



# NIGHTSHIFT

## Oxford's Music Magazine

Free every  
month  
Issue 294  
January  
2020

# KLACURA

*"All our songs are ballads  
aren't they? To be fair we have  
written some great ballad-like  
tracks, but with a much  
heavier overtone."*

### Lucky 13 for Didcot's metalcore marauders

Also in this issue:

Introducing **EMMA HUNTER**

**LUCY LEAVE** talk album #2

**RIDE**'s homecomig reviewed

plus

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

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

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



# THE BULLINGDON

## JANUARY 2020 GIG & CLUB LISTINGS

Tuesday 31st December  
**Reggaeton NYE Party**  
Doors: 8pm

Wednesday 8th January  
**Sempa Vera**  
**Vicarage**  
**The Orkids**  
Doors: 7pm

Friday 10th January  
**Tos X Senary**  
Doors: 8pm

Saturday 11th January  
**The Operation**  
Doors: 8pm

Friday 17th 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 31st January  
**Space Elevator**  
Doors: 8pm

Friday 31st January  
**Soul Sista**  
Doors: 8pm

Saturday 1st February  
**Simple: Haai**  
Doors: 8pm

Tuesday 4th February  
**Lisa O'Neill**  
Doors: 7pm

Wednesday 12th February  
**Smoke Faries**  
Doors: 7pm

Friday 7th February  
**OxPhwoard**  
Doors: 7pm

Friday 7th February  
**Straight Outta Cowley**  
Doors: 8pm

Saturday 8th February  
**Musical Medicine**  
**Mafalda**  
Doors: 8pm

Wednesday 12th February  
**Brasc0**  
**Rough Edge Brass Band**  
**Wakey Wakey Quartet**  
Doors: 8pm

Friday 14th February  
**Cut the Trap**  
Doors: 8pm

Saturday 15th February  
**Reggaeton Party**  
Doors: 8pm

Wednesday 19th February  
**Working Mens Club**  
Doors: 7pm

Thursday 20th February  
**Jack Hutchinson**  
Doors: 7pm

Friday 21st February  
**Apré**  
Doors: 8pm

Friday 21st February  
**Tracksuit and Trance**  
Doors: 8pm

Saturday 22nd February  
**Skylarkin Soundsystem Special**  
Doors: 8pm

Sunday 23rd February  
**Miscreant**  
**Dreamer**  
**Indica Blues**  
Doors: 7pm

Wednesday 26th February  
**Lawrence Fox**  
Doors: 7pm

Friday 28th February  
**The People Versus**  
Doors: 7pm

Friday 28th February  
**Soul Sista**  
Doors: 8pm

Saturday 29th February  
**Rawdio**  
Doors: 8pm

Friday 6th March  
**Raving Trippy**  
Doors: 7pm

Saturday 7th March  
**Simple**  
**DJ Stingray**  
Doors: 8pm

Tuesday 12th March  
**Jesse Malin Band**  
Doors: 7pm

Saturday 14th March  
**Musical Medicine**  
**Kamma & Masalo**  
Doors: 8pm

Tuesday 17th March  
**Cabin Boy Jumped Ship**  
**Red Method**  
**The Uncharted**  
Doors: 7pm

Friday 20th March  
**Rusty Shackie**  
Doors: 7pm

Friday 20th March  
**Bangerz and Lash**  
Doors: 8pm

Wednesday 25th March  
**Billy Walton Band**  
Doors: 7pm

Friday 27th March  
**Squid [Sold out]**  
Doors: 7pm

Friday 27th March  
**Cut the Trap**  
Doors: 8pm

Saturday 28th March  
**Volume #19**  
Doors: 8pm

Thursday 2nd April  
**Willie and the Bandits**  
Doors: 7pm

Friday 3rd April  
**The Operation**  
Doors: 8pm

Saturday 4th April  
**Saved by the 90s**  
Doors: 8pm

Friday 10th April  
**Pitch Black**  
Doors: 8pm

Saturday 11th April  
**Reggaeton Party**  
Doors: 8pm

Sunday 12th April

**The Lovely Eggs**  
**Mark Wynn**  
**Dog Daisies**  
Doors: 7pm

Friday 17th April  
**K-Funkz**  
Doors: 8pm

Saturday 18th April  
**Musical Medicine**  
**Kitchen Disco**  
Doors: 8pm

Friday 24th April  
**OxPhwoard**  
Doors: 7pm

# NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

Phone: 01865 372255

email: editor@nightshiftmag.co.uk

Online: nightshiftmag.co.uk

**OXFORD FOLK WEEKEND** returns next year. The annual multi-venue folk festival took a year off in 2019 but is back over the weekend of the **17<sup>th</sup>-19<sup>th</sup> April 2020**, with **Martin Carthy, Jackie Oates, Urban Folk Quartet, Nick Cope** and **Lau's Martin Green** among the acts confirmed. Live music and ceilidhs will take place across venues across the city, including The Holywell Music Room, The Story Museum, St. Barnabas Church and The North Wall. The volunteer-run festival is planning to increase the involvement of local community projects with director Cat McGill explaining: "It's always challenging as a volunteer group to run such a big event, and as Folk Weekend has always been about championing community and collaboration it seemed a logical next step to develop the model to a fully collaborative one. We think working together with local organisations and artists will be beneficial to the Oxford music scene as a whole, and should mean that our festival is more sustainable and can continue to go from strength to strength."

Other acts so far announced include: Reg Meuross, The Dovetail Trio, Gilmore Roberts, Dan Walsh, Lucy Kitt, and Odette Michell. For more info and how to get involved visit [www.folkweekendoxford.co.uk](http://www.folkweekendoxford.co.uk) and [facebook.com/folkweekendoxford](https://www.facebook.com/folkweekendoxford).

**WOOD FESTIVAL** is back over the weekend of the 15<sup>th</sup>-17<sup>th</sup> May at Braziers Park in Ipsden, near Wallingford. The eco-festival was awarded the maximum four stars by international organisation A Greener Festival. Ticket info at [www.woodfestival.com](http://www.woodfestival.com)

**TAD STUDIOS** has undergone a major expansion and renovation. The new studio, situated in Little Chesterton, just north of Kidlington, features three completely revamped rehearsal / live rooms; vocal booth; two guitar booths; kitchen area and control room.

Talking about the new-look studio complex, Tom Clarke said: "Over the past four months we've undertaken extensive building work to soundproof all the rooms, install 24 audio channels in each room and create a data network throughout the building. Added to this is new

flooring, carpeting and cameras and screens in each room for visual contact between musicians. "The way the studio is routed means that signals can be patched to and from any area of the building. This allows for great flexibility and multiple scenarios for live recording. Another great feature is the capacity for 6 separate stereo headphone mixes, patchable to any room, and high-quality Sennheiser headphones with wide frequency response. "Gear wise we've carefully chosen a hybrid of analogue and digital, with an SSL Nucleus desk at the centre, Adam A8X Monitors, Motu converters and Neve / API style pre-amps by Warm Audio. Microphones range from a classic U87 style mic to various hand-picked dynamic, condenser and ribbon microphones. For mixdowns we have a Thermionic Culture valve summing mixer to further warm-up mixes. "We're also introducing TAD Live, our promotional wing. It's focused on giving a voice to the bands and artists in the local area. It's not just about creating quality shows, but also about getting the word out there about the top talent we have playing those shows. After all, without musicians, music couldn't exist!" Find out more at [www.tadstudios.co.uk](http://www.tadstudios.co.uk)

**JACK GOLDSTEIN**, EB and Dream Phone are among the local acts recently interviewed on Beautiful Freaks' radio show. The station plays a range of Oxford acts. Catch up with their shows at [beautifulfreaks.co.uk/radio](http://beautifulfreaks.co.uk/radio).

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

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



photo: Chris Monger

**LUCY LEAVE LAUNCH THEIR SECOND ALBUM THIS** month. The trio play a headline show at **The Oxford Deaf and Hard of Hearing Centre** on **Friday 24<sup>th</sup> January**. The album, 'Everyone Is Doing So Well', is released on Divine Schism's new record label the same day.

Lucy Leave talked to *Nightshift* about the new album, the follow-up to 2018 debut 'Look//Listen', which earned them the coveted BBC Introducing in Oxford Band of the Year award.

"With this record we managed to preserve more of a 'live' feeling we think, so it definitely sounds like us three playing together, almost all of the time. It's definitely more wordy too; we've become more confident with what we want to say and the songs are more song-y."

"Making both albums was difficult in different ways, and we made some adjustments for the second in terms of how we recorded and mixed it and how we made decisions about it. We're very proud of the record, but maybe by album number ten we'll have got to a process that really works..."

The band also talked about their team-up with promoters Divine Schism and the launch of a new record label, which, along with tour booking, is aiming to aid emerging Oxford artists reach the next level.

"Divine Schism are pressing the record for us, organising tour dates and giving us some marketing advice. Things like releasing singles ahead of the record coming out and having all the bits – photos, videos, artwork, merch – lined up correctly is important and the label has helped a lot with this. Divine Schism also care a lot for us as people, work with us alongside our other commitments and show a lot of love for our music – it doesn't get much better than that! All DIY bands need support and should try and reach out for as much as they can. That doesn't need to be a label though – it could be stuff like promoters, other bands, artists or community groups. What we've learned is, don't feel you have to pay for marketing and do not listen if someone tells you you're doing too many gigs!"

The album launch show is at Oxford Deaf and Hard of Hearing Centre, which has emerged as one of Oxford's best accessible venues over the past couple of years; it's something that is close to Lucy Leave's hearts.

"Accessibility isn't just about wheelchair access, although that is important; it's about safe space policies at gigs; set times being clearly advertised; seating being provided; earplugs being available; affordable ticket prices; diversity of performers; gender-neutral toilets. The lack of these things can exclude people or make them feel unwelcome, and they're often easy and cheap to provide."

One of Oxford's most overtly political bands, Lucy Leave have taken their activism beyond their music lately, the band having canvassed for the Labour Party in last month's general election, and despite the result, they see reasons for optimism in the local music scene.

"We did a bit of canvassing for the first time ever, which was very exciting and we can thoroughly recommend it. Apart from that, we have to say that there was a week or so there when we really thought that the desperation we'd tried to put across on the record would be rendered suddenly and wonderfully irrelevant because everyone really would be doing so well, but no, it was recorded under a Tory government and will be released under one. Like a lot of people we're devastated, but as the Freak Scene/ Snuggle Dice charity gig for Crisis we went to on the Saturday after the election showed us, the music scene is an amazing place for community and solidarity, and a great model for how we can build and heal together and come back stronger."

**Lucy Leave play Oxford Deaf and Hard of Hearing Centre on Friday 24<sup>th</sup> January. Support from Duck, The Cooling Pearls and Basic Dicks. Find out more at [facebook.com/lucyleaveband](https://facebook.com/lucyleaveband)**



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**“K-LACURA WOULD**  
*probably be a decent soundtrack to total economic collapse... or maybe the reintroduction of shell suits.”*

**LET’S START 2020 WITH A**  
bang, shall we. Blow those post-Christmas cobwebs clean out of our heads and homes.  
Enter heavyweight tyrants K-Lacura who kick off the new decade with a ten-song metalcore opus called ‘Husk’, a forty-minute rampage through explosive blast beats, a twin shredded guitar onslaught and a tonsil-burning vocal blitzkrieg that peaks on the album’s penultimate track ‘Mouth Breather’, a splenetic outpouring of emotion and vitriol that wades into the fray, punches several holes in the wall, necks all the booze in the house and leaves without a by-your-leave.  
“Stop dragging your chin across the floor” roars singer Iann Gillan with the blood-frenzied glee of a man who wants you to get up so he can do you some more damage. It’s an encapsulation of the album whose melodic edge and technicality never detracts from the raw aggression at its heart, drawing inspiration from Killswitch Engage, Cancer Bats, Glamour of the Kill and Architects among others.

**A FAMILIAR NAME ON**  
Oxfordshire’s rock and metal scene, K-Lacura are singer Iann alongside guitarists Neil Raynor and Phil Greenaway, bassist Stephen Stone and drummer Mark Lambourne. Neil and Phil used to be in a pub covers band back in 2006, one who happened to need a bassist. Phil remembered a young lad who he used to do martial arts with was also a keen bass player and asked ‘Stoney’ to join the covers band. After realising their “common lust for all things metal” and the desire to explore writing their own material the trio recruited ‘Lambo’, who has played with Stoney in a previous band. The final piece of the jigsaw came when “after constant badgering” they got “short, angry Scotsman and former 90s heart-throb” Iann to join, the singer having previously fronted rock bands Pang, Johnson Street Riot and Autonomy. “By the end of 2006 we had the beginnings of a new metalcore quintet,” they explain; “after an experiment with a keyboard player, which was never going to work, we decided that the original lineup was the best way to fulfil our needs. To date no one has been kicked out of the band. Our early vision was total dominance of the Oxford metal scene and then the world; having

failed in that our local brand of progressive Top Shop metal had to suffice.”  
**THIRTEEN YEARS INTO**  
their lifetime, K-Lacura have become a staple on the local metal scene, releasing a succession of singles and EPs and gigging around the county’s pub and club venues, along the way sharing stages with Glamour of the Kill; Taiwanese death-metal band Chthonic; Ghost of a Thousand; Metastasis; The Safety Fire; Tesseract and Desert Storm, though they, perhaps less than seriously, claim a particular highlight was “supporting a Blondie tribute band in London, which to this day still trumps the jawdropping awe of playing Bloodstock festival.”  
Having been around for a fair while, and retaining that original line-up along the way, how do the band feel they’ve changed and progressed in that time, and what has kept them together for so long?  
“13 Years is a fair old chunk of drinking, jamming, drinking, gigging, drinking, songwriting and band practices, so over that time you will find you also stumble across other new bands and genres that will inspire you to write new material and refine your sound. We have mainly progressed in tightness and

continuously of playing through years together and feeling the groove of our tunes, whether in rehearsal or live. This enables us to mature as musicians and connect as a musical force. Being straight with one another, stating that something is great or sucks and should be binned, only comes with years of practise and hard banter.”  
**TALKING OF LONGEVITY,**  
K-Lacura won the Metal to the Masses battle of the bands in 2017 after seven previously unsuccessful attempts, which meant they got to play Bloodstock, the centerpiece of the UK’s metal calendar; how did that feel and was there any point over those years they thought it wasn’t worth keeping entering?  
“Bloodstock is hands down the holy grail of any aspiring metal band. That was easily one of the coolest things to have achieved in our time as part-time amateur musicians. Yeah, it took some hard graft but it was always good for us: travelling to Nuneaton, Reading or Oxford to battle against some of the hottest acts on the scene was a real eye opener as to how good you have to be to stand a chance on the national music circuit. After the first couple of heats we were completely blown away with the talent and had to up our game.

Having entered other competitions we all agreed that this was the one we need to see though as it is great for the scene. Winning came with the instant buzz that we would be at the big boys festival, followed by the crushing realisation that actually getting through meant we had to rearrange Lambo’s honeymoon!  
“When we got there it was a massive rush: us, a bunch of wannabe musicians, cutting around the VIP area with actual stars was incredible. The stage setup and the size of it, the names of the bands who we played alongside, just one all-round great experience and that was before even playing, which went down a treat. A great start to the festival weekend only cut short by Lambo’s quick exit to consummate his marriage and the fact the rest of us had also agreed to play a wedding covers gig with a stand in drummer. However we quickly drove back up and enjoyed the rest of the festival.”

**AS IS SO OFTEN THE CASE**  
with heavy bands on the local scene, K-Lacura are not from Oxford itself but from one of its satellite towns, in their case Didcot; do they think there’s a separation between Oxford and the rest of the area as far as rock and metal music goes and is there anything in particular about living and growing up in a town like Didcot that feeds into making hard, fast, heavy music?  
“We believe there isn’t a separation but more of a treat when it comes to playing the city when you think we are lucky enough to have big venues such as the O2 and smaller independent venues such as The Bully, The Wheatshaf, and until last year The Cellar, all within a stone’s throw of several local towns and villages, which enables Oxford to have a wider and more diverse portfolio of artists, as many of the bands have come from totally different backgrounds, and those venues are willing to support them. We don’t feel there is anything in particular about our town or any other town but we can certainly see that music is a common ground in which these towns unite, regardless of musical genre.”

How do you see the health of the local heavy scene right now? MSRY are on fire and Desert Storm keep on rolling but are there enough exciting new bands coming through?  
“Let’s be honest, there are never enough new bands coming out. We would love to see packed out gigs every night but there is still a good crop of exciting music keeping the local scene alive and you get a real look at that with competitions like Metal 2 The Masses. In our genre we have some great bands like Hell’s Gazelles, Desert Storm, MSRY and

Damaged Reich and we are starting to see some of the younger bands join the Oxford circuit. We have also been super fortunate to have some amazing promoters putting on great shows, like Sam at OxRox, Leon’s Dancing Man shows, Sam Tyler and Rabid Fest and it would be great to see some other enthusiasts putting on more nights.”  
Talking of MSRY, Keir from the band produced the new album. What did he bring to the recording process and do you see MSRY as musical kin?  
“Keir! The man at the back of the big noise. What a lad. He sorted us out with a great sound for the new album, something that had been key to our newer, more mature sound and he was able to articulate what sounded great and what should belong to a Number 1 from Justin Beiber. Keir brought an outside

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***“We’ve had more temper tantrums about the track order than actually writing any of the songs”***

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perspective to the band and added to a more professional sound and we would thank and highly recommend him.  
“MSRY have their own unique sound but we would be more than happy to gig alongside them again any day. With Desert Storm, Crysis, Dedlok and My Diablo also being on the scene over the years, and playing alongside those guys in new bands such as Damaged Reich and Grand Mal is always a pleasure... for us at least!”  
**‘HUSK’ IS A FANTASTICALLY**  
succinct, cohesive and brutish album; it reflects the years of hard work K-Lacura have put in and the chemistry that comes with so long together. Were the songs on the album written specifically for it or is this a set of songs that have grown together over the years?  
“There are a couple of songs that have been around for a few years and several of the riffs have been kicking around between Neil and Lambo for a while. As some of the songs were completed ideas for the other riffs started to take place and came together. It was only really during the lyric writing and recording sessions where everything started to come really heat up into a full album. It’s a pleasingly relentless record; how do you all feel about it?  
“Knackered! No, in all truth we are really happy with how the album came together. Most releases have that track that you think isn’t that great and you stick it somewhere near the end; we have had more temper tantrums about the track

order than actually writing any of the songs! This is a great change as we really feel each song is worthy of the album title. Trumpet Blown!”  
‘Counterfeit Freedom’ has a great old school, NWOBHM / 80s thrash feel about it behind the hardcore frontage; is that something that inspired you?  
“Well that’s a pretty cool thing to be likened to. However, in all honesty, it was a simple riff that took its own direction without too much scrutiny; it just kind of fell on a plate for us, so we lapped it up. We’re all inspired by many genres going back as far as the 70s so that may come out unintentionally. We’ll take that though.”  
Was there ever a temptation to stick a ballad in the middle to break things up? Could you even write a slow song if you tried?  
“They’re all ballads aren’t they? To

be fair we believe we have written some great ballad-like tracks in the past, such as ‘Far Gone The Days’, ‘Fold’ and now ‘If Memories are Roads’ from ‘Husk’. Whilst not a traditional ballad it does have the key elements with a much heavier overtone. It is our tribute to a dear friend lost recently to cancer at a young age. RIP Harley Curran!”  
What’s the hardest or nastiest song you’ve written and why should we run from it?  
“‘Husk’, the title track is lyrically and instrumentally an audible assault on the ears. It basically breaks down how the super stimulation of modern society, which we are all addicted to, drains us and leaves behind an empty shell. It’s something we and many people we know have suffered with and it can be a bitter pill for many to swallow.”  
What kind of stuff gets the lyrical juices flowing?  
“Any subject matter can hit any one of us that we feel is important enough to make a song out of. It’s fair to say a lot of our tunes are based around many of our own demons. We don’t have many secrets from one another so well talk it out and make the words fit the riff.”

**WHILE K-LACURA ARE**  
now veterans of the Oxford rock and metal scene, their time together has seen them playing beyond the Shire; as well as that excursion to Bloodstock, they’ve gigged all over the UK; do they ever think they’re a band who, like Desert Storm, Undersmile and MSRY, are appreciated more beyond Oxford?

“We feel that it’s neither one nor the other when it comes to gigging inside or outside of Oxford. Wherever the location, it could be to a full house or to just the bar staff and promoters. Either way we still give the same performance. As long as we get some heads nodding we’re doing alright. It depends on so many factors such as whether it’s a weekend or midweek show or whether it’s close to payday. And in regards to travels we’ve gone to Sheffield, Ipswich, London, Brighton, Midlands... all over, really. We like to think we’ve been well received wherever we’ve gone just because we always give it the beans.”  
This interview is happening before the general election result is known; are K-Lacura a political band? What message or messages in particular do they hope to get over to fans?  
“Quite a lot of our tunes are politically focused but not necessarily leaning towards any particular polarity; we’re a bit cynical really. Don’t think the result of the election is going to change the direction we’re heading in. The late Michael C Ruppert said it best: ‘Until you change the way that money works, you change nothing.’”

**DO YOU THINK METALCORE**  
and hardcore can still progress from the place they’re at the moment? Which acts do you feel are still pushing the boundaries?  
“Yeah, we certainly think so. It would appear that these days there doesn’t seem to be a straight cut lane of genre, more of an amalgamation of several subgenres, and people are more likely to push the boundaries of experimentation, which is great. A prime example being 12 Foot Ninja who have grabbed our attention in recent years. The fact that it’s possible for anyone to upload their music to the internet these days means the rule books are thrown out the window.”  
Your band biography and press release says K-Lacura has outlived most of your relationships but can you see it lasting for many more years to come? What’s been the biggest disagreement you’ve had between you since the band began and was it ever big enough to threaten the existence of the band?  
“We’re gonna keep going as long as we’re physically able. The way we treat ourselves it may not be as long as we intend. Every one of us at one point or another has wanted to punch the others’ heads in for whatever reason. It happens. But there is no disagreement that could change the fact that we’re brothers that love making music. Nuff said!”

***‘Husk’ is released on the 23<sup>rd</sup> December. Get it at [www.k-lacura.co.uk](http://www.k-lacura.co.uk)***



# RELEASED

## ABANDON

### ‘Vigilance’

(Blindsight)

Some of you will remember Umair Chaudhry’s ability to create music that could level cities with his band Xmas Lights. As a member of that band, he created some of the most intense, liberating and darkly comic music ever to emanate from Oxford. Sometimes you just need a break from all that intensity, or at least, sometimes it needs to be channelled in different ways.

Abandon is Umair’s introspective and brooding project that first drifted into existence in 2005. Since then, there’s been a handful of EPs and an album, and Umair has been joined by guitarist Simon Tierney and bassist Christopher Marshall. Both make appearances on ‘Vigilance’ but the sense is that Abandon is very much a personal work. The result is an album that barely touches on the aggression that populated Xmas Lights, or his parallel Gift of Blindness project, although there are occasional passages where things do get bleak and unsettling, such as the denouement of second track ‘Airlines’.

For the most part, ‘Vigilance’ chimes and echoes in a beautiful post-rock way. Chiming, delay drenched guitar parts underpin languid vocals providing the kind of wide open spaces that Slowdive and Mogwai inhabit. However, sticking to the quiet-loud-quiet-explode template isn’t Umair’s modus operandi. Much of ‘Vigilance’ develops in a natural way, so rather looking to constantly kick through the gears for a glorious cacophonous conclusion, these songs are allowed to develop and fade out if that’s what they need to do. This means that when things do become a little more fierce, they

## CHIMA ANYA & SOULCHEF

### ‘No Pressure’

(Self released)

Former Kidlington lad, now London-based doctor, Chima Anya brings a little of his professional career to bear on this new album, though his words on ‘Tomorrow’ might be a little too much straight talking and less bedside manner as he raps about the mental health crisis and drug company profits, though it’s not always clear if Chima is playing a character in some of his slightly hectoring words.

One thing that is certain is that he’s honed his rapping skills over the years (he was previously half of local duo GTA) and has a similar flow to Ice Cube on tracks like ‘Find Your Way’. Soulchef’s production can be luxurious, as on ‘You Will’ and the pair hit their peak on the album’s title track, a soulful, jazz-infused number featuring guest singer Zaya, and the punchy album opener ‘Don’t Be Afraid’. If ‘No Pressure’ occasionally slips into genre clichés,



have a greater impact. For example, when the final few minutes of ‘Bodymind’ switch from gentle exploration to aggressive attack it is genuinely affecting. The title track maintains a directness with its relentless beat driving the shimmering guitars and dreamy vocals; it ensures that the album possesses a real sense of urgency at its heart. ‘Hexahedron’, meanwhile, effectively straddles gothic tones, metal depths and joyful musical exposition over the length of its fascinating 10 minute running time.

It’s worth remembering that the likes of Justin Broadrick (Godflesh), Michael Gira (Swans) and Dylan Carlson (Earth) have all found ways to move from bombast and crushing noise towards apparently calmer musical outlets. With Abandon, Umair Chaudhry has successfully made a similar move, but entirely on his own terms. ‘Vigilance’ sits comfortably alongside the likes of Jesu, Angels Of Light and latterday Earth in terms of its approach and quality.

**Sam Shepherd**

its ten tracks are mostly sharp and succinct and it’s good to see that a life of medicine still leaves room for rhymes for Chima.

**Dale Kattack**

## I CRIED WOLF

### ‘H.97’

(Crooked Noise)

“‘H.97’ is about accepting your traumas and making peace with them,” reads the spiel for I Cried Wolf’s new single, but it sounds more like the band are making war against their troubles, the song a splenetic slice of metalcore carved from the same jagged rock face as Every Time I Die and Bring Me The Horizon, balancing precision and technicality with spittle-flecked rage and not a little anthemic intent. I Cried Wolf might have made peace with their traumas but immediately after, they booted them out the door and kicked them halfway down the street. Another slice of Victoria sponge cake, anyone?

**Ian Chesterton**

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## JOELY

### ‘Get Up & Go’

(Self released)

“Sounding older than their years” might be a review cliché but it’s invariably intended as a compliment and so it is again here with the second release by local singer-songwriter Joely, a woman no older than her early 20s but singing in a way that suggests she’s lived more than enough heartache. ‘Get Up & Go’ is actually a song about “the strangeness of not feeling quite like an adult, nor a child” and about “wanting to fly the nest”, which seem age-appropriate subjects, but done with a soulful weariness that suggest they’re not new problems. Like Joni Mitchell with an ear for easy, late-night jazz-tinged pop Joely croons “I’m going to pack my things and go” and you can picture her letting out a sorrowful sigh, casting one final glance over her shoulder and heading off along some long, lonely highway. May her travels and travails keep her in song material for many more miles to come.

**Sue Foreman**

## IONA COBURN

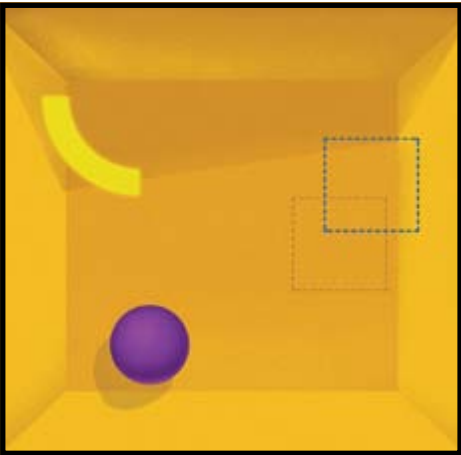
### ‘The Port’

(Deep Cover)

There’s a distinct feeling of late night soul searching about Iona Coburn’s debut EP, released on the new label set up by Deep Cover. Opener ‘North Light’ is all chattering house beats and somnambulating synth hums over which Coburn’s sultry, sleepy-eyed voice stretches itself languidly. The mood continues over the synth-string-led ‘Diamond’, all wobbles and bubbles, and the sleepy-eyed ‘Pulled Under’, but she leaves the best to last with ‘Silence’, the beats more assertive, the synths deeper and darker and Iona’s voice bolder, more expressive.

From a club night dedicated to all things bass, this is perhaps an oddly downbeat release, but it’s an effective showcase for yet another very promising new singer on the scene.

**Sue Foreman**



## 31HOURS

### ‘Yo-Yo’

(Self released)

31hours seem like a very clean and tidy bunch. The Oxford four-piece are well turned out,

## EMMA HUNTER

### ‘Sun Blood’

(Self released)

Not everything is right in the world but it is a great time for ‘alternative’ female singer-songwriters. Following in the footsteps of PJ Harvey and others in the 90s, the likes of Sharon Van Etten and Anna Calvi are seeing great success and plenty of contemporaries are springing up in that fertile vein and Oxford has a homegrown talent growing alongside.

Whilst staying fairly safely within the dark, electric ballad formula – if it ain’t broke don’t fix it – Emma Hunter expands the form to transport us away to hot, dusty summer nights in some far off plaza, vines crawling the walls, and romances blossoming at the tables of the cafes, or endless empty roads crossing scorching arid plains. Intoxicating Latin melodies are peppered throughout the four songs on this debut EP but with enough care to make it less of a schtick, just a less common influence bubbling through.

The guitar and other instruments do exactly as much work as they need to, holding up the song without ever getting in the way but the star of the show is unequivocally Hunter’s voice: in one

have nice haircuts and look like they take care of themselves. This is reflected in their music, which is precise, well-ordered, entropy-free and, therefore, rather unobtrusive. That’s not necessarily a bad thing, merely an observation. New single ‘Yo-Yo’ is reminiscent of a short-lived musical moment known as ‘Mafrobeat’. It dallies around a quiet core with inquisitive vocals, repeated minimal guitar melodies, and snare-happy bouncy drum patterns. The other four tracks on this release are made up of three ‘Yo-Yo’ remixes by Ideal Marriage, Candy Says and Lucy Leave, which are, in turn, similar to the original (albeit with a bit more house music stretchiness); more of the above; stripped of everything except a floating Penguin Cafe Orchestra-esque whimsy.

Additionally, a Washed Out-like cover of ‘I Feel Love’ is co-named as ‘The Fun Powder Plot’. It’s a fun version of the disco track, but that and the remixes combine to convince me that ‘Yo-Yo’ is really the most important thing to focus on.

**Simon Minter**



moment soft, welcoming and demure, the next powerful and enveloping like a desert storm and with that said, it’s more than understandable that the other “voices” take a back seat at times. Standing out in the business that we call show is always a challenge. Creative output is always shaped by creative input and so it’s easy to sound like everyone else, but bringing in the unexpected Iberian cadences makes ‘Sun Blood’ demand attention.

**Matt Chapman Jones**

## VANDERHYDE

### ‘Anguish Rock’

(Self released)

Faith-on-sleeve Christian rock doesn’t have the greatest reputation, though the likes of Woven Hand have elevated the genre. Eliot Vanderhyde’s debut full album is a Christian clarion call to its very marrow and if can occasionally feel like sitting through an extended Sunday morning sermon, its 16 tracks do let musical as well as spiritual light shine through. Album opener ‘Childhood PTSD Part 1’ for example is strangely uplifting given it’s essentially a sullen, grungy emo number, while ‘Ashes’, the rugged side of ragged though it is, has a Weezerish charm about it and ‘Shut the Front Door’ teeters between clumsy pub rock and James-like indie power-pop.



## JEN BERKOVA

### ‘Crazy 4 U’

(Self released)

A debut single from local singer Jen Berkova – born in Paris to Russian and Congolese parents, raised in Oxford – joining the likes of Theo in lately bringing jazz-inflected pop to the fore on the local scene, her rich, soulful voice, with spectacularly precise pronunciation, initially displaying enough hesitancy to reveal the vulnerability in her words, the tune wispy, slightly staccato, providing a balance between confidence and, if not timidity, then an uncertainty that accentuates its power when Jen gives her voice fuller rein towards the end and it would have been good to expand on that and let the song run for another minute maybe. Like Mahalia, Berkova brings a little folksiness to bear on her brand of r’n’b and even within these three minutes displays enough versatility to suggest this debut is just the start of a potentially epic journey.

**Sue Foreman**

## LITTLE BROTHER ELI

### ‘Love Between Teens’

(Self released)

Little Brother Eli’s move away from their early blues/soul roots continues apace on this latest single, a tropical electro-pop number that sounds like they’ve stayed up all night round Glass Animals’ house necking pineapple-based cocktails and listening to disco and Afropop. It’s lightweight liquid-funk summer vibes for dark winter nights.

**Ian Chesterton**





# G1G GUIDE

## WEDNESDAY 1<sup>st</sup>

New year. New decade. Same old *Nightshift*. Whoop.

## THURSDAY 2<sup>nd</sup>

**CATWEAZLE: East Oxford Community Centre** – After celebrating their 25<sup>th</sup> anniversary last year, Catweazle kick off 2020, showcasing singers, musicians, poets, storytellers and performance artists every week.

## FRIDAY 3<sup>rd</sup>

**KLUB KAKOFANNEY with STORYTELLER + FRANKLIN’S TOWER + BRUNO MUERTE: The Wheatsheaf** –

## Saturday 18<sup>th</sup>

## BOMBAY BICYCLE CLUB: O2 Academy

Bombay Bicycle Club are a band who’ve gone about things in a way that now feels almost quaintly anachronistic: steadily releasing a succession of albums that, while never setting the world on fire, have earned them gold discs and slowly but surely built their reputation. Island Records’ patience harks back to a time when labels would nurture talent instead of demanding instant mega success. It allowed the band to cultivate a decent sized fanbase and, at the fourth attempt – 2014’s ‘So Long, See You Tomorrow’ – enjoy a Number 1 and a Mercury nomination. So obviously it was time to take a couple of years off, with the quartet each indulging solo projects. The best of these was singer/guitarist Jack Steadman’s Mr Jukes, which took Bombay Bicycle Club’s often rather polite groove-led indie rock and electro-pop into a far livelier funk and soul direction. Hopefully that experiment will have an effect on the reformed band’s new album, ‘Everything Else Has Gone Wrong’, their first on Mmm... Records. Having played sold out shows at Earls Court and been joined onstage by Dave Gilmour before they went on hiatus, the new album brings another full UK tour and doubtless a summer of festivals to come. Back on the steady path, quietly doing it their way.

# JANUARY

The first Klub Kakofanney of the new year brings together reggae/funk/rock fusion crew Storyteller, Grateful Dead-inspired rockers Franklin’s Tower and Ry Cooder-inspired cigar-box guitar and electronics duo Bruno Muerte to the party.

## SATURDAY 4<sup>th</sup>

**STRIKE ONE + THUMBS + SUBJECT TO CHANGE: The Wheatsheaf** – Punk-pop in the vein of Blink 182 et al from Didcot’s Strike One.

## SUNDAY 5<sup>th</sup>

**OPEN MIC SESSION: Harcourt Arms** – Weekly open mic night.  
**FOLK SESSION: The Half Moon** – Weekly open folk night.

## MONDAY 6<sup>th</sup>

**THE McCARTNEY SONGBOOK: The New Theatre** – Tribute to Paul McCartney.  
**OPEN MIC SESSION: The Castle** – Weekly open mic night.

## TUESDAY 7<sup>th</sup>

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

**SEMPER VERA + VICARAGE + THE ORKIDS + THE ZIGGS: The Bullingdon** – Heavy rocking from Witney’s Semper Vera alongside Bristol metallers Vicarage and local indie newcomers The Orkids.

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

**CATWEAZLE: East Oxford Community Centre**  
**REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon** – Acoustic blues, country, folk and classic rock, with sets from Caola McMahon, Ben Jacobs and Richard Brotherton.

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

**YOU WIN AGAIN: The New Theatre** – Tribute to The Bee Gees.  
**TOS X SENARY: The Bullingdon**

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

**TIGER MENDOZA (DJ SET) + RESTRUCTURE + MEANS OF PRODUCTION + DJ FRED UGLY: The Wheatsheaf** – A night of local electronic music with electro/hip hop/industrial soundscapist Tiger Mendoza on the decks, alongside hooli-rave duo Restructure and synth-pop/post-punk

cyborg-core crew Means of Production.  
**THE OPERATION: The Bullingdon** – Eclectic club night playing a mix of techno, house, garage, dub, jungle and drum&bass.

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

**OPEN MIC SESSION: Harcourt Arms**  
**FOLK SESSION: The Half Moon**  
**THE MIGHTY REDOX: The Tree, Iffley (4-6.30pm)** – Blues, funk, rock, ska, folk and psychedelia from the veteran local band.

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

**OPEN MIC SESSION: The Castle**

## Saturday 25<sup>th</sup>

## RAGING SPEEDHORN / DESERT STORM / K-LACURA:

## The Jericho Tavern

If you haven’t shaken the Christmas cobwebs from your head yet, tonight’s show should do the business with bells on. Back in the early Noughties, Corby’s Raging Speedhorn were regular visitors to town, a band fuelled by hate and hedonism and who left a trail of broken venues and bloodied noses behind them. They even boasted a song called ‘The Hate Song’, for which the word virulent was almost certainly invented. With the sludgy riffage of Iron Monkey and dual vocal attack of Extreme Noise Terror or Hard To Swallow as primary influences, the band breached the walls between metal, hardcore, punk and all-out sonic violence and released five albums before splitting in 2008, their legend growing in their absence. Reconvening in 2014 for sets at Damnation and Sonisphere they simply carried on where they left off, returning to Oxford a couple of times since, including a support to Skindred in 2016. They’re joined at tonight’s Buried in Smoke show by two local titans of heavy noise: the enduringly brilliant Desert Storm, with their monolithic stoner groove rock, and this month’s *Nightshift* cover stars K-Lacura, the Didcot metalcore merchants launching their new album, ‘Husk’. Resistance is futile.



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

**INTRUSION: Cirkus** – Monthly goth, industrial, ebm and darkwave club night with residents Doktor Joy and Bookhouse keeping it dark on the decks.

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

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

**CATWEAZLE: East Oxford Community Centre**  
**OCM LISTENING PARTY: Common Ground** – Oxford Contemporary Music host an album listening party.

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

**PODCASTS + JEFF + WIIINCE + GRUB: The Wheatsheaf** – Short, fast and frenetic post-punk-inspired rocking from Oslo’s Podcasts, making their UK debut at tonight’s Divine Schism show, the band formed by Trust Fund’s Ellis Jones after moving to Norway. Support tonight from fuzz-pop duo Jeff, lo-fi twee-pop crew Wiiiince and garage-grunge instrumentalists Grub.  
**K-FUNKZ: The Bullingdon** – Bassline, drum&bass and hip hop club night.  
**HEADS UP: Fat Lil’s, Witney** – Talking Heads tribute.

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

**BOMBAY BICYCLE CLUB: O2 Academy** – The Indie groovers return to action after a short hiatus – *see main preview*  
**BLOODSTOCK METAL TO THE MASSES: The Wheatsheaf** – First heat of this year’s battle of the bands to win a slot at Bloodstock, tonight featuring The Grand Mal, Hymn to Apollo and Transients.  
**MUSICAL MEDICINE with ELIZA ROSE + FARO: The Bullingdon** – Oxford’s leading disco club night brings two more star DJs to town – Rinse FM and Jazz Cafe resident and Rhythm Sisters collective member Eliza Rose, and DJ and producer Faro, earning a reputation as a fast-rising talent on the London and Brighton scenes with her mix of nu-disco, Chicago house and garage.  
**THE WHITE LAKES: O2 Academy** – Indie rocking in the vein of Circa Waves and Two Door Cinema Club from local outfit The White Lakes.  
**HIGH’N’MIGHTY: Fat Lil’s, Witney** – The local heavy rockers reform.  
**REG MEUROSS + MIKE WEAVER: Tiddy Hall, Ascott-under-Wychwood** – Wistful English folk songs from Folking.com Solo Artist of 2019 Reg Meuross at tonight’s Wychwood Folk Club, the balladeer mixing up politics and love songs.

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

**FRANKLIN’S TOWER + SCREAMIN’ IRENE + ONE FOR THE WALL + THE JESTERS: The Wheatsheaf**

(3.30pm) – Klub Kakofanney host a free afternoon of live music in the downstairs bar.  
**OPEN MIC SESSION: Harcourt Arms**  
**FOLK SESSION: The Half Moon**

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

**OPEN MIC SESSION: The Castle**

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

**COMMON HOLLY: Templars Square Studio Space** – An Oxford debut from Montreal’s Common Holly – the musical moniker of Brigitte Nagger – at Upcycled/Tandem Collective’s Cowley studio space and hosted by Divine Schism, the singer touring her second album, ‘When I say to you Black Lightning’, looking at relationship politics via gothic folk, post-grunge indie and observational acoustic pop.  
**GOLD BABY + EB: The Library** – Dreamy grunge-pop from London’s Gold Baby, mixing up the influences of Fiona Apple and Pavement at tonight’s Beautiful Freaks show, joined by local poet/rapper EB.

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

**BLOODSTOCK METAL TO THE MASSES: The Wheatsheaf** – Second heat of the rock and metal BOTB, tonight with LJ Phoenix, Sandbridge and Lake Acacia.

## THURSDAY 23<sup>rd</sup>

**BRITE SPIRES: The Library** – Free entry single launch show for the local electro-indie crew and recent *Nightshift* Top Tracks winners.  
**SPIN JAZZ CLUB: The Wheatsheaf**  
**CATWEAZLE: East Oxford Community Centre**  
**REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon** – Acoustic blues, country, folk and classic rock, with sets from Jesters, Lewis Newcombe-Jones and Richard Brotherton.

## FRIDAY 24<sup>th</sup>

**LUCY LEAVE + DUCKS + THE COOLING PEARLS + BASIC DICKS: Oxford Deaf & Hard of Hearing Centre** – Oxford’s wonk-pop stars launch their second album, ‘Everyone is Doing So Well’ on Divine Schism’s new record label, the trio drawing inspiration from notable musical oddballs Deerhoof, Soft Machine, Can and The Minutemen. They’re joined for the occasion by Yorkshire’s experimental noise-pop outfit Ducks, gothic-romantic chamber-pop stars The Cooling Pearls and anarcho-punk riot squad Basic Dicks.  
**EARINADE: The Wheatsheaf** – Snark-pop, post-punk and new wave in the vein of Guided By Voices, The Fall and Teenage Fanclub from Earinade at tonight’s It’s All About the Music show.  
**HAUTE MESS: The Bullingdon** – Drag night and disco.



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## SATURDAY 25<sup>th</sup>

**MIGHTY MIGHTY + EB: Oxford Deaf & Hard of Hearing Centre** (4pm) – 80s indie stars return at today’s family-friendly matinee gig – *see main preview*  
**RAGING SPEEDHORN + DESERT STORM + MSRY: The Jericho Tavern** – Triple bill of post-Christmas blues-destroying noise splendour – *see main preview*  
**GAPPY TOOTH INDUSTRIES with JACKDAW WITH CROWBAR +**

*Saturday 25<sup>th</sup>*

## JACKDAW WITH CROWBAR / MOTHDROP / BRUNO MUERTE: The Wheatsheaf

Gappy Tooth Industries continues to be one of those little gems that make the Oxford scene such an enduring joy – sticking out a mixed bag bill every month with no acts repeated and no concession to commercial success, just whatever the organisers think they and their regulars will enjoy. Tonight’s first GTI of 2020 is particularly excellent, seeing Leamington’s reformed art-pop experimenters Jackdaw With Crowbar back in Oxford. Theatrical in the best kind of way – if you ever wanted to see a singer wrestling with an actual WWII bomb in the middle of the crowd, they’re your band – the duo were beloved of John Peel in the 1980s and since reforming have continued to explore cinema-inspired electronic pop, techno cabaret, industrial soundscapes, punk invective and some other mad, occasionally silly, stuff along the way. A great double dose of local supports to fuel the party too in the form of Mothdrop – Philip K Dick-inspired electronic adventuring and tripped-out ambience from Brendan Morgan of scuzzy grung/garage rockers Grub, plus Ry Cooder-style cigar box guitar picking, kosmiche electronics and metal-style walls of noise from Bruno Muerte, featuring Moogiemane percussionist Stefano Maio. The heart and soul of local grassroots music, we’re damn lucky to have the likes of Gappy Tooth Industries still out there working the coalface of live music every month. Long may their toil continue.

**MOTHDROP + BRUNO MUERTE: The Wheatsheaf** – Strange art-rock adventuring from Jackdaw With Crowbar at tonight’s GTI – *see main preview*  
**VOLUME #18: The Bullingdon** – Drum&bass club night.  
**OSPREY & CO: The Half Moon** – Funky blues from the local stalwart Osprey and chums.  
**DAMN GOOD REASON: Fat Lil’s, Witney** – Heavy rock covers.

## SUNDAY 26<sup>th</sup>

**TOODLES & THE HECTIC PITY + TRIPLE SUNDAE + SPANK HAIR: The Library** – Freak Scene kick back into action with a double-header tour featuring Bristol’s folk-punk / power-pop trio Toodles & the Hectic Pity, inspired by Mountain Goats and touring their new ‘Ghosts, Guilt & Grandparents’ album alongside London’s melodic DIY punk crew Triple Sundae, plus lo-fi indie faves Spank Hair.  
**OPEN MIC SESSION: Harcourt Arms**  
**FOLK SESSION: The Half Moon**  
**THE PETE FRYER BAND: The Tree, Iffley** (4-6.30pm) – Rock and blues classics from the local stalwart.  
**BLUES JAM: Fat Lil’s, Witney** (3pm)

## MONDAY 27<sup>th</sup>

**OPEN MIC SESSION: The Castle**

## TUESDAY 28<sup>th</sup>

## WEDNESDAY 29<sup>th</sup>

**ADRIAN COX: St. John the Evangelist** – Blues, swing and New Orleans-style jazz from clarinetist and singer Adrian Cox and his band (pianist Joe Webb, double bassist Simon Read and drummer Gethin Jones), performing music from his new ‘Now Is Spring’ album.

## THURSDAY 30<sup>th</sup>

**ONE NIGHT OF ELVIS: The New Theatre** – What it says.  
**SPIN JAZZ CLUB: The Wheatsheaf**  
**DODO + HÓUZI + THE CACOPHONY: The Library** – A first foray into live promoting for the Oxford University Alternative Music Society, featuring a trio of student bands: folk punkers Dodo, soulful acoustic duo Hóuzi and lo-fi indie crew The Cacophony.  
**CATWEAZLE: East Oxford Community Centre**  
**JO HARMAN: The Cornerstone, Didcot** – Gospel, blues and soul from the singer, touring her album ‘People We Become’.

## FRIDAY 31<sup>st</sup>

**BLOODSTOCK METAL TO THE MASSES: The Wheatsheaf** – Third heat of the rock and metal BOTB, tonight featuring A Nightmare Upon Us, Sleeper UK and Omega Initiative.  
**SPACE ELEVATOR: The Bullingdon** – Polished 80s-style stadium rocking and glam from the band formed by guitarist David Young from the *We Will Rock You* West End musical, unsurprisingly inspired by Queen as well as The

*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 25<sup>th</sup>*

## MIGHTY MIGHTY / EB: Oxford Deaf & Hard of Hearing Centre

The mid 1980s was a golden era for indie music with a generation of bands and labels inspired by Postcard Records and The Smiths. Indie actually meant independent. This groundswell reached a peak with NME’s now seminal C86 cassette, which brought together the diverse strains of underground guitar music bubbling up. Among them were Birmingham’s Mighty Mighty, clearly and unashamedly influenced by Orange Juice, Josef K and The Smiths. They released a string of singles on the Girlie and Chapter 22 labels, regularly reaching the upper reaches of the Indie charts. Alongside The Bodines, The Wolfhounds and others Mighty Mighty represented the jangler end of the C86 spectrum with now cult classic singles like ‘Is There Anyone Out There?’, ‘Throwaway’ and ‘Built Like a Car’ sprightly but suitably lovelorn pop gems. They moved towards a more shoegaze sound before they split in 1998 before reforming for Indietracks festival in 2009 and continuing to release new material, including this year’s ‘Misheard Love Songs’ album. Great local support from EB, rapper/poet/singer in the style of Kate Tempest and Scroobius Pip and recent star turn at Ritual Union. Today’s long overdue return to Oxford for the headliners is part of Lunchtime For the Wild Youth’s series of matinee gigs: family and kid-friendly shows starting at 4pm at the accessible Oxford Deaf and Hard of Hearing Centre – a very welcome addition to Oxford’s DIY gig scene.

Darkness, Heart and Fleetwood Mac and back at The Haven Club after their show here last year.  
**SOUL SISTA: The Bullingdon** – Classic Motown, funk, soul and disco club night.  
**KEEVA MAIRÉAD: O2 Academy** – Funk, soul and pop from the singer and her band, launching her new ‘Normal Minds’ EP.  
**BLACK PARADE: O2 Academy** – Noughties emo club night.  
**AMY LAVERE: The Cross Keys, Thame** – Sweet’n’barbed indie-folk and Americana from Detroit singer-songwriter LeVere at tonight’s Empty Room show, the singer touring her latest album, ‘Painting Blue’, produced by husband Will Sexton.  
**TRUE GOLD: Fat Lil’s, Witney** – Spandau Ballet tribute.

**PEANESS**  
The Wheatsheaf  
Oxford  
01.02.20

**LISA O’NEILL**  
The Bullingdon  
Oxford  
04.02.20

**SORRY**  
The Jericho Tavern  
Oxford  
15.02.20

**WORKING MEN’S CLUB**  
The Bullingdon  
Oxford  
19.02.20

**APRE**  
The Bullingdon  
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

**WARMDUSCHER**  
The Bullingdon  
Oxford  
19.03.20

**THE CAT EMPIRE**  
O2 Academy  
Oxford  
20.03.20

**PALACE**  
O2 Academy  
Oxford  
21.03.20

**SQUID**  
The Bullingdon  
Oxford  
**SOLD OUT**

**LLOYD COLE**  
SJE Arts Centre  
Oxford  
02.04.20

**THE NIGHT CAFE**  
O2 Academy2  
Oxford  
10.04.20

**THE LOVELY EGGS**  
The Bullingdon  
Oxford  
12.04.20

**FAR CASPIAN**  
The Jercicho Tavern  
Oxford  
28.04.20

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

**BAMBARA**  
The Bullingdon  
Oxford  
15.05.20

# CROSSTOWN CONCERTS



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## RIDE Oxford Town Hall

“Cathedral of sound” is a description that was pretty much invented for Ride, so it’s appropriate the band are playing tonight’s homecoming show in such ornate surroundings, a room that allows their music to rise and rise into its decorative domed ceiling.

The Town Hall was, of course, the setting for one of Ride’s earliest Oxford headline gigs, back in 1990, when the council officials seemed ill prepared for the invasion of noise and, *gasp*, young people. If the noise is still there, the audience tonight are notably older and the Town Hall seems

happier to welcome them in. The welcome Mark, Andy, Steve and Loz receive as they saunter onstage befits the occasion, Ride coming to the end of their most exciting year since the early 90s and opening with ‘Jump Jet’, a song, with its huge, propulsive chorus, as good as they’ve written since ‘Going Blank Again’. Of the other post-reunion songs played tonight, ‘Lannoy Point’ stands out, while ‘All I Want’ chimes gloriously, although ‘End Game’ feels oddly sluggish in such company and ‘15 Minutes’ only serves to suck some energy out of a set that seemed set to soar.

It probably doesn’t help that it immediately follows ‘Chrome Waves’, one of Ride’s greatest ever songs and which, along with ‘Leave Them All Behind’, sets the bar ridiculously high from the very beginning. ‘Kill Switch’ redresses the balance, all gnarly guitars and hushed, yet menacing harmonies, and sets the scene for ‘Drive Blind’, the opening chime of which still bristles every hair on the back of your neck. Maybe it isn’t the best song ever to come out of Oxford but the bit where Loz’s drum break at the end of the extended wig-out signals the return of that monstrous, bulldozing riff

is absolutely one of the greatest single moments ever in music. As per every other date on this tour they close with ‘Seagull’, the song that opened that legendary last show here, its sky-searching psychedelic flight of fancy having lost none of its magic or majesty in the intervening three decades, but then we get a bonus second encore, something just for the hometown fans: ‘Dreams Burn Down’ and ‘Chelsea Girl’, the former crushingly beautiful, the latter, a giddy rush of guitar pop perfection, a galloping blizzard of noisy exuberance and on a bitter December evening, a blast of hot, fresh air to send everyone back into the night on a high.

**Sue Foreman**

## BEABADOOBEE / NO ROME / OSCAR LANG

### The Bullingdon

Given their star-making pedigree (The 1975, Wolf Alice, Marika Hackman) maybe we shouldn’t have been surprised to witness the queue for tonight’s Dirty Hit label tour snaking round the block, even on a cold Monday night. Those punters spare no time in making this a party, opens Oscar Lang provoking a bout of enthusiastic pogoing before we’ve even hit 8pm. The band look like a first wave grunge act – with Oscar himself looking like a young J Mascis gene spliced with one of Hanson – but grunge only gets the barest look-in before being swiftly shuffled out the side door, the band preferring a pretty spangled form of indie pop that traces a rough line between The La’s and Mac Demarco; the songs might be slender but they’re eminently likable.

Unlike No Rome, who have taken geek chic to the point where they look like a school chess club on a day trip to The Beatles museum. If only they sounded as much fun as that suggests. Instead their plodding

mix’n’match of electro-pop, rap and vaporwave loses its personality somewhere in the middle and they end up no different to several dozen auto-tuned boybands: inconsequential spambot muzak. Thankfully Beabadoobee brings the humanity back with an ocean of room to spare. Fronted by Bea Kristi, whose breathy, almost ethereal voice elevates everything the band do to a higher level, Beabadoobee are musically rooted in the early 90s, Lush and Juliana Hatfield the most immediate touchpoints, dipping into pre-grunge confessional pop for this post-grunge audience who lap it up and are hopefully pinning posters of Bea on their bedroom walls as you read this. Recent single ‘She Plays Bass’ is a stand-out moment, almost folky but shrouded in a light misting of shoegaze spangle and a sense of wonder at the world. It’s not too hard to see that Dirty Hit most definitely have another hit on their hands.

**Dale Kattack**

## PENELOPE ISLES / MANDRAKE HANDSHAKE

### The Jericho Tavern

Tonight is Mandrake Handshake’s final billing as Knobblehead; the band have presumably taken their new name from the Brian Jonestown Massacre track of the same name; like BJM they are a riot of psychedelic colour and many band members, but their music is more akin to a trippy Goat-like exotic palette. They hit the ground by the time that they reach second song ‘Monolith’, with its slower, stoned/languid pace, enticing dual vocals and an irresistible groove. The third song has a ‘Magic Bus’ percussive style and feel to it, punctuated by flute flourishes. Elsewhere they have hints of acid jazz and soul references. They close with a new song, ‘Hypersonic Super Handshake’, with a trippy dance intro that becomes mesmeric and hypnotic, gradually building to a rocky crescendo. Variety and depth in spades, Mandrake Handshake have summer festival favourites written all over them.

Brother and sister Jack and Lily Wolter originate from the Isle of Man and discovered their fellow Penelope Isles shipmates Becky Redford and Jack Sowton whilst studying in Brighton, where they also found their current home on Simon Raymonde’s Bella Union – a perfect fit for their dreamy debut album ‘Until The Tide Comes In’, whose songs make up the bulk of tonight’s set. Penelope Isles combine effects-laden

guitar with drums, bass, piano and vocal harmonies; they alternate instruments at times throughout the set and seem to interact and overlap seamlessly, a perfect unit. As well as obvious lineage from modern shoegaze and dream pop (in particular early to mid period Lush and Pale Saints), they also have a sugary 60s pop feel at times, perhaps most notably on ‘Leipzig’ and recent single ‘Chlorine’ where they hover closely to former Art is Hard Records labelmates The Orielles in their sensibilities and sound.

Tonight’s set is gentle, almost lulling, but also occasionally more brash and rocky, perhaps unsurprisingly with both their origins, current home and album title, the music also has a nautical feel to it; it washes around you and in ‘Sailing Still’ you can feel like you’re being taken on a gentle journey to an unknown destination with tumbling sounds evoking tinkles of light on crystal clear water; it really is quite special.

The quartet appear overjoyed with the sizeable midweek audience and their strong reaction and joke about it being their 90<sup>th</sup> show (“and we’re still talking”). Both the group and the crowd enjoy a really positive night and the Jericho feels buzzing at the end. If they’re still talking to each other after the next 90 shows, even bigger crowds will be there for them.

**Mark Taylor**

## MASTER OF NONE / STEALING SIGNS / SPILL THE RIVER

### The Wheatsheaf

With the second decade of the Millennium slipping down the banister of the past, Gappy Tooth Industries continues with its mission to catch rising stars and flourish them on the Wheatsheaf stage.

Trio Spill The River are tonight minus their double bassist Chris Dobson, citing the reason for his absence as “becoming a father.” This leaves us with the remarkable pairing of Mark Buccheri and Helen Pearson. Labelled as indie-folk, they quickly prove they are so much more; as Mark wrangles his new electric guitar like it’s his old acoustic, his Willie Nelson inflections transforming the Americana horse-walk of songs like ‘Someone Else’ and ‘Lay Down Your Guns’, Helen stands pacing out the minimal percussion and co-singing in his footsteps, typically in the dreamy soul of ‘Come Into My Life’. The combination of their voices throughout has garnered such fans as Peggy Seeger and leaves you quite irrefragably smitten.

Stealing Signs have come all the way from South Woodham Ferrers in Essex, which more than earns a round of applause from us for that passion alone. They are an

energy drink-fuelled whizz of tight pop fizz, best known for their work with MTV, producing tracks for *Jersey Shore* and *The Reality Show*. But here they have largely left behind the glitchy Talking Heads / Foals feel of their early HypeMusic shows to expand and shape-shift their style to resemble Kodakline and Muse on a reciprocal job swap. It’s a giddy blend of influences wherein lie the dangers of pleasing everyone but themselves.

Master of None’s Ian Mitchell is as imposing as the Haka. Singing in couplets, like Jim Morrison in a deep well, he has a shallow grave humour that’s never entirely bleak. Songs such as ‘This Animal’ and ‘You Will Get What You Deserve’ are shored up by a great band that includes some sensationally apposite bass playing from Shan Moogieman. It is a menace that, when he decants off-stage to hold a random watcher’s face as he sings into it, makes everyone else shrink into the shadows. Of course, this won’t save you, as the shadows are where he is at his happiest.

**Paul Carrera**



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## FONTAINES D.C. / WARM DRAG O2 Academy

LA duo Warm Drag sound like a support band, meaning they make for a diverting half hour but are in absolutely no danger of upstaging the headliners. Swampy electronics with an unhurried rockabilly undercurrent accompany powerful vocals drenched with reverb, in a way that sounds vaguely familiar without blatantly copying anyone else. The twangy Cramps-like material is almost exciting enough to get the heart racing but it would need a full band to see them moving up a league. And so to the most eagerly awaited gig of recent weeks. Dublin’s Fontaines D.C. may have started life as a poetry collective but the

last twelve months have seen them release possibly the best album of the last five years and garner lavish praise and well-deserved awards from diverse quarters. The musical style may not break much new ground, with its clear touches of early-80s Fall along with some associated deadpan swagger and anti-fashion visual style. But the killer punch lies in the music; perfectly crafted, their punk and post-punk origins spawn exquisitely crafted songs where every instrument and element is used to devastating effect. Beyond the youthful brashness there’s some truly amazing detail and subtlety to be found.

Emerging with neater hair and sharper clothes than those sported at shows this spring they launch into the uncompromising ‘Hurricane Laughter’, a song a lesser band may well have kept back to liven up a flagging set. Its central riff, repeated like some deranged siren, accompanies a growling, almost menacing bass line and Tom Coll’s outrageously inventive drumming. Every song from debut album ‘Dogrel’ sparkles, with some given extended instrumental sections, possibly to allow for the longer sets that their new status requires. Singer Grian Chatten pounds his mic stand on the floor and paces the stage like a

caged animal, then glares out into the audience as if demanding our response. The new material doubtlessly heralds the hotly awaited follow-up LP and may indicate a more measured and mature sound, though they revel in confounding expectations. This is a band that makes virtually every other contender sound disappointingly hollow and forced. Even a touch of raggedness, possibly down to their recent gruelling touring schedule, can’t diminish the effect. Shame and Idles are treading a similar path but they are but foot soldiers in the recent punk-influenced wave of young bands; there’s no doubt that Fontaines D.C. are leading the charge. *Art Lagun*

artist. There’s nothing perceptibly different in the style, but the delivery carries an emotional weight that just isn’t present on the studio recording. Her voice, too, is as pure as a bell and rings out through the venue. It’s a faultless, effortless performance, but more than that there’s an aching quality that makes the hairs stand up on the back of your arms. It’s not just Jewell herself who brings the magic; Jerry Miller’s sympathetic electric guitar echoes each lyric, the rise and fall of the band adding a dynamic layer to each song. It’s a masterclass all round. Whether they’re playing originals or one of several covers, including Loretta Lynn’s ‘Deep as Your Pocket’ and Eric Anderson’s ‘Dusty Box Car’, each thread blends together. There are jazz elements, gospel, Americana, and straight-up country. And it really works. There’s no support act so their set is a long one, and ordinarily I’d be getting itchy feet. But tonight I could honestly just have let them play on and on. *Jo Cox*

## MOTHER / FLAT LAGER The Wheatsheaf

Bands can spend thousands procuring industry advice on how to conduct themselves, from stage presentation to the minutiae of social media communications, but we will suggest Flat Lager’s approach as a pretty solid one, and won’t even send you an invoice: bundle onstage looking like a dog’s dinner that even the dog has turned its nose up at, wear a T-shirt reading simply “EAT SHIT”, and dive straight into a punky bunfight of a track which is basically ‘Louie Louie’. The band’s take on grin-wearing garagey punk includes some almost funky drums, and jerky switches that they don’t always hit, but which work all the same, so that they mostly resemble EMF trying to become Fontaines DC. Good solid fun in other words, even if the energy dips in the middle of the set. Our band brand consultancy would further advise them to go offstage having leapt about whilst nicking ‘I Wanna Be Your Dog’ but seems they’ve worked that out themselves. Mother have also thought about their presentation, coming onto a dark stage lit by two long and slightly wobbly looking tube lights, possibly left over from the

time *Blue Peter* taught us how to recreate Luc Besson’s *Subway*. Still, the set dressing is the only negative in 45 minutes of lovely, taut, serrated rock. Each song seems to leap off the stage like a spawn-hungry salmon flinging itself up a waterfall, vocal melodies engaging and straightforward, like those of vintage Ride, and the music concrete-heavy but light on its feet. The rhythm section, featuring Easter Island Statues and Max Blansjaar drummer Thomas Hitch, is incredibly powerful, bringing a supple groove to the songs – imagine Big Audio Dynamite or Tackhead with the hip hop dialled down and Jimmy Page riffs filling the gaps. There are perhaps moments when the vocals could have a little more character, but this is music of heft and texture, rather than pop storytelling, so it’s no biggy (and, if in doubt, bring out a megaphone). Mother have already come on impressively since we saw them six months ago, and a brand new song is tonight’s highpoint, so it’s not too hard to imagine them as serious contenders in 2020. Screw the brand, let’s make some noise. *David Murphy*

## JALI KEBBA SUSSO Cowley Workers Social Club

Bossaphonik gets off to a high octane start in the wide open spaces of its new home with the self described Afro Futurism of Jali Kebba Susso. By the third or fourth number he’s tempted nearly everybody to desert the comfortable seats and fill the floor with regular Bossaphonik sweaty club night dancing. Like *Nightshift* favourite Sona Jobarth, Jali Kebba is Gambian, plays the kora, sings and is on a mission to keep traditional music of his culture in which, as a griot, he’s immersed, alive and contemporary. His way is different from that of Sona. Whereas she nudges the music along towards a fuller sound, Jali Kebba’s Afro Futurism gives it a blast mixing in beats and hard funk and a frisson of jazz; notably there’s a sax player in his band. If Sona’s is the Jürgen Klopp arm round the shoulder approach, Jali Kebba’s is more like the Alex Ferguson hairdryer. Sometimes he plays his kora as if it is a lead guitar, and propelled by his stockinged feet he’s almost

perpetual motion, even taking the cumbersome and heavy kora airborne with a lead guitarist leap, an impressive physical feat. Best, though, is his singing; his attractive voice draws us in and carries us along even though we’ve no understanding of the language he’s singing in. His band are totally tuned into him; notably there’s a neat call and response between his kora and the sax. There are only a few opportunities for the band to shine as individuals; we recall a lively rat-a-tat between kit drum and djembe which is rather a cliché now but is well done and there’s a brief eruption of muscular sinuous sax towards the end. It’s the charismatic Jali Susso’s night though, and he and the crowd feed off each other’s energy. “Are you tired yet?” he asks, and in reply they keep on dancing. It’s just the sort of start Bossaphonik would have hoped for in their splendidly appointed spacious new home. *Colin May*



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# THE WHEATSHEAF

Friday 3<sup>rd</sup> January – *KLUE KAKOFANNERY* 7:45pm

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**FRANKLIN'S TOWER / BRUNO MUERTE**

Saturday 4<sup>th</sup> January 7:45pm

**THUMBS**

**STRIKE ONE / SUBJECT TO CHANGE**

Saturday 11<sup>th</sup> January 7:45pm

**RESTRUCTURE**

**MEANS OF PRODUCTION**

**TIGER MENDOZA / DJ UGLY**

Friday 17<sup>th</sup> January – *DIVINE SCISM* 7:45pm

**PODCASTS**

**JEFF / WIINCE / GRUB**

Saturday 18<sup>th</sup> January – *M1TH HEAT 2* 7:45pm

**TRANSIENTS**

**THE GRAND MAL / HYMN TO APOLLO**

Wednesday 22<sup>nd</sup> January – *M1TH HEAT 3* 7:45pm

**LJ PHOENIX**

**SANDBRIDGE / LAKE ACACIA**

Saturday 25<sup>th</sup> January – *GAPPY TOOTH INDUSTRIES* 7:45pm

**JACKDAW WITH CROWBAR**

**MOTH DROP / BRUNO MUERTE**

Friday 31<sup>st</sup> January – *M1TH HEAT 3* 7:45pm

**A NIGHTMARE UPON US**

**SLEEPER UK / OMEGA INITIATIVE**

Saturday 1<sup>st</sup> February – *CROSSLAND CONCERTS* 7:45pm

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# TRACKS

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## TOP TRACKS

### GOOD CANARY

With some kind of perverse “what can we do to make ourselves feel better” logic, *Nightshift* decides the morning of the general election results is a good time to review this month’s batch of new demos and assorted tracks. Perhaps this lucky bunch of plucky musicians will do a better job of convincing us of their worth than Jeremy Corbyn did of winning the hearts and minds of Labour’s former heartlands. And where better to start than the strange musical hinterland occupied by Frances Salter, aka Good Canary, a place where things are always slightly skewy woovy and ancient rules are there to be twisted or snapped. ‘Pygmalion’ feels like slightly claustrophobic, which suits our mood perfectly, while ‘Internet Friend’ is kooky cabaret pop which seems to be about dealing with people’s Brexit-related outpourings online; it’s breathless, edge-of-a-cutlery-drawer-related rampage while trying to force a rictus grin on its face and sounds a bit like Victoria Wood channelling Dawn French’s quietly psychotic character in *Psychoville*. Best of the lot though is ‘Now We Are 25’, high-density electro-pop, buzzing and propulsive and just a bit strange, drawing on Kate Bush and Joanna Newsom as it goes. It’s a good reminder that whatever happens politically, we’ll always have weird musician types to make everything more fun and weird and worthwhile.

### ORCHID

Did we mention we need cheering up? We need cheering up! (admittedly the consistently Eeyore-ish *Nightshift* generally does need a bit of added pep but the sight of grinning, joy-filled Tories is generally enough to hurl us unceremoniously into a slough of despond that can only be dispelled by a new kitten and several canisters of laughing gas). So here’s Orchid, back with another dose of airy, buoyant electro-pop-cum-r’n’b, more beat-led now than her earlier offerings, dancefloor beats and keyboard flourishes giving her softly soulful voice a harder back-up than we’ve heard before. It very much suits her style and you know what, our mood has definitely brightened a few shades. Just need the kitten now and we’ll be right as rain.

*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)*

## THE PEOPLE VERSES

What’s that? The People Versus? Righteous citizen raising their voices militantly against heartless despots? Not exactly. This People Versus are a far too sweet to start manning barricades and setting stuff ablaze. Instead they prefer slightly weary, folky chamber pop, all swooning cellos and airy, angelic vocals. Singer Alice has a great, limpid but unadorned voice that makes ‘Grand Opening’ an almost hymnal experience, the cello adding a bit of gravitas but never really detracting from the lightness of the song. It’s a bit wandering and whimsical but that’s maybe part of the band’s charm. If ‘Like I’m Lonely’ sees them rock things up a bit in an almost bluegrass kinda way and lose a bit of that easy, fluffy appeal, ‘Driftwood’ is a chirpy canter to take them off into the night – more cocoa at bedtime than neat whiskey on the porch, but cosy enough to win us over.

### STARBELLY

If any band this month captures our mood when that election exit poll result flashed up on the telly, it’s Starbelly. Their lead song here is called ‘Catriona Saw the Sky on Fire’ and it’s a glowering, shimmering gothic croon and crawl, a pleasingly dark dirge, a song swimming in a midnight lake of blue before plunging down into the darker depths. Guitars bubble and grumble discreetly before rising into scouring shoegaze noise; singer Jowie Adkins is gently brooding, almost elegant in his poetic reverie. We’d bet good money he’s got the lyrics to a Leonard Cohen or Sisters of Mercy song tattooed somewhere on his torso. It even finds room for a neat, wide-eyed interlude with a female voice breathlessly describing waking in the night and gazing into the night to see a comet setting the sky on fire. “The sky is falling” sings Jowie with understated drama and if we’re not going to get that carried away by the prospect of five years of Boris Johnson as PM, it’s an enticingly dark place of comfort we find ourselves in. A second track, ‘Each in Place’ is barely a song at all, more an inconsequential add-on, but we try not to let it break the spell.

## FLINTLOCK RIFLES

Fair to say we’ve been less than enthusiastic about Flintlock Rifles so far, mainly because their proficient but

standard brand of indie rock is... well, proficient and standard. The sort of stuff you could imagine providing a warm up for a Courteeners tribute band. But here’s hope with their latest set of songs, in particular ‘Last Charge of the Riot Van Brigade’, which brings a bit of spikiness to bear on their swaggering, Libertines-inspired sound, a bit of drama and gumption and a decent tune. It’s still heavily indebted to The Libs but maybe with a spark of Supergrass’ needle about it. The somewhat plodding and clumsy ‘Love’, with its slow, almost bluesy feel, probably don’t do the band any favours but on the whole this is definitely a move in the right direction at a time where everything seems to be heading very much in the wrong direction. Do we predict a riot? Maybe won’t go that far but perhaps some blood on the dancefloor before chucking out time.

### RUFUS

“We formed in 1996 and were HOT on the Wantage ascene” boast Rufus, not entirely seriously (we hope) by way of introduction. Bit of self-deprecating humour goes a long way when we’re wading through the ill-thought-through outpourings of assorted “artistic” egos. Not sure it fully excuses being almost completely tuneless, though. At their (relative) best, on ‘Cheeba Mona’, Rufus channel some of Orange Juice’s post-punk spangle with an added dose of uptight funk, but even here it’s a bit of a heap and you’re going to have to get your hands dirty rummaging through the mess to pick out the decent nuggets. At their worst... hmmm. Imagine a group of amiable drunkards clumsily collapsing into their instruments and ending up on the floor giggling and asking “will that do?” as the even more intoxicated singer caries on oblivious, singing like a randy tomcat armed with a lollipop whistle instead of a voice. Untidy, ill-fitting and apparently semi competent – remind you of someone? Big fella, messy blond hair, runs the country? Obviously there’s no accounting for taste so maybe Rufus will be playing to cheering crowds in their millions someday soon. At which point you’ll find *Nightshift* hiding in a fridge necking gin like there’s no tomorrow and sincerely hoping that’s the case.

### G-LUV

Blimey, here’s a timely turn-up for the books. Gabriel G-Luv here claims “I am the leader of registered political party: the Entertainment Party, based in Abingdon.” Abingdon being a noted party capital . He even has a published party constitution with ideals that range from the not entirely coherent (“Develop a heroism

*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.*

belief by reducing crime and fighting crime especially from terrorists or crime extremists”) to the sweetly admirable (“As money is a driver of politics, be motivated and invest positively to develop culture and the arts in our country”) and concluding with “Absolute entertainment should be positively encouraged in schools, work and at home to avoid serious conflicts which won’t benefit your surroundings,” which is better than anything we read in any of the main party manifestos and wouldn’t be such a terrible maxim to live by. And what of G-Luv’s music? His video for ‘Ghetto Luv’ sees him dressed in an American prison-issue orange shirt, dancing around various locations in Abingdon – parks, pubs, a kebab shop – and having a generally grand old time to a dubby dancehall skank that might be pretty standard by genre but does seem to offer some cheery antidote to the gloom of both the political climate and this dreeky weather. We’re not going to rain on G-Luv’s parade anytime soon. In fact, be honest, have a look at his party manifesto (plant trees, generally be nice to each other regardless of race, religion or creed) and tell us he wouldn’t be worth having in charge of the country, if only for the occasional Saturday night.

## TOILET TRACKS EMPTY FRIEND

“Mixing driving guitar riffs with wailing vocals, and drawing on elements of hard rock, grunge and...” Hang on, did they just describe their own singer as wailing? Isn’t that the kind of cheap insult it’s our job to chuck around with no thought to hurt feelings? You’re not taking our jobs, you hear, even if we do get paid in biscuits and spam emails. Such things should not be used as boasts. But it’s true, said singer really can wail. Like the ghost of a failed 80s LA hair rock band trapped forever in some purgatory that resembles a rank cubicle of the Viper Room toilets, his band as histrionic, bombastic and full of hubris as the mutant lovechild of Boris Johnson and Donald Trump, lacking any kind of self awareness or perception of the passing of the decades as they chug lumpenly through Cliché City Central Square. “Oh, leave them alone, they’re just rocking out harmlessly” screech the outraged do-gooders, but they’re not: they’re causing pain and suffering and frankly they’re embarrassing themselves. Whaling was rightly banned by most countries many moons ago. Wailing must follow. It’s bad enough the Tories want to take us back to an era of tugging your forelock to your social betters without rock bands trying to drag us back to Thatcher’s 80s.

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Sun 1st Dec • SOLD OUT

## The Chats

+ Bad // Dreems + Crocodylus

Mon 2nd Dec • SOLD OUT

## James Arthur

- Intimate and Acoustic

Thur 5th Dec

## Carols at

O2 Academy Oxford

Fri 6th Dec • 6.30pm

## Pearl Jam UK

+ Eddie Vedder Solo Tribute

Fri 6th Dec • 6.30pm

## Gentleman's Dub Club

Fri 6th Dec • 11pm

## NOCHE DE TRAVESURAS

+ DJ CHRIS DUKES + TUROK DJ

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

+ Leonidas Oxford + Yourboywonder  
+ DJ Ize + 2Xclusive

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

+ Betsie Gold + Brixtons + Danny Mellin

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

Tue 3rd Mar 2020

## The Big Moon

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

+ bloxx

Thur 19th Mar 2020

## Lee Scratch Perry

Fri 20th Mar 2020 • 6.30pm

## The Cat Empire

Sat 21st Mar 2020 • 6pm

## Palace

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

Tue 29th Sep 2020

## Scott Bradlee's Postmodern Jukebox

Sat 3rd Oct 2020 • 6.30pm

## Nirvana UK (Tribute)