Fri 13th Dec • 6.30pm

## Razorlight

Sat 14th Dec • 6.30pm

## Little Simz

Sat 14th Dec

## Rhymeskeemz Live - The Christmas Party

Sun 15th Dec

## A Gospel Christmas with John Fisher & IDMC Gospel Choir

Fri 20th Dec • 6.30pm

## Megzz

## EP Release Show

Sat 21st Dec • 6.30pm

## Little Brother Eli - Christmas Party

Sat 18th Jan 2020 • 6.30pm

## The White Lakes

Sun 2nd Feb 2020

## Billy Lockett

Tue 11th Feb 2020

## Miz Cracker's American Woman

Fri 28th Feb 2020 • 6pm

## Hot 8 Brass Band

Fri 28th Feb 2020 • 6.30pm

## Vex Red

Mon 2nd Mar 2020

## Kiefer Sutherland

Thur 5th Mar 2020

## The Aristocrats

Tue 10th Mar 2020

## Kerrang! Radio Fresh Blood Tour: PENGSHUI

Wed 11th Mar 2020 • 6.30pm

## The Calling

Fri 13th Mar 2020 • 6.30pm

## The SUPERSONIC 70s SHOW

Sat 14th Mar 2020 • 6.30pm

## Anamanaguchi

Sat 14th Mar 2020 • 6.30pm

## Twin Atlantic

Thur 19th Mar 2020

## Lee Scratch Perry

Fri 20th Mar 2020 • 6.30pm

## The Cat Empire

Wed 25th Mar 2020 • 6.30pm

## Plain White T's

+ Harry Marshall

Fri 27th Mar 2020 • 6.30pm

## Joanne Shaw Taylor

Thur 2nd Apr 2020

## Hayseed Dixie

+ 8 Ball Aitken

Fri 3rd Apr 2020 • 6.30pm

## Cut Capers

Sat 4th Apr 2020 • 6.30pm

## Bulsara and His Queenies

Fri 10th Apr 2020 • 6.30pm

## Dutty Moonshine Big Band

Fri 10th Apr 2020 • 6.30pm

## The Night Cafe

+ Dreamers + On Video

Fri 17th Apr 2020 • 6.30pm

## Goldie Lookin Chain

Sat 18th Apr 2020 • 6.30pm

## Fell Out Boy & The Black Charade

+ We Aren't Paramore

Tue 21st Apr 2020

## Beatenberg

Sat 25th Apr 2020 • 6.30pm

## UK Foo Fighters (Tribute)

Sat 25th Apr 2020 • 11pm

## King Shine Vs Empire

Mon 27th Apr 2020

## Mystery Jets

Fri 22nd May 2020

## The Springsteen Sessions

Fri 11th Sep 2020 • 6.30pm

## The Dualers

Sat 3rd Oct 2020 • 6.30pm

## Nirvana UK (Tribute)