

# NIGHTSHIFT

## Oxford's Music Magazine

Free every  
month  
Issue 321  
August  
2023

photo: Jason Warner @ Fyrefly Studios

*"What do you do in a time of crisis? Abandon all hope and dance into the jaws of hedonism and madness!"*



# The Deadbeat Apostles

Raging and raving with Oxford's soul-blues party starters

Also in this issue:  
Introducing **IN-FLIGHT MOVIE**  
At work with **LUNCHTIME FOR THE WILD YOUTH**  
Remembering **DENNY ILETT Sr, KIM PARSONS, RICHARD MASON** and **ED McCLEMENTS**

plus  
**All your Oxford music news, reviews, previews and gigs for August**

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# THE BULLINGDON

AUGUST 2023

GIG & CLUB LISTINGS

<p>Saturday 29th July <b>Inair</b> Detroit Run Chasing Mallory Local Support Doors: 7PM</p> <p>Saturday 29th July <b>Terraforms</b> Twisted Individual Doors: 11PM</p> <p>Friday 11th August <b>Space Elevator</b> Doors: 7PM</p> <p>Saturday 12th August <b>Alyndra Segarra</b> Doors: 7PM</p> <p>Saturday 19th August <b>Special Kinda Madness</b> Doors: 7PM</p> <p>Saturday 19th August <b>Reggaeton Party</b> Doors: 11PM</p> <p>Tuesday 22nd August <b>Sea Power</b> Doors: 7PM</p> <p>Wednesday 23rd August <b>Jealous Nostril</b> Danny Melin Doors: 7PM</p> <p>Thursday 24th August <b>Gorilla Riot</b> The Royal Beggars Doors: 7PM</p> <p>Saturday 26th August <b>Hooked x Bitter Pill</b> <b>Grey</b> Oko Occula B2B Deep Field Bitter Pill B2B Jo Keeble Doors: 11PM</p>	<p>Monday 28th August <b>Deerhoof</b> Doors: 7PM</p> <p>Friday 1st September <b>Shoot to Kill</b> Indecorum Depolarised Severed Tongues Doors: 7PM</p> <p>Thursday 7th September <b>Debbie Bond</b> Pete Boss and Friends Doors: 7PM</p> <p>Friday 8th September <b>Richard Marriott &amp; Chris Jordan</b> Doors: 11PM</p> <p>Friday 15th September <b>Badly Drawn Boy</b> SOLD OUT Doors: 7PM</p> <p>Monday 18th September <b>Red Guitars</b> Doors: 7PM</p> <p>Thursday 21st September <b>Pierre Novellie:</b> <i>Why Can't I Just Enjoy Things?</i> Doors: 7PM</p> <p>Friday 22nd September <b>Darren Harriott</b> Roadman Doors: 7PM</p> <p>Wednesday 27th September <b>Junodream</b> Doors: 7PM</p> <p>Friday 29th September <b>Jack J Hutchinson</b> Doors: 7PM</p> <p>Saturday 30th September <b>Rawdio</b> Doors: 11PM</p>	<p>Thursday 6th October <b>Dan Nightingale:</b> <i>Is Special</i> Doors: 7PM</p> <p>Saturday 7th October <b>Simple</b> <b>I Jordan &amp; OK Williams</b> Doors: 11PM</p> <p>Sunday 8th October <b>Coach Party</b> Doors: 7PM</p> <p>Wednesday 11th October <b>Trampoline</b> Doors: 7PM</p> <p>Thursday 12th October <b>Bare Jams</b> Doors: 7PM</p> <p>Friday 13th October <b>The Style Councillors</b> Doors: 7PM</p> <p>Sunday 15th October <b>John Kearns:</b> <i>The Varnishing Days</i> Doors: 7PM</p> <p>Wednesday 18th October <b>Dom Martin Band</b> Delta Fuse Doors: 7PM</p> <p>Friday 20th October <b>Cut Capers</b> Doors: 7PM</p> <p>Tuesday 24th October <b>Tigercub</b> James and the Cold Gun Doors: 7PM</p> <p>Thursday 26th October <b>Tom Stade:</b> <i>Natural Born Killer</i> Doors: 7PM</p>	<p>Friday 27th October <b>Noasis</b> <i>The Definitive Oasis Tribute Band</i> Doors: 7PM</p> <p>Saturday 28th October <b>Rawdio</b> Doors: 11PM</p> <p>Sunday 29th October <b>Myra Dubois:</b> <i>Be Well</i> Doors: 7PM</p> <p>Wednesday 1st November <b>Future Utopia</b> Doors: 7PM</p> <p>Friday 3rd November <b>Steve Williams &amp; Steve Hall</b> Doors: 7PM</p> <p>Saturday &amp; Sunday 4-5th November <b>Rabidfest 2023</b> Doors: 12PM</p> <p>Tuesday 7th November <b>The Old 97's</b> Doors: 7PM</p> <p>Wednesday 8th November <b>Kosheen</b> Doors: 7PM</p> <p>Thursday 9th November <b>Erja Lyytinen</b> Doors: 7PM</p> <p>Friday 10th November <b>Hurricane #1</b> Doors: 7PM</p> <p>Monday 13th November <b>Pale Blue Eyes</b> Doors: 7PM</p> <p>Friday 17th November <b>Tom McGuire and the Brassholes</b> Doors: 7PM</p>
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# NEWS

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**YOUNG KNIVES** play a rare hometown shown in September as they release their first two albums –Mercury Prize-shortlisted debut ‘Voices of Animals & Men’, and ‘Superabundance’ – on vinyl for the first time. Henry and Thomas Dartnall will play The Jericho Tavern on Thursday the 7<sup>th</sup> September. Both albums come with a full album of b-sides, entitled ‘Voices Of Animals & Men & Shouts & Screams & Groans’, and ‘Super Superabundance’. Tickets for the Jericho show are on sale now, with ticket and reissue bundles available, from [Musicglue.com](http://Musicglue.com).

The Quiet Men; Arcane Dawn; The Clamheads; The Wild Poppies, and Garden of Dreams. The album, on vinyl, also features a bonus 7” single featuring Shake Appeal and The Anyways. The album has become a rarity over the years and a copy sold for £50 on Discogs, but the batch that has turned up are available for a charity donation.

**BBC INTRODUCING IN OXFORD** continues to showcase local musical talent every Saturday between 8-9pm on 95.2fm and on DAB. The show, presented by Dave Gilyeat, is available to listen to online on BBC Sounds.

**TRUCK STORE** in Oxford and Witney have some limited stock of the seminal ‘**Jericho Collection**’ album, which was released in 1987. The compilation of Oxford music of the era features songs by Shake Appeal, who would later mutate into Swervedriver, and local scene godfathers The Anyways. Other acts featured include Norma Jean; My Fellow Men; Freezing In Cannes;

**MELTING POT** on Get Radio continue to showcase and celebrate Oxford music on their fortnightly Thursday night shows hosted by Rich and Deadly, as well as hosting regular In The Mix shows with playlists from Oxford music luminaries. Local acts can submit music to be played by emailing [info@getmeltingpot.co.uk](mailto:info@getmeltingpot.co.uk).



**SEPTEMBERSONG** is a new festival from the team behind WOOD Festival. The three-day event takes place at **Brazier’s Park** in Ipsden over the weekend of the **15<sup>th</sup>-17<sup>th</sup> September**. Headliners will be UK psych godfather **Robyn Hitchcock**; **Those Pretty Wrongs** (pictured), the band formed by Jody Stephens of Big Star alongside Luther Russell, and Americana stars **The Annie Keating Band**. They’ll be joined by Michele Stodart from The Magic Numbers; Nada Surf’s Matthews Caws; RJ McKendree; The Breeze; Trevor Moss & Hannah Lou; Katy Rose Bennett; Steady Habits; Band of Hope and more, as well as an “all-star” performance of Neil Young’s classic ‘Harvest’. Tickets for Septembersong are on sale now from [Eventbrite.co.uk](http://Eventbrite.co.uk), with adult tickets priced £89 (+bf); teen tickets are priced £39 and under-13s £15. Day tickets are also available. More info at [septembersong.info](http://septembersong.info).

**BANDSCANNER** offers a gig guide app for phones, laptops and PCs that lets gig-goers instantly access videos by artists playing in Oxfordshire. Find it at [bandscanner.net](http://bandscanner.net)

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### DENNY ILETT Sr (1942 – 2023)

Denny Ilett Sr, who passed away in June at the age of 80, was one of the most renowned jazz trumpeters in the UK, once described by none other than Humphrey Lyttleton as “Britain’s greatest trumpet player”.

His funeral in Oxford in July was attended by over 200 people, with a traditional New Orleans marching band leading him in.

Ilett in played numerous bands over the years, including The Temps; Brian White’s Magna Jazz Band; Max Collier’s Rhythm Aces and Jools & The Jazzaholics, although one of the high points of his long, illustrious career came in February 1967 with the band Soul Trinity when he played with Jimi Hendrix, while with The Temperance Seven he achieved the feat of recording the track ‘Mach II March’ aboard Concorde while it flew at twice the speed of sound.

As well as musician in his own right, Denny also raised musically talented children, including guitarist Denny Ilett Jr, and Maria Wildsmith, who fronts The Other Dramas.

Friends from across Denny’s long career have been paying tribute to the great man.

Musician Adrian Cox knew Denny from a teenager and said: “I was so blessed to have spent time with him not just on stage experiencing his virtuoso trumpet playing, but also to learn from him as a human being. He was always so kind to

me and I cherish all the hours we had chatting in various band wagons all across Europe, standing at bars and staying up all night. If you felt bad, he made you feel good; if you had a question, he would answer with a well thought-out response, and if you asked a stupid question, you would definitely find out that you probably shouldn’t have asked it! He observed everything and everyone around him and I would look forward to those little nudges in the back to make sure I didn’t miss what he had seen going on! “He would always make the best of every situation and ultimately have fun. As a musician, he brought out the best in everyone on stage and whether he meant to or not, every night, you were always reminded that you were in the presence of a musical genius.”

Tim Turan added: “I had the pleasure of recording Denny many times over the years at the Bullingdon and Cricketer’s Arms. He had a unique tone and his phrasing was otherworldly. He had a razor sharp wit too. After one show at the Bullingdon in the mid-90s he sat on the edge of the stage and we chatted about all the old bands he’d played in. One of the other horn players jokingly said to him “blowing your own trumpet there Denny,” to which he replied “of course... I don’t want anyone else’s spit down it!” I still use that retort to this day. He was considered to be the UK’s best trumpeter by

many musicians. I’m one of those musicians. RIP Denny.”

Mark ‘Osprey’ O’Brien said of his friend: “He was truly one of the UK’s if not the world’s greatest trumpet players; no one sounded like him at all. I was very fortunate to have him as a friend and to have recorded and performed with many times of the years; he was a gentleman and so very funny too; the world is a better place for us having him here.”

Jools Aldridge played with Denny in Max Collier’s band and later in The Jazzaholics; he paid tribute, saying: “We spent many years touring together. I would stay at his home in Oxford and became close to the family. He was always known as the trumpet player’s trumpet player”. Denny was the most loyal and respectful man I have ever worked with, and with a wicked sense of humour he proved to be very entertaining as we travelled throughout Europe. It was an honour and a pleasure to work and know one of the best.”

Denny’s son, Denny Ilett Jr, remembered his dad as a huge inspiration: “There’s no doubt in my mind that my dad was a genius in every aspect of life. He taught himself everything by having an open mind and wide-open ears. Nothing escaped him. He listened intently to everything that went on around him. This helps explain how he turned himself from a typical working-class lad into a musical

titan against all the odds. It’s a lesson that every musician can learn from: keep your ears open, take the music in wholeheartedly, let it work itself through you and then, one day, through your instrument. Maybe it’s something we all do as children but lose as we grow. He never lost that childlike instinct to absorb information. He is my first and primary influence in that sense. I never do a gig without thinking ‘what would Dad do?’”

Meanwhile, daughter Maria said: “Dad named me after the Maynard Ferguson version of *West Side Story*’s Maria. He put all his heart and passion in to his music. I grew up with instruments and music all around the house and he was always so generous with his time and teaching. It has been one of the greatest privileges of my life to be in a band with him, witnessing Dad’s supreme talent up close. I will cherish those times forever. Dad’s playing was absolutely fearless, such a unique tone he could take the roof off one minute with his high notes and power then reduce you to tears playing with such beauty. Other trumpet players would sometimes ask to inspect his mouthpiece thinking there was some trick to his playing! There was no trick, it was all talent, his devotion to the trumpet and his big heart. When I was very young I was asked ‘Is your dad a better dad or a better trumpet player?’ the only answer I could give then is the same as I’d give now - “I can’t choose, he’s world class at both.”

### KIM PARSONS (1969 – 2023)

Kim Parsons, who has died after contracting meningitis, was a pioneering bass player and singer in Oxford who will be best known as being part of 90s favourites Beaker.

Kim joined Beaker in 1994 alongside singer Samantha Battle and former-Death By Crimpers guitarist Teresa Ward and drummer Clare Howard-Saunders. The quartet would become one of the leading local acts of the era, releasing their debut single ‘Backgarden’ as part of the Shifty Disco Singles Club in 1997 and the double A-side ‘Monster’ / ‘Plastic’ on Fierce Panda in 1998. The band played Oxford Radio Sound City in 1997, and toured across the UK with Nought and Dustball as part of a Shifty Disco label tour; the band split in 1999.

‘Backgarden’ earned Beaker a *Nightshift* Number 1 Song Of The Year and Kim earned another Number 1 when she appeared as guest vocalist on ATL?’s song ‘Black Heart, Blue Morning’; while she was always recognised as one of the best bassists in Oxford, her fantastic vocal talents revealed the range of her talents. In recent times Kim had been living in Newbury.

Talking about her friend and former bandmate, Samantha said: “Lovely Kim has died far too young. Kim was brilliant and she loved our band Beaker. It was one of the things she was proudest of in her life, alongside her gorgeous son Luke. Kim will be remembered for her intelligent and lively repartee, her hilarious wit, her beautiful face and smile, her gorgeous smokey voice and her thunderous, rumbling bass lines. She was a force of nature and one of the funniest, funnest people I have ever known.”

Clare added: “Kim was talented, unapologetic and fearless and to this day I channel Kim if need a dose of courage. I haven’t yet equalled her levels of fearlessness by sitting naked in a festival field singing folk songs to an appreciative audience. My guitar playing will have



to improve considerably first. Anyone who has been in a band will understand the unique relationship that is built between the members and I am so very sad that one person who holds a part of Beaker’s story is gone.”

*Nightshift* will always remember the fierce and immensely funny woman who helped lead the way for future generations of female musicians in Oxford and extends its deepest sympathies to Kim’s son Luke.

### ED McCLEMENTS (1977 – 2023)

Drummer Edwin Mark Scroggie McClements has died after a period of illness; he was 45.

Ed was active in various bands in the 1990s and beyond, most notably Bridge and Narco, though he also played with Especial K, Japonica Lane and Soulcraft. Inspired by John Bonham and Stewart Copeland he was renowned as a versatile musician, able to play everything from jazz to punk. Beyond band work Ed drummed on hundreds of computer game soundtracks for Nimrod Productions, including all the Driver games and two Pokemon games as well as films like *The Disappearance of Alice Creed* and *Kill Zone 2*.

Bridge frontman Colin MacKinnon said of his old bandmate: “Ed was great company, and we spent many cheery evenings sipping pints at the Plough or lazing around on a Cherwell riverbank. He was armed with a waspish sense of humour, especially reserved for promoters who didn’t live up to their big promises and musicians whom he felt weren’t trying hard enough. When Bridge became a five-piece band, Ed was the tough-but-fair major general, stripping away musical indulgences, resolving conflicts and clearing the sound of mud. Although we were sometimes the victims of his caustic wordplay, we knew he had the best interests



of Bridge at heart and just wanted us to be the best damn band we could possibly be.”

Adrian Breakspear from Bridge added: “I’ve worked with a lot of great drummers in my career, but very few were as solid and reliable as Ed. He was the quintessential team player; he always played for the song, never to show off – though he could flash stuff too. With him behind you you had a solid backbone. I’m a better musician for having played with him and a better producer for absorbing some of his influence and I’ll always be grateful for that.”

Rich Aitken who played with Ed in Narco and later worked with him at Nimrod said: “I played with him as a musical partner for nearly 20 years and in that time you get to know someone in a different way. I feel I’ve lost a brother.”

Ed is survived by his partner Nicola and his sons Lachlan and Rowan.

### RICHARD MASON (1960 – 2023)

Richard Mason, who has died aged 63, was an elusive presence on the music scenes of Oxford and beyond, with a lifelong love of weird and underground music.

He took to gig-going early, and seeing the likes of Van Der Graaf Generator at The New Theatre set him on his path. He was in dozens of experimental collectives with names like Delia’s Green Lampshade and Electrified Swimming Pool, but his first notable band was the grungy Shake Appeal with future Swervedriver frontman Adam Franklin and his brother Graham. Richard made an unlikely rock god, but his truculent stare showed that he meant business. Adam recalls that “he changed my life, basically” by introducing him to ‘EVOL’ by Sonic Youth.

In 1987 Richard joined indie janglers The Razorcuts, contributing backing vocals and guitar to their two albums on Creation. After their split he continued playing with bassist Tim Vass in baroque psych outfit Red Chair Fadeaway, recording two albums and four singles that gave him free rein to dabble with “all sorts of experimental tomfoolery” and write material that was influenced by heroes like Kevin Ayers and Syd Barrett but had a charm of its own. Richard was in the Oxford Improvisers Co-op with



Relationships drummer Tim Turan, and in 1999 he joined the band on backing vocals and then bass, appearing with them at Truck Festival and contributing a couple of songs, one spiky and the other a sweet setting of a poem by Tim’s nine-year-old daughter Cyan.

Richard was an eccentric contrarian who could be unpredictable and difficult but who was kind, funny, warm, and full of stories. He was a prolific writer for online mag *Perfect Sound Forever*, with an international web of musical contacts, and during his time working at the Bodleian Library he was also a keen cricketer. In his later years he suffered poor health and other adversity, and his final project, a group called The Same, remained unrealised.

Richard is survived by his daughter Alexis.

Angus Stevenson



# The Deadbeat Apostles

photo: Jason Warner @ Fyrefly Studios



**“IT NEVER RAINS BUT IT POURS, at least as far as the Deadbeats are concerned,”** says Hugh Garrety, bassist with *The Deadbeat Apostles*, talking to *Nightshift* about *The Curse of the Deadbeats – the series of freak weather events and pandemics that has followed his band around. “Risking being struck by lightning during the deluge that hit our first Day of the Deadbeats at The Isis; finding the only wet part of an otherwise beautiful day at Common People; playing to a miserable but appreciative tree-sheltering fringe at Cornbury during a downpour. Whether the curse still exists is a moot point; we’ve not played outdoors a lot of late. But we’ve done little to appease the Rain Gods so we’re not optimistic.”*

**WE ASKED THE DEADBEAT APOSTLES** about this curse since the last time we interviewed them was for the cover of April 2020’s *Nightshift*. They were excited to be making their front cover debut and looking forward to the latest in their series of Day Of The Deadbeat shows. But of course Covid-19 hit, that issue of the magazine never went to print and the gig was cancelled. At the end of 2020 another online-only issue of *Nightshift* came out with our traditional best of the year Top 30. The Deadbeats’ ‘I’m A Man’ was Number 13. The band recognised the portent in it. The band have regrouped and recovered since the end of lockdown though and this month they will host the 18<sup>th</sup> Day Of The Deadbeats in its spiritual home of the Isis Farmhouse at Iffley Lock. The Deadbeats – bassist Hugh alongside singers

Mike Ginger and Michelle Mayes, guitarist Garry Richardson, and drummer Alex Ogg – are also putting the finishing touches to their debut album, set for release in the autumn. It’s time to get back together with the quintet, reflect on all the stuff that’s happened over the past three and a half years and look forward to better times to come.

**“WE FELT LIKE THE WORLD WAS** going to end and so in our long-standing dramatic fashion we reverted back to being 20 again,” recalls Michelle, looking back at the start of the pandemic. “What do you do in a time of crisis? Abandon all hope and dance into the jaws of hedonism and madness! Our double A-side single (‘I’m A Man’ / ‘Viva la Evolution’) was due for release on May Day, so the band went hell bent on still making it happen somehow, so, we made and produced our very own documentary called *On Record* and a video for ‘Viva La Evoution’. A lot of content was made using clips sent in during the first two weeks of lockdown from family, friends and people from the local music scene. The response we got was phenomenal! The August List; Jamie from Glasshouse; The Autumn Saints; Tim Turan; Fergus McVey; The Shapes; Martin Newton... the content is hilarious and absolute gold. If you watch both films, you can see the start of our descent into madness. Just think the film *Performance* crossed with Laurel and Hardy. The ‘Viva’ video, I’m gonna be bold as fuck by saying, was the first lockdown music video. Weeks

before the Stones! We did the documentary and the video in only two weeks, working non-stop like lunatics, trying to keep our minds from inevitable doom. We were so proud and happy with it, which was weird as it was all so surreal and scary. The adrenaline of the first couple of months soon subsided and what was left wasn’t pretty. The band still hooked up every Wednesday online after the release, mostly to spend hours talking bollocks, and to watch Garry turn himself into a potato via his filters. We were some of the lucky ones though, so many people had to go through utter shit and chaos; we got away with it pretty lightly and at least felt like we’d achieved something.”

If the release of that single was mostly scuppered by Covid, since the end of lockdown The Deadbeats have released probably their two greatest songs to date: the militant r’n’b of ‘Leave It To Men’, and the simply huge, orchestral soul anthem ‘In Spite Of It All’; together those songs showcase what’s so great about The Deadbeat Apostles: a raw, epic brand of soulful blues rock with a punk spirit, and in Mike and Michelle – partners on and offstage since their teens – two of the most powerful voices in Oxford music.

‘Leave it to Men’ is Shell’s opus,” states Mike of the former single. “Fucking great lyrics and vocal performance; it’s just got so much sass and says ‘fuck you’ to this patriarchal society. ‘In Spite of it All’ was a song that Garry brought to us pretty much complete. I think Shell and I wrote the chorus melodies, but the rest was all Gbomb. It’s so much fun to perform but it’s one hell of a vocal workout, I’ve nearly hit the brown note a couple of times singing that!”

“‘Leave it to Men’ was the song I needed to write and sing for years”, adds Michelle. “It was fuelled by years of anger, not just about women in music, but the horror of the larger picture across the world. I’d been to a night of music, and it was all men; I ended up having a few too many juices and shouted ‘cockfest’ at the band. Not cool, but anger and booze are a fruity combo. All the men in bands I’ve known have been beautiful people; it isn’t their fault, and they want change just as much. I think people thought it was about me and my experiences, but it was more a shout to younger women to get up there, force your way through, fuck the chiselled chodes, make yourself heard. For women in music, equality remains out of reach. Women have always had to work harder and are faced with more obstacles at every turn. Even though every so often women dominate the charts, women in the music business today still go through many of the same things that our older counterparts did. We need to build the paths so young girls today want to try producing and engineering; the representation within the business is still abysmal. Without accountability and transparency pledges aren’t enough, there must be an emphasis on addressing the reasons that women do not have access and opportunity in the industry. It’s a violent, aggressive song, but it needs to be because we’re pissed off.”

**WHILE THE DEADBEAT APOSTLES** have always been a political band, ‘Leave It To Men’ really showed just how much they have

progressed musically since we first heard them back in 2017 when they won Demo of the Month and we hailed them as “the meeting place between The Harlem Apollo and The Grand Ol’ Opry.” Michelle: “Mike and I are hugely competitive so reading that Demo of the Month review when it came out made us both rage around the room like we’d just won the World Cup. Sure, our vibe has changed. I can’t believe what a different singer I’ve become. When we started out in 2015, we naturally fell into the Americana scene that was around at the time. Plus, Mike and I had just been on a road trip though the Southern states, so our newly purchased wardrobe dictated the vibe! They were beautiful days, being accepted so graciously into the scene, making new friends, discovering new local music, growing as a band. However, it didn’t take long to remember how fucking angry we were, and how much we loved the theatrical side of performing. We always want more and want big, and soul was always going to be a big player. We have grown so closely as a band through the years this has allowed us to be so free and experimental with what we did going forward. We’re all passionate about a huge range of music genres and so it was a natural progression that our songs reflected this. With songs like ‘Leave It To Men’ we wanted to break down those barriers further. ‘In Spite of it All’ could really be a Bond theme; it’s fucking epic! We’re already working on our new sounds which are feeling more modern. Let’s just say I’m getting Rick Astley crossed with Lizzo. I mean, what could go wrong with that!”

It’s fair to say The Deadbeats have a reputation for being able to have a good time. While they can be heavily political, their live shows tend more towards the celebratory, with the drink flowing freely on and off the stage. Lemmy famously said The Nolans were the only band who could out-drink Motörhead; where in the great rock and roll drinking league would The Deadbeats put themselves?

Michelle: “It’s true we have indeed tumbled down the road of excess on occasion. When Mike and I were in our twenties we were, as someone once said, ‘a nuisance’. Our mates called us Sid and Nancy. Hugh has some legendary stories from his vast musical escapades; I mean the man was in a band with Ian Lowry for feck sake. In the rock’n’roll league he comes very near the top. I think to be at the top you need staying power and the ability to shrug a night of excess off like it’s nothing; if that’s the case then our drummer Alex should be in the top 10. Just above The Nolans.”

**THE DEADBEATS’ REPUTATION FOR** being able to party hard shouldn’t ever get in the way of the fact they are an exceptional band, one capable of getting a whole room moving. They are also possessed of not one but two astonishing singers – something *Nightshift* has declared unfair on other bands in the past.

The chemistry between Michelle and Mike is something to behold. Together or on their own, they can absolutely slay a song – just listen to ‘In Spite Of It All’ for evidence of that.

Is there, we wonder, any vocal competition between the pair of them?

Michelle: “I knew I’d lost that battle when I met Mike at aged 17. I truly believe he is one of the most gifted singers around. His control, power and range is phenomenal. And the bastard

never makes a mistake. I get frustrated when we record as he is a one take wonder. Literally blows everyone away with a perfect take first time and then we do a couple more just for the hell. He’s completely at home recording. I’m the opposite; I need to warm up, have a massive rant, doubt my own existence, abuse the producer and then I may get what I want down. There are certain songs where we like to have a battle of the vocals though. ‘In Spite Of It All’ is an example of that. There’s been a couple of times rehearsing that it’s been like John Lennon and Harry Nilsson during their primal scream moment. People make me laugh when they say or insinuate ‘they should let you sing more’. Incredibly insulting. One review said, ‘the incredibly underused Michelle’, like I was a fucking tambourine. I sing exactly what I want, when I want!”

Mike: “I wouldn’t say that there’s competition but we certainly help each other along by pushing the envelope individually. We’ve always enjoyed singing together and I feel that the two voices

**‘Leave it to Men’ was the song I needed to write and sing for years. It was fuelled by years of anger, not just about women in music, but the horror of the larger picture across the world**

create a third voice, which helps to elevate and galvanise the vocal performances.”

The pair are a visual spectacle too; leopard print and chintz get a good look in; who’s got the most elaborate wardrobe of the two?

Michelle: “Mike has got incredibly expensive taste so always looks the business, plus has a body to die for. So, it’s gotta be him. If we had money, we’d be dangerous. My tastes are cheap, I’ll usually get a hole in my dress by the end for the night or mud up my arse area. If I had a body like his I’d be wearing hotpants and a massive smile and not much else.”

Hugh: “The fragrant Michelle has a to-die-for wardrobe of the exotic and vintage that works for vamp and femme fatale alike. But there can only be one answer: approaching the catwalk now in assless rhinestone catsuit, Mr Michael Ginger! Sourced worldwide, paid for through the nose, his collection of corduroys, leathers, satins and silks, nudie suits and snakeskin boots will one day fill an episode of *Storage Hunters*. If we went on tour, we’d need a truck. And another one for the hats.”

**IF A DEADBEATS WORLD TOUR ISN’T** on the immediate horizon, it’s to be hoped the band’s debut album will elevate them to the level they deserve, mixing some of their best songs from the past few years with new material.

Mike: “Recording’s going pretty well; wrestling with mixes of the last batch of songs is always a challenge, made slightly more daunting now we’ve committed to a deadline! The album is really a summing up of our music over the last three or four years. Some of the singles will be on there, with a few twists, and some new ones we’ve been working on through the period. There’s one brand new song which we think helps tie everything together as a body of work. We’ve been working on a new sound with the new tracks that we have written recently, and we thought that putting everything together that

we’ve done so far would help to put a pin into the work and enable us to move forward.”

**A CHANCE TO HEAR THOSE SONGS** comes this month at the latest Day Of The Deadbeats at the Isis. Day of the Deadbeats turns 18 this time round – all grown up; are the band all going to behave like responsible adults?

Mike: “Remember, we’re here to ensure that you have the best night you’ll never remember.” Which DOTB has been your favourite so far? What can newcomers expect from this one?

Michelle: “My favourites have been the ones we have dedicated the night to a recently deceased musical legend. If someone dies around the time of planning one, we ask the other bands to pick a song of theirs to cover and we dedicate the night to them. Man, you should have seen Beard of Destiny do ‘Chain of Fools after Aretha died. Mind blowing. Glen Campbell and Jerry Lee Lewis have been a couple of others. My absolute favourite was number four, with The August

List and No Country for Old Men. I couldn’t believe a band as awesome as The August List were at our show; it felt like we’d arrived! Kerraleigh and I sang ‘Femme Fatale’ that night. I died and went to heaven. We joined Des Barkus on his tune ‘Too Late’ and a cover of ‘Willin’ by Little Feat, plus everyone piled onstage at the end of the night for ‘Ooh La La’, ‘Proud Mary’, ‘Sing Me

Back Home’ and ‘The Weight’. When we set out, we always wanted DOTD to be like *Rock and Roll Circus* crossed with *The Last Waltz*, and that night hit the nail on the bonce. Magical stuff. 18 is in honour of Tina Turner, so we’ll be, along with Quartermelon and Osprey and Co, banging out some utterly genius Tina covers. So newcomers can expect the usual madness, but also excellent, original, local music in what I think is Oxford’s greatest venue, The Isis Farmhouse.

The night is bound to be – as ever with the occasion – a party. This from the band who, days before Covid turned us all into germophobes, boasted that they wanted to see “people naked at the front, licking the stage and dancing loons cascading in all directions while we prance around like maniacs.”

As such, have they got a message for ‘Generation Sensible’?

Mike: “Hugh is so aged that we had to explain ‘Generation Sensible’ to him. On being roused from his bath chair he replied, wheezingly, ‘Do it your way, live life as fast or slow as you like and don’t take any condescending crap from older generations. We’re all morally bankrupt anyway. And keep sticking it to the gammons.’”

Michelle: “Maybe they’re trying to do us all a favour. They’re intelligent enough to see the difficulties their futures hold. They’ve seen the state of the country and the NHS being stripped and run in to the ground. Generation Sensible may save heaps in early morning booze-related ambulance runs, or smoking and obesity-related hospital admissions. So, we should perhaps say thank you for staying away from the dark side. That said, growing up today, I don’t think you need drugs or alcohol to completely fuck your mind up.”

**Day Of The Deadbeat 18 is at The Isis Tavern on Saturday the 5<sup>th</sup> August. Hear the band at thedeadbeatapostles.bandcamp.com**



# RELEASED

## SHAVEN PRIMATES

### 'Birds Aren't Real'

(Self released)

Shaven Primates' second album 'Birds Aren't Real' takes listeners on a captivating sonic journey, showcasing their growing maturity and ability to craft another set of songs, following their debut album 'Child of Dirt'.

As soon as the first vocal on 'Fade Away' hits you can hear inflections of the darker, more avant-garde side of punk and rock, recalling Bauhaus, Television, Echo and the Bunnymen and a touch of Joy Division, and throws in some synths for good measure.

'A Decision' builds on this with a heaping of mathcore and borrows some techniques from Oxford's favourite sons Foals, but 'Silicone Implants' takes this and throws it in the blender. If you have ever wanted to hear Dead Kennedys' 'California Uber Alles' covered by Ian Dury, you may get close to this pleasantly insane jam on fascism in social media.

Alongside this and the closing two tracks, 'Unmasked' and the title track (which explains how birds are a government ploy), the album



covers alternative facts, suicide, autism and a whole host of conspiracy theories wrapped in a punk sensibility.

The lyrics are not an easy listen, but they are supported by excellent writing and a kitchen sink mentality to music, throwing everything they can at it. Not all of it sticks, but what does is a hugely fun ride into the darker side of life, and just some damn fine punk at the end of the day.

**Damon Boughen**

## THE NIGHT HERONS

### 'Here Comes The River'

(Self released)

Beware what you promise in your press kit; if you get reviewers excited then dash their hopes the consequences can be messy.

Wallingford quartet The Night Herons tell us that 'Come To Me', from this debut EP, is in the tradition of city songs by the likes of Grace Jones, Talking Heads and Jay-Z. They don't mention 70s/80s MOR siren Barbara Dickson, but that's where out thoughts wander partway through; the song is certainly more *Songs of Praise* than Studio 54, that's for sure. Its chief crime is, despite singer Rachel Holmes' quote that "I wanted it to feel like a fun party", its resolute lack of drama or, well, fun.

It's undeniable that Rachel has a decent voice – pure, almost choral at times. She's best on EP opener 'In The Forest', which could 80s folk-gothsters All About Eve at their most bucolic, with a touch of 60s folk revival mysticism and a nice sprinkling of harp.

But the featherlight lounge-jazz fluff of 'Here Comes The River', and the piano-led jazz waltz of 'I Was Thinking' fail to get pulses or imaginations racing. The latter in particular is far too easy and melodically stilted, like it's struggling to get into the right gear when it needs to have a looser groove about it.

We don't expect every band to deliver grinding industrial dub noise storms (however much we'd love them to), but you mention Grace Jones and Talking Heads and we expect at least a modicum of fun and funk, not decorative paper doilies, crustless cucumber

sandwiches and polite conversation with the rector.

**Dale Kattack**

## MID AIR

### 'There's A Son'

(Self released)

Well, this is a gem. 'There's A Son' might tell of someone "tongue-tied and compromised" who fails to ever fully connect, but the song hits the emotive bullseye, with a lilting and cultured melancholy like the R.E.M. of 'Sweetness Follows'; imagine the weepy emoji carved meticulously onto age-varnished mahogany and you might catch the elegantly misty-eyed impression. Barney Morse-Brown from Duotone adds cello, which is as near as one can get to a Kitemark for sophisticated music in Oxford.

The closely twined lead vocals hang suspended in an amniotic pool of soft synth and stately guitar, but 'On a Distant Shore' gives their lush sound a clearer setting, atop an unhurried urbane countrified riff that's a tasty double portion of classic Fleetwood Mac (hold the cocaine).

'Corpse in the Cope' might look like Elf on the Shelf for baby goths, but it has a breezy folk darkness as if someone described Nick Cave's 'Where The Wild Roses Grow' to All About Eve then pressed record. The tinkling piano might edge a step too far towards the paddock of prettiness on this one, but this debut EP is hugely promising overall.

**David Murphy**

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## DANIEL MA'ANI

### 'Immigrant Mentality'

(Self released)

It's been a little while since *Nightshift* sat down and listened to 60s-era Bob Dylan, and with this offering from Daniel Ma'ani, entitled 'Immigrant Mentality', that is pretty much where we are taken to.

The title track sets things off with an absolute earworm of a lyric and some bold arrangements: whistling and even a digeridoo features in this honest hark back to folk at its finest. It's a stark arrangement that really works well and in the coda, when the female vocals kick in, we start to think about hitting that repeat button already.

'In the Backseat' goes electric next, and while Ma'ani strays more into more recent Americana territory, no one is tempted to shout "Judas!" With the sounds of a gorgeous lap steel, and as electric guitars softly crash into one another, this one oozes visual imagery: the story of a troubled past.

In 'Candelabra', Daniel showcases a strong vocal but strangely ventures into almost Brandon Flowers territory. Strings add to the mood, and we get an Eels-meets-Leonard Cohen vibe. Not sure if the strings are supposed to sound more like synths, but this brief thought disappears into the ether when Ma'ani effortlessly sings lines like "forgive me, with a wick and a flick of candlelight". 'The Funny Walk', meanwhile, has a country-like groove, and whilst sprinkled with innovative percussive sounds and a solid lyric; it sometimes slightly overstretchers on what is usually a solid vocal, making you wonder that perhaps, in this instance, less could have led to more.

EP closer 'My Kingdom (Not of this World)' features some beautifully stark guitar playing, reminiscent of John Martyn's more sober and transcendent moments. Daniel doesn't pull any punches in this one lyrically either; he is as heavy hitting as Conor Oberst and as vivid as Colter Wall. This is a crystal-clear message to the listener that Ma'ani has the message to back up the method – and it is powerful work from start to end.

**Caitlin Helm**



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"There's absolutely no-one around at all like these guys at the moment"  
Craig Charles Funk and Soul Show BBC Radio 6 Music

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Oxford gig listings



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# GIG GUIDE

## August

### TUESDAY 1<sup>st</sup>

**WILLIAM THE CONQUERER: Truck Store** – Instore show and signing from Ruarri Joseph's band, playing songs from new album

*Thursday 3<sup>rd</sup> – Sunday 6<sup>th</sup>*

### WILDERNESS FESTIVAL: Cornbury Park

Wilderness' broad range of activities encompasses feasting and dining; wellbeing; arts; talks, and outdoor activities with music simply listed alongside those other attractions, but it hasn't stopped the festival attracting some serious names for this year's long weekend. Chief among those are **THE CHEMICAL BROTHERS** (pictured), **CHRISTINE & THE QUEENS** and **FAT BOY SLIM** – all of them fresh from sets at Glastonbury in June and all capable of putting on a serious show. Possibly one of the best live acts currently around, **CONFIDENCE MAN**, who stole the show at Kite last year, will similarly bring the party, while a greatest hits set from **SUGABABES** will be hard to beat. Elsewhere **ARLO PARKS** is A-list as far as festival picks go and 60s stars **THE ZOMBIES** certainly fulfil the legendary status slot. Elsewhere alongside such activities as cricket (possibly naked, we're not sure if that still happens); circus skills; axe throwing; pagan energy; wild swimming; a sewing bee, and a watercolour challenge, plus feasting fun with the likes of Olia Hercules, Patrick Williams and Jeremy Lee, will be sets from viral hitmaker **MAE STEPHENS**; deep house originator **KERRI 'KAOS' CHANDLER**; award-winning DJ **GABRIELLE KWARTENG**; **ELLIOT SCHOOLING & LIAM PALMER**; **STORM MOLLISON**; Groover Armada's **ANDY CATO** b2b with his son **SPOOKY CASH-CASH**; violinist **DIANA YUKAWA**; Icelandic pianist **EYDIS EVENSEN**, and duo **CASH COWS**. As ever with these things, plenty more besides and too much to list here so check out the full line-up at [wildernessfestival.com](http://wildernessfestival.com) and have a great weekend – naked or not.



'Excuse Me While I Vanish', the trio's earthy blues rocking inspired by Jim Morrison and JJ Cale.  
**ELECTRIC JAM: The Catherine Wheel, Sandford** – Fortnightly open jam session.

### WEDNESDAY 2<sup>nd</sup>

#### THURSDAY 3<sup>rd</sup>

**WILDERNESS FESTIVAL: Cornbury Park** – Opening day of the music, arts and lifestyle festival – *see main preview*  
**LAKE ACACIA + BLACKOUT ORCHESTRA + NICK BREAKSPEAR + LEON P FIELDS: The Library** – Free gig from Quickfix Records with hard-rocking duo Lake Acacia kicking it out in the style of Royal Blood and Jimmy Eatworld, plus Toronto's elegant downbeat pop crew Blackout Orchestra, and Black Hats frontman Nick Breakspear.  
**DALBY'S OPEN MIC: The Fox Inn, Steventon** – Weekly open mic session hosted by musician Tom Dalby.

#### FRIDAY 4<sup>th</sup>

**WILDERNESS FESTIVAL: Cornbury Park**  
**RICH RAINFORD + FIREGAZER + HEDIDNT + MORTI WILLIAMS: The Port Mahon** – It's All About The Music local showcase.  
**THE NIGHT HERONS: The Cornerstone, Didcot (5pm)** – Jazz, folk, funk and pop from The Night Herons as part of Didcot Garden Party.  
**THE PETE FRYER BAND: The Duke of Monmouth** – Classic rock and blues from the veteran local singer and guitarist and chums.  
**HI-ON MAIDEN: Fat Lil's, Witney** – Iron Maiden tribute

#### SATURDAY 5<sup>th</sup>

**WILDERNESS FESTIVAL: Cornbury Park**  
**THE DAY OF THE DEADBEATS XVIII: Isis Farmhouse, Iffley Lock** – The Deadbeat Apostles host their 18<sup>th</sup> DOTB with guests Osprey & the OX4 Allstars and Quartermelon – *see main interview feature*  
**A BAND CALLED MALICE: Fat Lil's, Witney** – Tribute to The Jam.  
**COGGES BEER & CIDER FESTIVAL: Cogges Manor Farm, Witney (2-10.30pm)** – Live music and more at the first beer and cider festival at the farm since pre-pandemic, with sets from The Britpop Band, Quartermelon, The Jerichos, Torrin, Matt Russ, Buttercross Ukuleles and more.

### SUNDAY 6<sup>th</sup>

**WILDERNESS FESTIVAL: Cornbury Park**  
**PUBLICITY DEPARTMENT + FUNHAUS + SLEEPERS: The Library** – Sweet-natured 90s-inspired fuzz-pop in the vein of The Wedding Present, Dinosaur Jr and Sebadoh from former-Brunch frontman Sean Brook in his new band at tonight's Divine Schism show. Funky post-punk from London's Funhaus in support and synthy dreampop from Sleepers.  
**OPEN MIC: The Harcourt Arms** – Weekly open night.  
**FOLK SESSION: The Half Moon** – Weekly Irish session.  
**OPEN MIC: James Street Tavern (3pm)** – Weekly open session.  
**THE MIGHTY REDOX: The Tree, Iffley (3.45-5.45pm)** – Swamp blues, funk, psychedelia, ska, pop and more from the local party starters.

### MONDAY 7<sup>th</sup>

### TUESDAY 8<sup>th</sup>

### WEDNESDAY 9<sup>th</sup>

#### THURSDAY 10<sup>th</sup>

**FAIRPORT'S CROPREDY CONVENTION: Cropredy** – Opening evening of Fairport Convention's annual gathering of the folk, blues and prog tribes. Tonight's bill features a headline set from funk and disco legends Nile Rodgers & Chic, alongside Toyah & Robert Fripp; Wilson & Wakeman; Merry Hell, and a traditional opening set from Fairport Acoustic.  
**DALBY'S OPEN MIC: The Fox Inn, Steventon**  
**REBEL JAZZ JAM SESSION: Abingdon British Legion**

#### FRIDAY 11<sup>th</sup>

**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 Darkness, Heart and Fleetwood Mac.  
**DARKGNOSS + MIGHTY MAGICAL ANIMAL + HELEN PEARSON: The Port Mahon** – It's All About The Music local showcase with gothic garage rockers Darkgnoss and more.  
**FAIRPORT'S CROPREDY CONVENTION: Cropredy** – First full day of Fairport's annual bash with 10cc topping a bill that also features Fishermen's Friends; The Strawbs; Richie Owens & The Farm Bureau; Easy Allstars; Peat & Diesel, and Kiki Dee.  
**ANOTHER BLUE FRIDAY: The Midget, Abingdon** – Free live blues from Artisan Blues

and guests.

**ANT TROUBLE: Fat Lil's, Witney** – Tribute to Adam & The Ants

### SATURDAY 12<sup>th</sup>

**HURRAY FOR THE RIFF RAFF: The Bullingdon** – Acoustic show from Alynda Segarra – *see main preview*  
**CHERRY SCREAM + THE MARK BOSLEY BAND + COWLEYFORNIA + N/SH: The Port Mahon** – It's All About The Music local showcase.  
**FAIRPORT'S CROPREDY CONVENTION: Cropredy** – Fairport play their traditional epic headline set with guests and former members and a traditional rousing finale of 'Meet On

*Saturday 12<sup>th</sup>*

### HURRAY FOR THE RIFF RAFF (ACOUSTIC):

#### The Bullingdon

When you've lived the kind of itinerant life that Alynda Segarra has, no one should expect you to stay comfortably within a single musical genre, and so it was that, after a half dozen albums of rootsy country-folk and Americana, Segarra – who is, to all intents and purposes Hurray For the Riff Raff – switched to a rockier sound for 2016's 'The Navigator', the better to explore their Puerto Rican heritage and identity, and then, on most recent album, 2022's 'Life On Earth', taking on rap, electronics, a punkier attitude and bigger production values, while their expressive voice continues to bring a world of soul and feeling to the songs. Aged 17 Segarra ran away from her Bronx home and lived the hobo life – jumping trains, sleeping in the woods – with a nebulous community of other teens – before relocating to New Orleans and more recently returning to New York. Their take on traditional American music styles has always been fresh and elastic and Segarra was hailed as "The sound of modern New Orleans" by *The Times* early in their career. The new album reflected on nature, its destruction and its resilience and explored humanity's indomitable spirit to survive and thrive in a dangerous, violent world – something Segarra has done since childhood and musically continues to do rather brilliantly. Tonight they come to town as part of an acoustic duo, no less potent for that.



the Ledge'. They're joined across the day by Gilbert O'Sullivan; The Young'uns; Solstice; Beans On Toast; Morganway, and Richard Digance.

**WHAT THE FUNK: Fat Lil's, Witney**

### SUNDAY 13<sup>th</sup>

**OPEN MIC: The Harcourt Arms**  
**FOLK SESSION: The Half Moon**  
**OPEN MIC: James Street Tavern (3pm)**  
**THE PETE FRYER BAND: The Tree, Iffley (3.45-5.45pm)**

### MONDAY 14<sup>th</sup>

#### TUESDAY 15<sup>th</sup>

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

### WEDNESDAY 16<sup>th</sup>

#### THURSDAY 17<sup>th</sup>

**DALBY'S OPEN MIC: The Fox Inn, Steventon**  
**STORYTELLER + JACK LESTER + KIERA GABRIELLE: Loose Coon Tap Room, Abingdon** – Making Music In Abingdon showcase.

#### FRIDAY 18<sup>th</sup>

**BOSSAPHONIK with RESOLUTION 88: Cowley Workers Social Club** – Rhodes piano virtuoso Tom O'Grady, once of Incognito, brings his 70s-flavoured jazz-funk outfit to Oxford's monthly world jazz dance club night, inspired by Herbie Hancock, they've supported Roy Ayres, The Fatback Band and Snarky Puppy among others.  
**CHARMS AGAINST THE EVIL EYE + BEAVER FUEL + THE FOAM HEADS + THE LO-FI ROAD SHOW: The Port Mahon** – It's All About The Music local showcase with psychedelic popstrels CATEE, lo-fi punk crew Beaver Fuel, and post-punk-funkers The Foam Heads.  
**FLAMENCO THIEF: The Cornerstone, Didcot (5pm)** – Fingerstyle and percussive guitarist Flamenco Thief infuses hip-hop and electronica with Spanish acoustic, Latin, rumba and bossa nova, to produce a classic contemporary Mediterranean and Latin American sound as part of Didcot Garden Party.  
**PINK MAC: Fat Lil's, Witney** – Double dose of tribute action.

#### SATURDAY 19<sup>th</sup>

**SPECIAL KINDA MADNESS: The Bullingdon** – Specials and Madness double tribute night.  
**REGGAETON PARTY: The Bullingdon** – Club night.  
**THE BRYAN ADAMS EXPERIENCE: The Northcourt, Abingdon** – Tribute to the Canadian rocker.  
**PAUL McCLURE: Bruern Farms Café, Bruern** – Americana, folk and roots, inspired by the likes of Bob Dylan, Loudon Wainwright III, Ray Davis and The Felice Brothers from the Rutland troubadour at tonight's Wychwood



*Tuesday 22<sup>nd</sup>*

### SEA POWER: The Bullingdon

Another elegantly dark voyage through the waters of post-punk and epic indie from the de-imperialised Sea Power, playing a special warm-up for their Krankenhaus festival appearance at the end of the month and back in Oxford once more as guests of Divine Schism after their show here in 2022, touring most recent album 'Everything Was Forever'. In fact they've been regular visitors to town over the past two decades, including as Truck headliners not so very long ago. Despite the fact it's twenty years since the release of 'The Decline of British Sea Power', the band's cult status has shown no sign of fading; if they've never reached the levels of popularity of those who first inspired them – The Cure, Echo & the Bunnymen and Arcade Fire among them – they've long since outgrown the comparisons; in fact they're a national treasure of a sort, not least for their continuing mission to make gigs an event, even an adventure given the unusual locations they've led fans to over the years. Elegance is the watchword, singer Jan Scott Wilkinson's breathless delivery coupled with a pocket orchestra approach to songwriting, making everything epic while retaining a sense of hushed awe and intimacy.

Folk & Acoustic Club show.

### SUNDAY 20<sup>th</sup>

**TRIBES: Truck Store** – Instore show from the reformed Camden indie rockers, promoting their new album, 'Rabbithead'.  
**OPEN MIC: The Harcourt Arms**  
**FOLK SESSION: The Half Moon**  
**OPEN MIC: James Street Tavern (3pm)**

### MONDAY 21<sup>st</sup>

#### TUESDAY 22<sup>nd</sup>

**SEA POWER + KONE: The Bullingdon** – Another elegantly dark voyage through the waters of post-punk and epic indie from the de-imperialised Sea Power – *see main preview*  
**MUNA + ARXX: O2 Academy**

#### WEDNESDAY 23<sup>rd</sup>

**JEALOUS NOSTRIL: The Bullingdon** – New band from Razorlight's Johnny Borrell and Mystery Jets' Jack Flanagan – rearranged from





*Saturday 26<sup>th</sup>*

## TRIVIUM: O2 Academy

Can it really be almost a decade since Trivium last came to town? Oxford's metal scene has suffered hugely in the interim, mainly due to venue closures, while big-name touring metal acts are few and far between, which makes the return of Matt Heafy and chums all the more welcome, and the fact this gig so quickly sold out proves there's still a big audience for heavy music in Oxford. From the beginning, Trivium were at the forefront of a wave of hardcore-informed heavy rock bands. The intervening almost quarter century has seen them become a major influence on a subsequent generation of metal bands, just as Iron Maiden, Dio and Megadeth were on them at the start. While they never pushed musical boundaries too far, Trivium's love for the old school never sounded dated, with its hardcore aggression and sometimes jawdropping musicianship, but after the relative misstep of 'The Crusader', 2013's 'Vengeance Falls', and in particular 'Silence in the Snow', saw them capturing that classic NWOBHM/80s thrash sound more and more. Their most recent album, 'In The Court Of The Dragon', their tenth, mixed thrash with elements of prog and metalcore and once again won over critics as much as fans. Ostentatious solos, epic vocal theatrics and classic rock histrionics never really date, and if any cynic cares to point to a zillion clichés and obvious reference points in their sound, they'll quickly be consumed not just by the galloping power of Trivium's music but also the boiling moshpit the band will undoubtedly provoke tonight. It's heavy metal. Love it or get out of our sight.

last month.

**EASY LIFE + CJ PANDIT:** O2 Academy – Soulful hip-hop-infused indie pop from the Leicester stars, out on tour to promote last year's 'Maybe In Another Life' album.

## THURSDAY 24<sup>th</sup>

**GORILLA RIOT:** The Bullingdon – Whisky-infused, riff-heavy blues rocking with a grunge

edge from the Manchester stars out on tour. **BRUCE COCKBURN:** O2 Academy – The Ontario roots-rock veteran comes to town, touring his latest album, 'O Sun O Moon', with some 34 albums and several million sales under his belt.

**DALBY'S OPEN MIC:** The Fox Inn, Steventon

## FRIDAY 25<sup>th</sup>

**BIG FEASTIVAL:** Alex James' Farm, Kingham – Opening day of Alex James' music and food festival, with a headline set from Sigrid, plus The Vaccines; Example; The Lightning Seeds; Freya Ridings, and Natalie Imbruglia.

**PODCASTS + BAGGIO:** The Library – Short, fast and frenetic post-punk-inspired rocking from Oslo's Podcasts, back in Oxford to promote their eponymous debut album at tonight's Divine Schism show, the band formed by Trust Fund's Ellis Jones after moving to Norway.

**31 HOURS + WILDERNESS STATES + KITE SOCIETY:** The Port Mahon – Electro-indie pop from 31Hours at tonight's *Oxfordshire Music Scene* mag showcase, with support from shoegaze newcomers Wilderness States.

**FUSED:** Fat Lil's, Witney – 90s and 00s rock, pop and emo covers.

## SATURDAY 26<sup>th</sup>

**BIG FEASTIVAL:** Alex James' Farm, Kingham – Tom Grennan headlines the second day of the festival; he's joined by Everything Everything; Faithless (DJ set); Katy B; Newton Faulkner; Ruti; Duke; Krafty Kuts and more.

**TRIVIUM + BLEED FROM WITHIN + ORBIT CULTURE:** O2 Academy – Ten albums in and the Florida metallers still go up to eleven – see main preview

**GAPPY TOOTH INDUSTRIES with MASTERDOG + MOYZECH + DR STEEVO:** The Port Mahon – Stoner grooves and grunge rocking from former-Phyal and Komrad axeman Russ in his new band Masterdog at tonight's Gappy Tooth Industries show. They're joined by "weird bass art pop improvised fusion music purple alien" act Moyzech, mixing up elements of Beck, Squarepusher, Jimi Tenor and K-pop, and gothic electro-popster Dr Steevo.

**SUMMER PARTY:** The Up in Arms, Marston – Live music, DJs and more at the popular Marston Road boozier.

**THE SKADINALS:** Fat Lil's, Witney – Ska and 2-Tone classics.

## SUNDAY 27<sup>th</sup>

**BIG FEASTIVAL:** Alex James' Farm, Kingham – Today's headliners are Blossoms, whose' joined by Rick Astley; Hot Chip (DJ set); Melanie C; Mae Muller; Alice Merton and more.

**OPEN MIC:** The Harcourt Arms

**FOLK SESSION:** The Half Moon

**OPEN MIC:** James Street Tavern (3pm)

## MONDAY 28<sup>th</sup>

**DEERHOOF + LUCY LEAVE + MUMBLES:** The Bullingdon – Skewed pop genius from the SF mavericks – see main preview

## TUESDAY 29<sup>th</sup>

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

## WEDNESDAY 30<sup>th</sup>

## THURSDAY 31<sup>st</sup>

**WILLIE J HEALEY:** Truck Store (6pm) – Fresh from supporting Arctic Monkeys, Jamie T and Florence & The Machine, the Carterton troubadour plays an intimate instore show to promote the release of his new 'Bunny' album. **DALBY'S OPEN MIC:** The Fox Inn, Steventon

*Monday 28<sup>th</sup>*

## DEERHOOF:

### The Bullingdon

Obstinately odd and unstintingly brilliant, San Francisco's Deerhoof have been making strange, jagged avant-pop noises for almost two decades now, formed in 1994 by virtuoso drummer Greg Saunier and former bassist Rob Fisk, but most notable for vocalist Satomi Matsuzaki's Anglo-Japanese cooing/yapping singing style, part coy French *ingenue*, part unhinged Teletubby, whose singsong phonetic mewl is as close as the band get to a concession to pop music as their savage blur of sonic fur and feathers kicks and scratches against the imagined walls of the music rule book. Pitched somewhere to the left of Sonic Youth's more escapist pieces and arty 80s indie popstrels Young Marble Giants, and very definitely a major influence on the likes of Tune-Yards, Pom Poko and our own Lucy Leave (who in a welcome return to action provide tonight's support); there's plenty of room for freeform jazz, prog exploration and some stuff that no one's made up a name for yet, the only real constant in their career being a predilection for unpredictability. That and an almost pathologically prolific output that includes over 20 studio and live albums (the latest of which, 'Miracle Level', came out this year) and myriad singles and collaborations (ranging from Yoko Ono to Konono No.1 to Wilco's Jeff Tweedy). In short, they're both very sweet and very strange and this rare visit to town – their first since 2013 – comes courtesy of underground champions par excellence, Divine Schism. Who else.



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## YELLOW COUNTY / GITTA DE RIDDER / SIMON

### VEANEY

#### The Port Mahon

All three acts at tonight's *OMS* magazine show capture distinct sentiments through rich, feathery strums and evocative verse.

Simon Veaney's 'Starlost' exudes charming astral motifs as he takes

us from the "stars in the winter sky," into the "sea of light". They are enhanced by a dreamy mix of instrumentals. The tranquil strum of the acoustic guitar blends with a resounding moan from the slide

## ALLISON RUSSELL / SIMEON HAMMOND DALLAS

### The Bullingdon

To our shame we're set to write Simeon Hammond Dallas off during her first song, a decent enough slice of Joni Mitchell-styled acoustic folk-pop. Soon enough though she reveals herself possessed of a rich, rangy blues-soul voice; she's also devilishly funny. She jokes about a barman in one of her regular Camden venues who tells her he likes her but thinks her music is crap; she takes a pop at her former record label who wanted her to shorten her name and she rips it out of old white men who say they love the blues but actually just love Eric Clapton ("You ain't got the blues / You're just a sad, sad man"). The raw, bluesy 'Wild Woman' is the set highlight but really, half an hour in Simeon's company is an absolute joy.

Allison Russell takes to the stage armed with a clarinet and backed by her "rainbow coalition" band; soon enough she's switched to banjo, though for the most part her voice is her weapon of choice. Whichever she's utilising she's a wonderfully eclectic performer, joining myriad dots between soul, folk, gospel, jazz and blues. Within the space of a single song the Canadian polymath reminds us of both Alison Krauss and Alice Coltrane. Elsewhere she builds from rhythmic bluegrass into free-ranging chanson and jazz and

motif extends throughout the night; in 'Rush' sexuality is described, in low vocals, as star-altering: "When rush comes, galaxies expand". This motif is alluring and atmospheric. As the tambourine shimmers with enchantment, Veaney transports the audience to celestial, mesmerising new worlds, providing an evocative escape from the present.

Gitta de Ridder's set contains vivid and confessional lyrics, comparable to Alela Diane's live pieces. De Ridder invites the audience to vocalise along to the outro of 'Lie With Me', creating a warm, intimate humidity in the room, as individuals become a singular hum. The unity in the air feels tangible. Within seconds a potent image emerges: "Like a child in the dark, I stay up late"; such imagery embodies a universal feeling of vulnerability. While conveying a sense of unguardedness, the piece also soothes; the non-lexical "La, la, la" in the outro reinforce her vocal emphasis on the consonant L in the repeated line "Lie with me" in the chorus. This continuous sound creates a mellow tone, like a lullaby. Her next song, 'Chasing Sleep', is raw and revealing. De Ridder exemplifies how it feels to carry the weight of leftover love when there is nowhere to put it. In this song, she creates a place for us to lay it down. By selecting songs that feel comforting while exhibiting a pointed vulnerability, Gitta de Ridder delivers a stirring performance.

Yellow County, formerly Catgod, perform an old song, 'Blurry Days'. This nostalgic performance is charged with sleek cymbals, a tearing guitar and dragging vocals. The keyboard and cymbals quiver, the guitar aggressively trembles, as Catherine Marriott concludes with the lines "What is it all for? Tell me my love." This uneasy questioning creates a stimulating end to a series of inventive performances.

*Hannah Masih*

she even finds time and space for some Stevie Wonder-style electro-funk at one point. At each turn her voice unfurls gloriously and passionately as she sings songs of her traumatic childhood during which her mother married a white supremacist who also turned out to be a paedophile. "Is that why you hate my black skin?" she asks but the tone remains triumphant as she sings songs of strength and sisterhood with the ultimately euphoric 'Persephone' a particular highlight.

Much of tonight's highly eclectic set is new material but the songs from her Grammy-nominated, Juno-winning 'Outside Child' steal the show, notably stunning breakthrough song 'Nightflyer', which comes wrapped in a whole lotta soul and cloaks its sky-punching heart in all manner of subtlety.

The night ends with Dallas back on stage as she and Russell belt out 'You're Not Alone' – originally recorded with Russell's mentor and friend Brandi Carlile – a clarion call for inner strength and female solidarity, a joyous end to a night that simply confirms Allison Russell's star status.

*Dale Kattack*

## CRADLE / LEE SWITZER-WOOLF / PLAGUE ARISH

### The Library

Plague Arish is standing in at late notice for tonight's All Will Be Wired show, and whilst his improvised noise is a substantially more abstract and aggressive proposition than the rest of the line-up, he admirably doesn't try to temper his material to mollify the crowd, and dives straight in with some distorted buzzing stutters like a crossed-line conversation between Mr Punch and a robotic auctioneer. Crouched on the floor behind a jumble of devices in a voluminous black hoody and looking like Satan's Little Helper, Plague Arish takes us on a sonic journey through digital waves crashing on a modem shore, rain that rusts itself as it falls, and the Metatron with nagging heartburn...or, if you're less fanciful, a whole bunch of skreeps and blatters. Whatever it is, it sounds good (or occasionally horrible, which is, we suspect, the point). Like a grandmother advising you take your coat off indoors or you won't feel the benefit later, Lee Switzer-Woolf could not have asked for a better contrast to bring out the melancholic delicacy of his songs. Built from a sparse

palette of acoustic guitar, hissing drum machine, and spindly vocals, his songs cast a bittersweet spell which recalls Arab Strap at their least beered-up and potty-mouthed. One track features a seasick loop which sounds like 20% of a RZA beat and a mordant spoken tale of a decaying relationship something like Croydon's Superman Revenge Squad, but is immediately followed by a chirpy pop rhythm which could have been used by Tiffany. A surprisingly varied, but consistently enthralling set.

If David Lynch ever managed a wedding band, they'd sound like Cradle. The duo turn their keyboard, tremulous vintage guitar tones, and cheesy programmed drums to a wide range of covers, moving from Shakira to Shania Twain via Alex Chilton and Leonard Cohen. They play these pocket torch songs like a Kinder Egg Chris Isaak and a Happy Meal Lana Del Rey, and if this might not be a set to shift anyone's musical paradigms it's certainly reason to shuffle some shoe leather, which is more than enough on a Friday night.

*David Murphy*

## REVEREND PEYTON'S BIG DAMN BAND

### The Bullingdon

"Sunday lunch? That's not a type of food, it's just a time of day." Washboard player Breezy is about to cause an international incident. Reverend Peyton has been talking about his favourite English food, which is Indian (his favourite American food is Mexican), but when an audience member suggests their favourite traditional meal, confusion reigns.

Thankfully it's quickly forgotten as Peyton and his compact crew blister their way through 'Too Cool To Dance', the Indiana bluesman once again displaying his aggressively deft touch with his guitar ("there's no computers, just these hands playing the songs," he announces earlier in the unrelentingly energetic in front of a suitably packed and enthusiastic crowd).

Pyeton and his Big Damn Band average 250 gigs a year and it shows in the way song after song slips effortlessly off the runway, stopping at all stations Muddy Waters, Robert Johnson and even ZZ Top on occasions. His slide

style is captivating, his voice full-blooded and the right amount of raw. From swamp boogie to hillbilly rhythm'n'blues to occasional moments of almost devotional bluegrass, it smells of porch paint and bonfire smoke and is delivered with an almost punk fervour – one that's seen the band touring with Flogging Molly and on the Vans Warped tour in the past. From an opening 'My Old Man Boogie, to a roustabout call-and-response closer of 'Two Bottles of Wine', via a solo, electric cover of Robert Johnson's 'If I Had Possession Over Judgement Day', and rocking and rolling freight train set highlight 'Rattle Can', there's simply no let up and when Breezy's washboard briefly catches fire, it feel perfectly normal, all part of a raucously slick show consummately orchestrated.

In fact, the only improvement we can suggest before we hopefully see The Big Dan Band again, is if Breezy can familiarise herself with the joys of Yorkshire puddings.

*Dale Kattack*

## THOMAS HEADON

### The Bullingdon

Tonight's gig is proof that however much some would love to believe otherwise, the essence of pop music remains teenagers screaming at pretty people.

Thomas Headon bounds onstage to a cacophony of screams, all puppyish enthusiasm and energy, looking like he might be Harry Styles' kid brother, which suggests it's no coincidence he's covered the One Direction star on numerous occasions. Every cheery utterance is answered by further batteries of screams; every song becomes a mass singalong. When you spend much of your gigging life ensconced in the indie grassroots, such unadulterated pop sunshine initially feels like a shock, but it quickly becomes infectious.

Anglo-Australian singer-songwriter Headon is a rising star in Popworld but already some of the young women in tonight's audience have camped outside the venue overnight to assure their front row pitches. Bouncy anthem-in-waiting 'Strawberry Kisses' provides an early singalong highlight of his compact set, although it's quickly surpassed by a cover of Taylor Swift's 'We Are Never Ever Getting Back Together'

## MAISY'S RAINBOW DREAM / DARKGNOSS / BLACK TISH

### The Port Mahon

Black Tish's dedication to music's dark side is such that even their guitars sound like the screams of the damned. Above roiling bass and relentless, pounding beats, vocals growl ominously, the duo initially sounding like Rammstein at their most demonic before churning down more pagan paths, recalling Heilung at times, the iron foundry rhythms merciless as they gouge a pathway for viciously overdriven guitars to wreak havoc. They cover Einstürzende Neubauten and close their brilliant, ferocious set with the clang and grind of what might be Throbbing Gristle's monstrous, lizardine offspring. Here's the abyss: dive in and dance ya fuckers.

Anyone hoping for a break from the darkness would be disappointed by Darkgnoss: the clue's in the name of course. While they aren't nearly as oppressive as Black Tish they too are children of the night. James Serjeant, Glenda Huish and Gary Neville have decades of experience in local bands behind them but Darkgnoss could be the best thing they've done: propulsive post-grunge rock with an edge of gothic mania about it, particularly when Glenda is on lead vocals. They

and then again by 'I Loved a Boy', which manages to provoke an outbreak of pogoing across most of the room. Soon after Thomas is taking Kitty's BeReal pic for her and getting everyone to sing 'Happy Birthday' to Olivia. The whole spectacle is a party, with a joyous lack of cynicism.

'Butterflies' is perhaps too soft-centred and melodically stuttering, but a nominally rockier cover of Miley Cyrus' 'The Best Of Both Worlds' balances things out and he ends on perhaps the high point of the whole set – the hip hop-inflected 'Urban Angel 1999', though not before he's got everyone here to give the person next to them a hug, as if they're in church.

Such is the level of devotion already for Headon tonight's gig doesn't feel too far off an act of worship. There's nothing on show here that could be described as groundbreaking never mind challenging, but the believers lap it all up and send him into the night on another wave of enthusiastic screaming. Pop music as it ever was: teenage kicks are indeed hard to beat.

*Dale Kattack*

can lapse into a muddy Stooges-like noise on occasions but when they're slower and sparser, they prove that less is more and they're at their best when they simmer rather than boil over. One track gets rhythmically militant in a 'Kashmir' style, while 'Ejector' sounds like Tubeway Army's earliest punk incarnation. It's all raw and unpolished and entirely suited to the close atmosphere in the Port and the venue's famously sticky floor; most importantly, it's a lot of fun.

The air becomes even warmer with the arrival of Maisy's Rainbow Dream's fanbase who are very much here to party. The singer looks and sounds like David Bellamy gone grunge, but mostly the band deliver effusive, punk-tinged indie rock, a little like Feeder at times: far chirpier than the two previous acts but spurred on by a sense of urgency. There's a glimpse of The Clash's 'Lost In The Supermarket' and something approaching some psychedelic spangle and with a fair amount of musical twisting and turning they get the room moving without ever sitting too comfortably in any pigeonhole.

*Ian Chesterton*



# WHAT'S MY LINE?

A monthly look at jobs in local music. This month it's **RUSS BARKER** from **LUNCHTIME FOR THE WILD YOUTH** and he's A FANZINE WRITER.

**How long have you worked in this job?**  
"Seven years"

**What is one thing you have to do as part of your job that the average person might not know?**

"To fit with the fact that the zine mainly features older music, it is made cut'n'paste style and photocopied. It used to be made on a manual typewriter, but illness caused a switch to Word processing. I do everything apart from the illustrations that my daughter Robyn does. She's 13 now and has been doing this through the whole of the zine's life. Issue 50 out soon!"

**What's been the single biggest highlight of your career so far?**

"We have recently started having themed issues – The Cure, cover mounts, Best of 2022, REM – and getting people to contribute. It's been cool having ex-indie band members writing for us, but the best thing is when people write for us who have never done this before. When they write about something they are passionate about it is invariably brilliant."

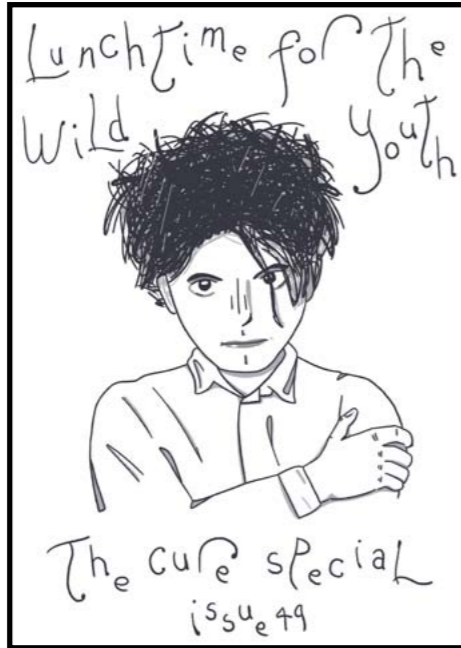
**And the lowlight?**

"Nothing so far, I've been lucky."

**How much and how did Covid affect your job?**

"As it's not my full-time job, and I was furloughed from that; I had loads more time to write."

**Who's your favourite ever Oxford musical**



**artist?**

"Spoilt for choice here, but it has to be Stornoway. We – my friends and I as Swiss Concrete – put on their third – we think – ever gig, so we go back a long way. It was brilliant to see things happen to such lovely people."

**What's the single most important piece advice you'd give to someone wanting to do your job?**

"Anyone can do it, just have a go. You don't even need to show the zine to anyone, but the process of making it can be really rewarding. And remember – no subject is too niche for zines. Also, it can be

really cheap to do. Get a typewriter off freecycle, steal some Pritt-stick from work and copy it when the boss isn't around."

**Who's the most awkward person you've ever had to deal with in your job?**

"Nobody really; if you were asking me in my past life as a promoter, now that's a different story... an ex-indie star who was expecting shed loads of cash and seemingly oblivious to the fact he was playing to 20 people at the Port Mahon. Kinda wish I'd kept all the threatening texts though – they were quite amusing!"

**When was the last time you heard genius?**

"'Home Video' by Lucy Dacus: an amazing album."

**Have you ever compromised your integrity in the course of your work?**

"Nope, but then it's quite easy to keep your integrity in zineworld."

**Would you swap your job for any other and if so, what?**

"Can I swap with my day job and do this full time?"

**Are you rich?**

"In the joys of life, definitely. Corny, but true..."

**Do you consider your job glamorous?**

"Not in the slightest!"

**What's your favourite thing about Oxford's music scene?**

"I've lived here over twenty years and the sheer diversity still astonishes me. The best thing is definitely how welcoming people are and how everyone looks out for each other. In my time here I have been a reviewer, run a record label, a Trustee at the Young Womens Music Project and been a promoter. None of this I knew anything about before giving it a go and there were always many people who would offer me advice when I asked for it."

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## Dr SHOTOVER: I Should Rococo

Wotcha, Jackfruit me old muckah. Pull up a Menswear (chair) and get us a Suede (lemonade). Nah, not just a Supergrass-ful, mate – make mine a Kula Shaker, innit? Ahem, yes – in case you hadn't guessed - what with Pulp and Blur touring again, the East Indies Club management committee has decided to 'have it Lush' with our own celebration of all things Britpop. So welcome to our recreation of the Blow Up Club, circa 1993. As that Wordsworth bloke once said, 'Bliss was it in that dawn to be alive, But to be young was very Shed Seven'. So tease out your feathered haircut, raise your drink in a Mockney Geezer toast, then hit the dancefloor to shake a mohair-clad leg to These Animal Men. Cheers! Crikey, oops-a-daisy, state of that... tripped over yer post-baggy Kenickie Elastica, luv?

Next month: *The Return of Naïve Britpop Hopefuls SARNIE*



'Hello Dr S – we're SARNIE! We've heard you're Very Trustworthy. Will you manage us?'

## INTRODUCING....

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

# In-Flight Movie

**Who are they?**

In-Flight Movie are a synth-punk band formed back in 2016 from the remnants of an earlier post-punk band called Dear Hero. They are: James Askwith (*vocals / synth / guitar*), Pete Armstrong (*synths*) and Simon Calver (*drums / synth*). The band formed from Pete and Simon's ambition to write a rock opera. "Fortunately James joined early on to bring the project back down to earth alongside a bit of structure and discipline. It took a couple of years to get to the point where we had our first set; the process involved thrashing around some ideas in a barn outside Eynsham before going to Wales each year with the intention of recording an album. Each year we ended up generating a load of new ideas and hours of recorded material but alas no album. However, we did eventually develop the beginnings of a set which we started to road test through some local gigs during 2019 and early 2020. Our last gig during this phase was at the Wheatsheaf on the eve of lockdown; it was a pretty eerie vibe that night as there was a sense of the world coming to an end." The trio continued to collaborate remotely during lockdown and later socially distanced. "With no singing allowed, we developed a tabletop format which focused on synth instrumentals alongside a drum machine. Although this was a bit limited, it was the genesis of a lot of material which eventually fed into our latest set and EP." The band launched their debut EP in June.

**What do they sound like?**

Post-punk-infused synthwave with a movie soundtrack vibe, pairing analogue synths with reverbed vocals for a downbeat but organic sound, live drumming and guitar and heavy bass synths adding a serious dose of power to their sound.

**What inspires them?**

"The early pioneers of synth music who somehow managed to get such an awesome sound from old school, somewhat temperamental gear: Wendy Carlos, Kraftwerk, Gary Numan... We also love film soundtracks and that is something we like to bring to our music, the sense of story."



**Their career highlight so far is:**

"Our EP Launch show in June."

**And the lowlight**

"Our first gig, playing to three people at Kidlington Rugby Football Club in 2018."

**Their favourite other Oxfordshire act is:**

"We all really love seeing Bruno Muerte live. We share their love of big 80s synth basslines."

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

"One album we all love, and one we draw inspiration from is 'This is Happening' by LCD Soundsystem."

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

"Watch this space. Expect to be confused, disorientated but entertained if you like atmospheric synths, noisy guitar, frantic drums, and overdramatic songs about aliens, werewolves and politicians."

**Their favourite and least favourite things about Oxford music are:**

"Our favourite thing is the great support from legends like Osprey and Stewart Garden alongside the people we get to meet from other bands. Our least favourite thing is the ambivalence the council seems to have towards local venues which are closing."

**You might love them if you love:**

Joy Division; The Killers; New Order; Gary Numan; Black Marble; LCD Soundsystem; 65Daysofstatic; John Carpenter.

# ALL OUR YESTERDAYS

THIS MONTH IN OXFORD MUSIC HISTORY

## 20 YEARS AGO

**Mark Gardener** was the featured artist in August 2003's *Nightshift*, to coincide with his appearance at Truck Festival over the summer and the release of 'Waves', a compilation of **Ride**'s Radio 1 sessions. Mark had, after the demise of his **Animalhouse** project with **Sam Williams**, looked like quitting music altogether, but here he was fresh from a tour of the States, Goldrush proving his backing band. He looked back fondly on Ride's "early chaotic transit van sell-out tours and recording 'Nowhere'," as well as the band's Reading Festival appearance in 1992 and playing the Royal Albert Hall, though bemoaning the experience of "having to watch Candyflip performing 'Strawberry Fields' six times for *Top Of The Pops* and miming on top of a bus for some Radio 1 roadshow." Mark went on to discuss Theanimalhouse ("In the early days it was fun, but as time went on it became draining for all involved. The music industry was in total collapse and it was a bad time to be signed to a major label. But I think we made a great record in the end, despite it all.")

An emotional reunion with Ride bandmate **Andy Bell** at a gig at the Cellar a few months previously held a special place in Mark's heart: "It was a total surprise and totally unplanned until the morning of the show. Until then I didn't even know Andy was coming to the show. That's a great way for reunions to happen. It was great to hear him singing 'Vapour Trail' again."

## 10 YEARS AGO

**Ralfe Band** graced the cover of *Nightshift* back in August 2013, **Oly Ralfe**'s near-as-dammit one-man-band having just released their third album, 'Son Be Wise', Oly explaining that his nomadic lifestyle, including time spent living in Berlin, meant that few people realised he was an Oxford musician.

While Oxfordshire was still stuck in festival mode for the most part, with **Noah & the Whale**, **Rodriguez** and **Michael Kiwanuka** the star turns at **Wilderness**; **Fairport Convention** unsurprisingly headlining their own **Cropredy Festival**, joined this time round by **Alice Cooper**, **10cc** and forgettable 80s mini-pop **Nik Kershaw**; **Supernormal**'s typically esoteric lineup featured such treats as **Clinic**, **Shit & Shine**, **Hookworms**, **Terminal Cheesecake**, **Mugstar** and **Evil Blizzard** and basically confirmed its title of best festival in the Shire, while **The Simple Weekender** gave clubbers a chance to dance in the fresh air, indoor treats were few and far between, chief highlight being **Eels** at the **O2 Academy**, where you could also catch **Bleed From Within** and **Pokey la Farge**.

On the releases front, summer wasn't stopping local techno nutters **Coloureds** from banging out some bangers on their 'Pop Forlorn' EP, nor **Masiro** cranking out the mathematical hardcore on their EP. **Tamara Parsons Baker** released 'Get Him Out' under her **Tamara & the Martyrs** name and there were also releases for **After**

the **Thought**; **Samuel Zasada**; **Luke Keegan**; **Echoboomer** and **King B**.

## 5 YEARS AGO

"The great thing about not having a vocalist is the listener has to think for themselves; they take away whatever the music has made them feel, not what someone has told them to feel." So said *Nightshift* cover stars **Ghosts In The Photographs** in August 2018, the trio talking to *Nightshift* about their epic 'Dyslexocist' EP, while drummer Brent Wade recalled being convinced he'd been lured to his death when he auditioned for the band: "It was a terrifying place, I've never felt so alone. It was somewhere nobody would hear me scream."

The big news this month was a serious head injury to **Glass Animals** drummer **Joe Seaward** following a bike accident in Dublin. The band announced all plans were cancelled for the foreseeable future, though thankfully Joe was to make a full recovery and has subsequently helped the band become one of the most successful streaming acts on the planet.

More bad news, this time on **The Cellar** front as the venue entered a new battle, this time a severe reduction on its capacity following a safety inspection, despite having faced no issues for its previous 40 year existence. The reduction to a 60 capacity essentially made the venue financially unviable and as we know, would ultimately spell the end for the legendary venue, despite a successful crowdfunding campaign.

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# TRACKS

## Yin & Yang Audio

Top track of the Month wins a free mix/master from Yin & Yang Audio, courtesy of Umair Chaudhry. Visit [www.yinandyangaudio.co.uk/nightshift](http://www.yinandyangaudio.co.uk/nightshift)

clever in its execution and picks up a proper head of steam as it goes. Piece of advice for you all: get your kiddies a Second Hour kaleidoscope for Christmas, then watch in delight as they run to the hills.

## TOP TRACK

### CHOLLY

Having come out top of the pile last time round, Cholly returns with another classy slice of electro-pop. 'IDMY' ('I Don't Miss You') is apparently about getting rid of negative thinking patterns and self-destructive habits but takes the idea behind the lyrics to their ultimate conclusion with a video that depicts Cholly's old self coming back from the grave to haunt her after she's murdered herself, all rendered in suitably shades of black, blue and purple. Which is the kind of thing *Nightshift* can very much get onside with. Musically it's a dark collage of scritch, scratchy, scrabbly electronics over which her almost serene vocals glide and swoon, like a stuttering techno track with a dream-pop heart. There's some simply gorgeous synth lines in here, giving the song a sweet retro-futurist base over which the glitching melody stretches in a manner that's both languorous and malfunctioning. We feel the tiniest bit guilty giving Cholly Top Track twice now, since technically she isn't from Oxford, but is instead a regular daytripper from High Wycombe but frankly it matters not: this is really great pop music and also we bloody love High Wycombe.

### WILDERNESS STATES

David Freeman from Wilderness States was previously in the excellent Ideal Marriage, a band who sadly split before fully realising their promise, so we're keen to hear what he does next. This is quite a departure rather than a continuation, David's shimmering shoegazey guitar spangle backing up singer Shauna's breathlessly evocative, slightly windswept vocals, kind of like if Delores from The Cranberries joined Slowdive for a jam session. Like Slowdive, or maybe Mogwai, the band start from sparse beginnings to build layer upon layer of sound, which undulates gently but ultimately forcefully as the vocals become incrementally more epic, the whole thing teasing slightly before allowing itself to unfurl fully towards the end. It's maybe not the storm we might hope for but it's elegantly done and hopefully a taster for even more elaborate songs to come.

### DAVID HOWARD BAKER

David Howard Baker variously plays flute, sax and melodica in Mandrake Handshake but is a composer and artist in his own right too and this instrumental track here, 'A Final Primal', is his solo debut, self described as "cinematic funk", which isn't so far wide of the mark, evoking as it does self-consciously "groovy 1970s movies, probably ones where people have outlandish afros and even more outlandish moustaches. It also, for some reason, makes us think about cheese and pineapple hedgehogs. It's a jaunty old jazz-funk jog through electric piano, flute, electronic beats, background whoops and yelps and general good vibes, not really a song so much as an extended party scene taking place inside someone's head. There's a brief reflective interlude which might be the chief protagonist realising they've finished their glass of wine but soon enough it's back to groovytime Groovetown when they discover a forgotten bottle of Campari under the sink. Celebrate good times, come on!

### THE SCARLET CHEVRONS

By rights this track should keep David Howard Baker's party going strong since its video features a pair of sexy dancing robot ladies, like something out of a Daft Punk video, and the song itself, 'Why So Robotic', has a reasonable semblance of a

groove, but it's a bit more downbeat than it initially promises, truth be told, with a lightweight new wave pop edge that sometimes struggles to lift itself out of a mild bout of lethargy. Mind you, a song about people's robotic behaviour on social media is hardly going to be a funky anthem is it. Instead the mid-80s vibe suits the subject matter and the song might be a cut off Daft Punk's 'Random Access Memories' put through a New Order filter. And when we write it down like that it sounds pretty decent. And it mostly is, though we'd like to feel that rhythms bolstered a bit, the acoustic guitars given less space and the tension ramped up a notch or two. It's a pretty good song but it needs its semi-hidden fun side given more prominence. And *Nightshift* can't believe it's suggested to someone being more upbeat and less dour. All this sunshine is getting to us, obviously.

### MR MANNEQUIN

If we're encouraging The Scarlet Chevrons to ramp things up a bit, we're inclined to tell Mr Mannequin to dial it down a few notches, possibly all the way down to zero. This self-titled song sounds like the band found a bag marked 'Over the Top', another named 'Overwrought' and third with 'Gothic Excess' scrawled on it. They then threw the contents of each repeatedly at a nearby wall until all of it stuck and called it an anthem. From the heroic guitar, through the tumultuous drumming, to the wailing goth siren backing vocals and the amateur dramatic society operatic lead vocal, this is a celebration of musical overindulgence. Sadly not in a glorious Meatloaf kind of way, though. More in a Ben Elton-penned rock opera sort of way, probably from the scene where our outcast rock star protagonist explores his self doubt and cursed status in heroically over-elaborate fashion. If there was a single, solitary hint of irony or self-awareness at play here we might chuckle at its pomposity, but in reality it's a horrendous, humourless mangled mess of self importance and over-earnest drivel.

### TIVERTONS

Having been on the cooking vodka since breakfast, we spent the first listen through to Tivertons thinking they were called Timpsons, the beacon of ethical key cutting and heel repairs who kindly fixed *Nightshift's* watch for nothing last month (we gave them a charity donation because we're lovely like that). So despite our obvious mistake we're feeling strangely well disposed to what is really a slightly hesitant attempt at post-Gallagher brothers indie rock. Not really sure what to say about this other than it kind of exists, has a start, a middle bit, something resembling a half-decent chorus and an end. Because it'd be lazy to just say "it sounds like The Pigeon Detectives", wouldn't it?

### ROGUEY ROADS

If you ever wondered what Pearl Jam might have sounded like if Eddie Vedder had eschewed rock and grunge for rustic Americana and rootsy soul, Roguey Roads are your answer. The singer has that slightly over-egged sort of voice that rings every ounce of feeling out of each syllable, which in the wrong hands (hello AxI Rose) can make for some painfully over-emoting but done right and with a rich enough timbre, evokes a sense of earthy soulfulness. 'Westwood Sands' here has got a soothingly sandpapery feel about it, mainly due to the singer's gravelly tones, while the music is airily questing in an acoustic folk-blues fashion. It evokes images of hearty fellows walking rugged coastal footpaths in search of rustic taverns, probably while drinking cider and talking about butter. What's not to enjoy about that.

## TOILET TRACK

### CHARLEY BROWN

Not, sadly, anything to do with the legendary *Peanuts* character but instead... well, we don't know, since Charley Brown have spectacularly failed to furnish us with a single detail about their existence and you try searching a name as common as Charley Brown. So all we have to go on and judge them by is the music. Oh Christ... the music. Yes, the music. We imagine there are manuals out there which offer advice and tutorials on how to "make music", and we imagine Charley Brown have read them and nodded sagely at each paragraph before heading into the studio to re-enact what they believe is The Correct Way and not like all this fancy "manufactured rubbish". And along the way they forgot about concepts like fun or funk. This is music made by people with no souls: earthy, earnest piano-led soft rock and rhythm'n'blues of a certain kind that saw a photo of a dive bar once but would run screaming from the real thing the moment it got some dirt under its fingernails or its shoes stuck to the beer-stained floor. From the Hammond-led unfunky blues of 'Since The Day I Was Born', to the cheesy, constipated formica-rock of 'This Christmas', to the every-cliché-and-its-cousin blues rock of 'Real Life 2022', it's like someone dredged the very bottom of the *Later... With Jools Holland* swamp, jet-washed all the grime off what they found, buffed and polished it to the point it became a shapeless lump and shouted, "Ta da! Ladies and Gentlemen... proper music!" As we say, it's seemingly impossible to find out anything at all about Charley Brown, which means hopefully you buggers will be spared the experience we just endured.

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## OXFORD GIG LISTINGS

JUL SAT 29

### THE RUSTY BICYCLE STREET PARTY

BARE JAMS, FROZEMODE, HOT SAUCE RHYTHM AND BRASS  
NICK COPE & MORE

OCT TUE 10 - OXFORD

### JERICO TAVERN HONEYBLOOD

SCOTTISH SONGWRITER EXTRAORDINAIRE  
+FREYA BEER

OCT TUE 24

### THE BULLINGDON TIGERCUB

RIFF CENTRED ROCK  
+JAMES AND THE COLD GUN

AUG WED 23

### THE BULLINGDON JEALOUS NOSTRIL

PROJECT OF JOHNNY BORRELL (RAZORLIGHT)  
+DANNY MELLIN

OCT WED 11

### THE BULLINGDON TRAMPOLENE

WELSH PRINCES OF INDIE ROCK

OCT SAT 28

### O<sub>2</sub> ACADEMY2 ANDY BELL'S GLOK

+APHRA TAYLOR

SEP SUN 17

### O<sub>2</sub> ACADEMY2 RIOT JAZZ BRASS BAND

RIOT JAZZ MAKES PEOPLE HAPPY

OCT THU 12

### THE BULLINGDON BARE JAMS

LAID BACK SKA FOR AN UPBEAT EVENING

NOV WED 01

### THE BULLINGDON FUTURE UTOPIA

DECORATED UK PRODUCER SOLO TOUR

SEP SAT 23

### O<sub>2</sub> ACADEMY2 THE JOY FORMIDABLE

+THE PEOPLE VERSUS

OCT FRI 13

### O<sub>2</sub> ACADEMY DUTTY MOONSHINE BIG BAND

"VILLAIN" ALBUM LAUNCH EVENT

NOV SAT 11

### O<sub>2</sub> ACADEMY2 THE 900

TONY HAWKS PRO SKATER COVER BAND

OCT SAT 07

### O<sub>2</sub> ACADEMY THOSE DAMN CROWS

AN UNSTOPPABLE FORCE IN NEW ROCK

OCT WED 18

### O<sub>2</sub> ACADEMY BOMBAY BICYCLE CLUB

ALBUM LAUNCH EVENT

NOV MON 13

### THE BULLINGDON PALE BLUE EYES

POP HOOKS AND PSYCH-ROCK SOPHISTICATION  
+CIEL

OCT SUN 08

### THE BULLINGDON COACH PARTY

DRIVEN DIRTY RIFF ROCK  
+GIRL SCOUT

OCT FRI 20

### THE BULLINGDON CUT CAPERS

DANCE CENTRIC BRASS FUNK

NOV FRI 17

### THE BULLINGDON TOM MCGUIRE & THE BRASSHOLES

FUNK SOUL ENSEMBLE

OCT SUN 08

### JERICO TAVERN SNAYX

FEROCIOUS PUNK ROCK  
+SHELF LIVES, MONAKIS

OCT FRI 20

### THE JERICO TAVERN RUSTY SHACKLE

SIX-PIECE FOLK-ROCK  
BAND FROM SOUTH WALES

NOV SUN 26

### O<sub>2</sub> ACADEMY2 PHIL CAMPBELL & THE BASTARD SONS

HEAVY ROCK FROM MOTÖRHEAD'S LONGTIME GUITARIST  
+ ZAIA, TONY NANTON