

NIGHTSHIFT

Oxford's Music Magazine

Free every
month
Issue 323
October
2023

"We assumed the Co-op wanted to use 'The Only Way Is Up' to promote their funeral care services,



photo: Alex Lake

Stornoway

Reunions and romanticism with Oxford's returning heroes.

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THE BULLINGDON

OCTOBER 2023

GIG & CLUB LISTINGS

Tuesday 3rd October
Cinema Under the Stairs
Shocktober: Near Dark

Doors: 7PM

Thursday 5th October

Dan Nightingale:
Is Special

Doors: 7PM

Friday 6th October

UKG Presents
Garage Special

Doors: 11PM

Saturday 7th October

Rugby World Cup
Wales v Georgia
Ireland v Samoa
Ireland v Scotland

Doors: 3PM

Saturday 7th October

Simple
I Jordan & OK Williams

Doors: 11PM

Saturday 7th October

Rugby World Cup
Tonga v Romania
Fiji v Portugal

Doors: 4PM

Sunday 8th October

Coach Party

Doors: 7PM

Monday 9th October

Baby Queen

Doors: 6PM

Wednesday 11th October

Trampoline

Doors: 7PM

Thursday 12th October

Bare Jams

Doors: 7PM

Thursday 12th October

So Fetch
2000s Party

Doors: 11PM

Friday 13th October

The Style Councillors

Doors: 7PM

Saturday 14th October

Basic
Kilimanjaro

Doors: 11PM

Sunday 15th October

John Kearns:
The Varnishing Days

Doors: 7PM

Wednesday 18th October

Dom Martin Band
Delta Fuse

Doors: 7PM

Thursday 19th October

Killer Kowalski
Fiver
The Station
The Medicine

Doors: 7PM

Friday 20th October

Cut Capers

Doors: 7PM

Tuesday 24th October

Tigercub
James and the Cold Gun

Doors: 7PM

Thursday 26th October

Tom Stade:
Natural Born Killer

Doors: 7PM

Thursday 26th October

Call me Maybe
2010s Party

Doors: 11PM

Friday 27th October

Noasis
'The Definitive Oasis Tribute Band'

Doors: 7PM

Sunday 29th October

Myra Dubois: Be Well

Doors: 7PM

Monday 30th October

Newton Faulkner

Doors: 7PM

Wednesday 1st November

Future Utopia

Doors: 7PM

Friday 3rd November

Steve Williams
& Steve Hall

Doors: 7PM

Saturday 4th & Sunday 5th November

Rabidfest 2023

Doors: 12PM

Tuesday 7th November

The Old 97's

Doors: 7PM

Wednesday 8th November

Kosheen

Doors: 7PM

Thursday 9th November

Erja Lyytinen

Doors: 7PM

Friday 10th November

Hurricane #1

Doors: 7PM

Saturday 11th November

Simple
Lcy & Mixtress

Doors: 11PM

Monday 13th November

Pale Blue Eyes

Doors: 7PM

Friday 17th November

Tom McGuire
and the Brassoies

Doors: 7PM

Saturday 18th September

Basic
Y U QT

Doors: 11PM

Monday 20th November

Sunny Sweeney

Doors: 7PM

Wednesday 22nd November

Brave Rival

Doors: 7PM

Thursday 23rd November

Tom A. Smith

Doors: 7PM

Friday 24th November

London Calling
Play The Clash

Doors: 7PM

NEWS

email: editor@nightshiftmag.co.uk

Online: nightshiftmag.co.uk

MANDRAKE HANDSHAKE headline a pre-Christmas mini-festival in Oxford in December. In **A Different Place**, a collaboration between *Nightshift*, Gappy Tooth Industries and All Will Be Well Records, takes place at **The Bullingdon** on **Sunday the 17th December**. Other acts already confirmed are: **The August List**; **The Deadbeat Apostles**; **Emma Hunter**; **Killer Kowalski**; **Midair**; **Cholly**, and **Dogmilk**, with more names to be added.

Gappy Tooth Industries' Richard Catherall explained the idea behind the all-dayer: "Over the years, Gappy Tooth has run all-dayers and weekenders in December with Klub Kakofanney, Swiss Concrete, and others. Having had such fun bringing back our monthly gigs post-COVID – and having had such great support from the punters – we thought it was time for the winter special to return. But we thought it was time to bounce back bigger, so we were delighted when *Nightshift* and All Will Be Well Records wanted to join us in putting together a big fat 'best of Oxfordshire' line-up in the city's best venue. Nine acts in the Bully's back room, ranging from well established favourites to some of the newer batch, and covering a number of styles, and tickets as cheap as we could keep them. Think of it as a new version of The Punt, but in series, rather than in parallel." A limited number of earlybird tickets for In A Different Place are on sale now, priced £10, from Wegottickets.com.

KLUB KAKOFANNEY celebrate their 32nd birthday this month. The monthly club night is hosting a weekend of live music at The Gladiator Club and The Tree in Ifley. Friday the 6th October sees them hosting Cornish punk band Enabling Behaviour alongside the reformed Balkan Wanderers, The Station, and 16 Shadows. The following night they're back at The Gladiator Club with a bill featuring dub reggae crew Ziaia alongside The Mighty Redox and Barricane, and on the Sunday (the 8th), the fun switches to The Tree for a free afternoon of music starting at 4pm with sets from blues crew Beard Of Destiny alongside Mark Atherton & Friends, and The Jesters.

BOSSAPHONIK celebrates its 19th birthday this month. The long-running world jazz dance club night, which continues to attract some of the best live acts from around the globe, hosts its anniversary show on **Friday 20th October** at **Cowley Workers Social Club**. Special guests for the night are **Cubafrobeat**, a meeting of band members from Lokkhi Terra and Dele Sosimi's band; they're joined by Bellowhead trombonist **Justin Thurgur**'s project, using the same band members in support, while host Dan Ofer spins his trademark mix of Latin, Afro and Balkan sounds and nu jazz. Bossaphonik began at The Cellar and ran there for over 14 years until it shut down in 2019. Dan said of the club's current home: "the Cellar is much missed but the move to Cowley Workers Social Club has brought a new personality to the events. There's now ample room to dance, plenty of seating, and a cheap bar. Bossaphonik still hosts superb live dance acts followed on by a club night going into the early hours."

HE DIDNT has released an EP of remixes of **Tiger Mendoza** & **Emma Hunter**'s collaboration 'Without'. The EP features three mixes of the track plus a Tiger Mendoza remix of He Didnt's 'Heavy Elevation'. The EP is available now at dronealonerecords.bandcamp.com. Meanwhile Tiger Mendoza himself has released an EP of remixes of 'Lovesick Vandal', his landmark 2011 collaboration with **Asher Dust**. The EP features a new mix and master of the original plus a drum&bass remix. It will be the first time the track has been available on Spotify. The Bandcamp release features an instrumental mix. Available at tigermendoza.bandcamp.com.

BBC INTRODUCING IN OXFORDSHIRE & BERKSHIRE showcases grassroots musical talent from both Oxon and Berks every Thursday between 8-10pm on 95.2fm and on DAB. The show, presented by Dave Gilyeat, is repeated on Saturday evenings and



Photo: Guy Hensstock

MARK 'OSPREY' O'BRIEN is celebrating forty years of playing and promoting live music in Oxford this year with a series of gigs. Osprey, who was born and raised in the North East before moving to Oxford in the 1980s, is widely recognised as one of the greatest champions of grassroots live music in the city under his It's All About the Music promotion banner, putting on showcase events at various venues, regularly giving opportunities to artists unable to get a gig elsewhere. He is also a renowned musician and occasional DJ, a regular fixture on gig line-ups and at events like Cowley Road Carnival. He kicked off his 40th anniversary celebrations with a weekend of shows in September and continues the party with gigs at The O2 Academy, The Bullingdon and The Port Mahon throughout October and beyond. Osprey talked to *Nightshift* about his formative years in music and some of the highlights of his time as a musician and promoter.

"I've always loved music from a very early age; I grew up on Motown and rock'n'roll, and northern soul took a hold of me when I started going to youth clubs. We had our own dances. In the other room was my friend's older brother's band rehearsing and we would listen and hope one day to follow suit; we both got into Led Zep etc... he played guitar and I played pots and pans and sang. I eventually left school and went up to the mountains in Cumbria where I taught myself guitar and discovered Bob Dylan and Johnny Cash. Discovering Dylan is what inspired me to write my own songs and eventually form a band in the nearby town, Keswick. I then started gigging but inviting other acts onto our bill is where the promoter side of me comes from. There have been so many highlights for me as a musician, but I think one of the best is when we played Glastonbury in 97; that was something else: we got three encores. And playing Oxford is always the biggest thrill, no matter which stage. The biggest show I ever played has to be Gateshead Stadium to several million people live on TV for Children In Need sometime in the 80s. The best I've ever promoted are far too many: Candyskins and John Otway, and most recently Barricane and Emma Hunter are ones that stick out. "The worst memories and biggest challenges have to be losing The Wheatsheaf and The Cellar. Obviously coming out of Covid too: that was a challenge too, getting the local scene revved up again; there were lots of negotiations with bands and venues and encouraging people that it would all be okay. They were scary times, but we are here and still doing it! And as a lifelong champion of grassroots live music, Osprey has a message for musicians and fans alike: "my message is simple – keep on keeping on, respect those that help you along, always believe in yourself and never forget where your came from."

Osprey plays the O2 Academy on the 24th November. Bands or artists wanting to play at an It's All About the Music show should get in touch via their Facebook page.

is available to listen to online on BBC Sounds.

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 meltingpot@getradio.co.uk.

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.

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Stornoway



“OXFORD TOWN HALL IS A really beautiful venue, which makes for a really special occasion, and we loved playing there back in 2013. I’ve enjoyed many a CD and beer fair in there too. And of course there will be some surprises in store for fans that night.”

STORNOWAY SINGER AND guitarist Brian Briggs is talking to *Nightshift* about his band’s homecoming show at Oxford Town Hall this month. The show – which sold out in a matter of hours when tickets went on sale in May – will mark ten years since the band played the same venue and six years since they bowed out with an incredible – and highly emotional – show at The New Theatre

MARCH 12TH 2017 AND Stornoway – as far as band and fans alike were concerned – were over; one of the most successful acts to come out of Oxford had split at the height of their popularity (third album ‘Bonxie’ reached Number 20 in the charts and received across the board critical praise) and while all four members were still best friends, which made that ending all the more bittersweet. But the journey wasn’t over. Covid lockdown saw Brian, now living and working as a nature reserve warden on the Gower Peninsular,

reinvigorated as far as songwriting was concerned land ast summer he, alongside Oli Steadman and Jon Ouin, performed at WOMAD Festival – a show that had been postponed due to lockdown. And then in May came the announcement that fans had barely dared to dream of: Stornoway were back and there was a new album on the way. Drummer Rob Steadman, now living in New York, was replaced by renowned Oxford drummer Mike Monaghan – himself based in Berlin – for recording purposes, and for live shows by Low Island’s Felix Higginbottom.

WITH THE TOWN HALL show this month, and set to be as emotional as that farewell concert, *Nightshift* caught up with Brian – with occasional interjections from Oli and Jon – to talk about the gig, the new record, the split and the reunion. First of all, with ‘Dig The Mountain’ out this month, did Brian ever expect there to be a new Stornoway record and at what point did he realise it was going to happen? “Quite honestly no – the band was properly finished. I was already a long way into the writing and recording of the new material before the S word was mentioned. We met up late in 2021 and performed together at a friend’s

party for the first time in years, and our ex-manager was there and encouraged us to consider the idea. When I heard the reaction from Jon and Oli to the suggestion I knew it was going to happen, and we excitedly got to work together on developing the demos that were already taking shape.” Stornoway split up at their height and with everyone still good friends; did that make it harder or easier to bow out? “The farewell tour was such a joyous celebration of ten magical years that inevitably it felt hard to step away from it, but we had no regrets, because we knew it was the right thing for us at the time. Far harder was the moment of realisation a year earlier that our time was up. The closest way I can describe it is honestly like breaking up from a long-term relationship.” What are the main memories of that farewell show at the New Theatre? “My favourite moment was the stage invasion during our encore, when we played ‘We Are The Battery Human’. The security couldn’t hold back the crowd from swarming up and dancing on the stage with us; it was such a happy moment. My mum was the first person on stage!” Were the band aware of just how big an emotional impact it had on the audience – ‘Fuel Up’ in

particular had virtually the entire room in tears. *Nightshift* isn’t ashamed to admit we were among them. “No, I don’t think I was really! But I do remember performing that song as I’d written an extra verse especially for the night, and briefly forgot what I was going to sing. Somehow it added to the emotional drama of the moment.” What was the emotional state of the band after they came offstage? “Because we’d known the end was coming for a long time, there was no sadness. We partied until dawn at Jon’s place!”

IT’S FAIR TO SAY THAT even if they never achieved the vast global success of Radiohead or Foals, no other band has been as beloved of Oxford music fans as Stornoway. Every home town show was An Event, each one a sell-out, and even in their absence that love continued. Last year, ‘Beachcomber’s Windowsill’ was voted best ever Oxford album by Truck Store customers; how does that make Brian feel? Are Stornoway the ultimate Oxford cult band? “We were both stunned and slightly suspicious! We still can’t quite believe that people seem to remember who Stornoway are after all these years. Truck is an awesome little record store. In fact it was the team at Truck that suggested we consider doing a Dinked re-issue of ‘Beachcomber’s Windowsill’ on vinyl, which is coming out this December. The re-issue went on presale last week and sold out within 24 hours, so we find ourselves both stunned and suspicious all over again...” An extra boon to the Stornoway reunion came in the form of a Co-op TV advert which utilised the band’s cover of ‘The Only Way Is Up’; sparked renewed interested in the band, earning them a few million more streams; how did that feel? “The request from Co-op to use our cover came out of the blue. We assumed they wanted to use ‘The Only Way Is Up’ to promote their funeral care services, so were pleasantly surprised to discover that it was intended for their summer food range. As it happens the timing of the ad coincided perfectly with

the cost of living crisis, so I think most people assume the song was chosen to reflect rising food prices. Thankfully our payment was in the form of a lifetime supply of Co-op hummus so we’ve done pretty well out of it.” **AS MENTIONED, BRIAN** began writing again during the Covid lockdown; what was it about that period that inspired him to begin again? “As for so many people, I found the lockdowns to be a hugely inspiring time. With the world turned on its head there was a sense of simultaneous isolation and togetherness, and emptied of people the Gower was intensely wild and beautiful. At a time when much of our freedom had suddenly been taken from us, songwriting was adventure and freedom. Rediscovering songwriting has been the most exciting and enjoyable thing to happen to me in years, and I got completely lost in the adventure of it, not knowing where a song might take me, what feelings I might discover and how they might turn into sound. Every song was an emotional and physical journey I was only partly in control of. Once I got the taste of a song forming, I was completely hooked. I would disappear in it for days, emerging from the shed as high as a kite, with the sea roaring in the distance and no light but the blinking stars.” How hard was it to reform the band without Rob? Does everyone get to tease and bully Felix for being the new boy? “When we perform live it still surprises me to look around on stage and find Felix staring intensely back at me! He’s great fun to tour with but I’ll be honest it’s hard to tease someone who’s so bloody good at what they do. “I really miss touring with Rob and hope we get to perform with him again before too long. The drums on the album are actually all recorded by Mike Monaghan in Berlin. Mike got involved very early on in the album writing process, before it became a Stornoway project, and it’s been a privilege to work with him and Felix; they’re both world-class drummers.” How different was the writing and recording of ‘Dig the Mountain’ to the previous records? “I’ve never enjoyed the process of making an album more, with the possible exception of the first tracks we recorded for ‘Beachcomber’s Windowsill’, at a time when we were similarly free of any goals or plans. “For the first time ever, the recordings were made 100%

remotely from each other, in our respective sheds in Gower, Oxford and London. As mentioned the drums were recorded in Berlin, and the album was mixed in Margate in Kent. But the writing and recording process was very like ‘Beachcomber’s Windowsill’ in so much as the arranging of the songs was done independently by Jon and me, as opposed to a more collaborative band process. Also like ‘Beachcomber’s’, the recording was very much a home made affair, with no studio visits or producers involved at all. The only external creative input came from Mike Lindsay, who got involved at the mixing stage, and we have absolutely loved hearing his trademark wonky influence on the songs. We honestly believe this is the best sounding record we’ve ever made!” **“My favourite moment was the stage invasion during our encore. The security couldn’t hold back the crowd from swarming up and dancing on the stage with us; it was such a happy moment. My mum was the first person on stage!”** **NIGHTSHIFT’S ADVANCE** listen to ‘Dig The Mountain’ revealed a definite grower of a record, awash with imagery drawn from the natural world, inspired in parts by Brian’s children and once again revealing the gorgeously romantic heart in his songwriting. One particular highlight is a cover of Björk’s ‘It’s Not Up To You’ where the band are joined by Chinese singer Yijia Tu, who they met at that WOMAD show. Brian has claimed the song was partly responsible for reviving his interest in songwriting; how did that come about? “While I was re-discovering the process of writing and arranging, I started tinkering in the shed with a few of my favourite songs. No-one covers Björk; perhaps because she is such a goddess, so I thought I’d challenge myself to try and make her song into something of my own. “We heard Yijia’s beautiful voice at WOMAD and immediately asked her if she’d consider singing on the track. Yijia is an astonishing singer and songwriter. She became a pop star in China at the age of 16 when she was runner up in the Chinese equivalent of *Pop-idol*, and she subsequently won a Chinese Music Award. She then relocated to Britain to study music at SOAS and later Oxford but was robbed of the chance to experience the Oxford music scene, because the year she arrived was the year Covid shut

everything down. She has for some years written her own music, which incorporates both Chinese folk influences and western alternative pop. We are thrilled that she is going to join us on tour this autumn.” Another high point of the album is ‘Anwen’ inspired by Brian’s daughter; what is it about children that makes them an inspiration? “Children experience life more intensely than adults do. They can’t hide their emotions and their innocence is beautiful. When I wrote ‘Anwen’ I felt like I needed her more than she needed me.” *Nightshift*’s favourite song off the new album though is its closing number ‘Excelsior’. Musically it feels like a euphoric closer to the record but the truth behind it is considerably more sombre. “The song was inspired by a sketch of Jon’s called ‘Silence Lost’, and it actually carries a pretty gloomy message about the dramatic changes happening in our countryside through human influence, in this case Ash Dieback — the Ash tree is Fraxinus excelsior. So it is intended to feel like an elegy to something beautiful and powerful which we have lost.” Oli: “I initially misinterpreted the lyrics as being about the mighty Cowley Road greasy spoon The Excelsior – RIP. I remember with great fondness stumbling there for post-gig fry-ups during the early years of the band. Initially assuming the song was an elegy for this much-loved establishment and its staff, I later realised it was about Dieback but that deeply personally-felt loss and nostalgia stuck with me. I see this song as anything but euphoric: as the ancient ashes die around us, across the British Isles, millions of pounds and millions of lives are lost to oblivion. Of all songs on the album, and all Stornoway songs to date, bar perhaps ‘The Sixth Wave’, it is the one that most urgently reminds us of the need for decisive progress in understanding and preserving the natural world.” **NATURE, OF COURSE** continues to provide an inspiration for Stornoway’s songwriting. What does Brian take from the natural world and how does he fit that into music?

“Nature and the outdoors find their way into our songs in a whole variety of ways; for example, whilst working on ‘Excelsior’ one rainy night I was disturbed by two grunting hedgehogs outside the door, which gave me the idea for the military snare drum part you can hear towards the end. I’ve always been addicted to the feeling of wildness, by the need to connect and tune into the natural world.” Brian recently spent time on the Hebridean island of St Kilda (wonderfully documented on his social media); was that for work, research or purely for pleasure? “All of the above. It was a lifelong dream come true to go to the most remote place in the British Isles and it was even more mind-blowing than I could have imagined. My highlights were being hit on the head by Bonxies, swimming with a basking shark and standing too close to the edge of the highest cliffs in Britain.” Could you imagine writing the soundtrack to a nature documentary or is that a different kind of writing to what you enjoy doing? “Yes it would be a lot of fun – although Jon would do a far better job at it – because the most wondrous thing about the natural world is its variety; it can encompass every genre of music imaginable. I saw in the news the other day that a lost dog showed up at a Metallica concert and was found in one of the front seats actively watching the band, and it made me wonder what species would like what genres of music. We have a pet rabbit so I guess that would have to be... ahem... hip hop...” Could you imagine doing a collaboration with Chris Packham? “I’ve got so much respect for that man but I’ll be honest, no not really.” Jon: “Could we not do a cover of the *Really Wild Show* theme tune?” As with every Stornoway album though, the big take from ‘Dig The Mountain’ is that Brian Briggs is an incurable romantic; would that be true? “Yes and I’m not planning on looking for the cure.” **SO STORNOWAY ARE BACK** and Brian, Oli and Jon are looking forward to a whole new chapter in the band’s story, and those of you lucky enough to have tickets for the Oxford Town Hall show will be in at the opening paragraph. For their part, Stornoway are very happy to be back: “We feel so very lucky to be making music and performing again and don’t plan on stopping again anytime soon!”

‘Dig The Mountain’ is released on the 6th October on Cooking Vinyl.

RELEASED

ASHER DUST

‘Rotten Lucky’

(Self released)

Few local artists are as simultaneously instantly recognisable and difficult to second guess as Asher Dust, the singer and producer whose musical career has been as varied as it is long. In bands, solo, as a serial collaborator and under various guises, his output hasn’t always been steady but it’s been prolific. And yet the quality never dips.

This latest single swims coolly in rich, overlapping layers of electronics and skittering beats over which Asher meditates “on the simultaneous sweetness and pain of impermanence,” balancing one of his more reflective vocal performances with the often turbulent uncertainties of life and the cruelties, unfairnesses and prejudices within – from domestic violence to racism. The conclusion seems to be that he doesn’t have the answers but ultimately “We should be reaching across / To pull others up with we”. All the while



the musical shadows shift uneasily, creating a fittingly impermanent backdrop to such lyrical uncertainty. Asher Dust might not have The Answers, but yet again he proves he’s got the musical moves and this is another cerebral, atmospheric gem to set among his enviable trophy cabinet.

Dale Kattack



DUBWISER

‘Smile Plenty’

(Self released)

‘Smile Plenty’, Dubwiser’s first release in several years, is a refreshing and sunny addition to Oxford’s music catalogue, displaying the group’s signature fusion of dub and roots reggae, creating a musical journey that is both immersive and engaging.

Title track ‘Smile Plenty’, originally written by long-time collaborator Asher Dust, sets the tone for the EP with its laid-back, dub-infused groove; the combination of smooth basslines and relaxed vocals creates a hypnotic atmosphere that immediately draws the listener in.

‘1 TUNE 4 MI 2 C’ follows, introducing a more upbeat and danceable vibe; the infectious rhythm and catchy melodies make it impossible to resist moving to the beat. It moves more towards dancehall, but also echoes The Specials and Bad Manners at their

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SEBASTIAN

REYNOLDS

‘Canary’

(Pindrop)

In his many years as a musician on the Oxford scene Sebastian Reynolds has explored a huge range of musical landscapes; from Sexy Breakfast to Keyboard Choir, from Flights of Helios to his time with Julia Meijer and The Epstein, the only constant is to expect the unexpected from the keyboard wizard. In recent years, his focus has been on solo work with some illustrious collaborations including Anna Müller and several projects soundtracking modern dance.

His first fully solo album, ‘Canary’ is an album of contrasts; delicate synths paired with gunshot snares, evocative woodwinds with driving bass lines and dance floor beats. The textures of soundtracks blend with accessible hooks and spoken-word samples to form a tapestry of Reynolds’ creativity. The closest touch point might be Public Service Broadcasting for their scope and blending of ideas and found sound, but ‘Canary’ ends up leaving the listener more in the mindspace of IDM and likes of The Orb, whilst still holding a hyper-cool Berlin nightclub. If you squint a little bit the whole album could flow as one long DJ set.

Amongst the careful layers are the neoclassical pianos of Solo Collective (the aforementioned Anne Müller collaboration with Alex Stolze who guests on a couple tracks here) and the East Asian percussion of his work on Mahajanaka Dance Drama. The result is a musical journey that on first inspection will have you keenly bobbing your head, but with each further listen you will uncover more and more.

‘Canary’ very much feels like an album that it meets you where you are; if you are calm the ambient motifs rise to the top and the beats can fade to gently pull you along; conversely, come to the album with a skip in your step and ‘Canary’ will get you pumping for that 5k.

Matt Chapman Jones



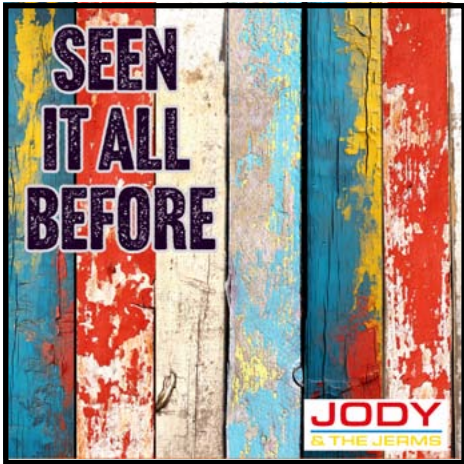
THE SUBTHEORY

‘Crown of Thorns’

(Self released)

Well, that was summer for what it was worth and now it’s autumn and it’s time to walk those darkening streets, shrouded in mist, where footsteps echo menacingly and a cast of shady characters can’t be far away. There’s murder in the air. Perhaps you’re wearing a trenchcoat.

The soundtrack to all of this of course will be The Subtheory’s ‘Crown of Thorns’; sounding a bit like we imagine a team-up between Nancy Sinatra and Portishead might, it’s tailor-made for lonely walks in desolate places with Andy Hill’s trippy beats and spooked bass, over which Cate DeBu’s wonderfully limpid and dreamy voice shimmers, giving the song a haunted folk vibe until it’s punctured by urgent electric guitar abrasions but then released to drift once more in the chilled ether. It’s proper



JODY & THE JERMS

‘Seen It All Before’

(Self released)

Perhaps anticipating the early September mini-heatwave, Jody & The Jerms arrive with a shot of residual summer in their step on this new single, which stays true to their chosen path: ebullient jangle and fuzz, indie pop like indie pop used to be made when the term indie pop

SECRET RIVALS

‘100 Hours’

(Self released)

It’s been a while since *Nightshift* last heard Secret Rivals – a decade at least – but it’s nice to have them back. The sonic equivalent of a warm blanket and a joint on a *really* rainy day, Secret Rivals use post-punk tropes in modern-day ways to carve out an angular pop onslaught that tickles the senses, reminiscent of Sonic Youth, The Breeders, or even early Bis.

EP opener ‘Anxiety’ comes in with a bass line straight out of a Brighton indie club in the early Noughties, and as reverb-soaked vocals lap up against you and angular guitars wash over you, it’s the fierce drum machine that takes you up the M6 to memories of Joy Division.

‘Hate’ is more of a straight-out-of-the-barrel punk affair: power chords, distorted shouty vocals and a *very* catchy chorus. The song’s



modern day *film noir* fare, somnambulating through a monochrome world where everyone comes dressed to kill, and if evil lurks on every corner, awaiting its moment, it does so with the sleek elegance of a cat.

Dale Kattack

meant something. Jodie Jeger skips in merrily melancholic fashion over an easy guitar canter and plentiful blokey harmonies, holding a sweet Smithy tune close to her chest like a stray kitten, her vocal resemblance to Kirsty MacColl as ever undeniable but then why deny something that’s a treasure to possess?

Sue Foreman

JOELY JUNE

‘Time & Space’

(Self released)

Something of a rebrand for Joely June, who previously went out simply as Joely. Musically it’s less revolution, more gentle evolution as new single ‘Time & Space’ unfurls languidly through soft and seductive dream-pop and into something slightly more epic and shoegazey, all unobtrusive guitar spangle, Joely June’s sultry, honey-dipped vocals swaying amid the tasteful turbulence caused by the guitars. The song stretches outward and upward with lack of haste but in its own elegant way it rides the thermals up into something approaching admirable heights.

Sue Foreman

hook, “You took a part of me, and now you live with this,” buries itself into your eardrum and refuses to climb back out. There’s an urgency and fire to the track, and as they sing “I hope that your feelings eat you,” you realise your inner goth is getting ready for one last night out. ‘Say Less’ is initially a more sombre affair, punctuated with spikey rhythm guitars and then a euphoric keyboard line, fresh from the early 80s. It feels like a missed opportunity though; it has the potential to be an absolute banger, but the production and vocal delivery feels a little flat, missing the energy from the first two tracks, but EP closer ‘Sing’ returns to form with a drum beat and guitar line Ian Curtis would have been proud of. It’s got a tightness to it and the industrial sounding drums, punctuated by the occasional lairy shout, gives this the pace it needs. It’s a little untidy vocally, but has soul and passion, something Secret Rivals have in abundance.

Caitlin Helm

MOSA

‘There Will Be Monsters’

(Self released)

Today’s culture is often about instant gratification, and a lot of music has been optimised for simple, quick responses. Shortened introductions; sharpened and compressed sounds; formulaic approaches – there are lots of tricks for cynically creating music that may be likely to have mass appeal. That, of course, is not an honourable approach. There will always be room for bands and music that appreciate and use space, lightness and subtlety. Much of ‘There Will Be Monsters’ benefits from such a way of thinking; it’s quiet, sparse and considered, and rewards attention and thought.

Mosa is David Ashbourne, who was the main man in the band Samuel Zasada around a decade ago. They offered a polished, slightly jaunty, folk-like indie sound; Mosa is the sound of a haunted figure looking plaintively at life. On this latest release five tracks are built around an overall feeling of negative space and reflection.

‘The Night Sets In’, and later ‘Home’, have a similar plaintive feel to mid-to-late period Radiohead, with spacious, melodic twinkling and subtle electronic sounds. Surprisingly, at its close, the first of those two reminds me of Nobuo Uematsu’s instrumental soundtracks for *Final Fantasy VII*, with swelling keyboard sounds and a feeling of something having been lost. ‘...and here I am’ opens almost like a David Lynch soundtrack piece, with spooky treated voices and effects. It turns to more familiar and traditional territory; this and the title track that follows both showcase more elevated earthy vocals, which can’t help but impart something of an MOR rock impression. It’s slightly too slick-sounding for these ears, but I can’t deny that the music underneath the lyrics maintains a gentle, spacious airiness that’s evident across this whole collection. The closing track ‘Helicopter’ is the best thing here: built around a slightly sinister melodic progression, it’s enveloping and warm; true late-night lonely listening. It ends with a long outro – summing up Mosa’s shunning of many modern musical tropes.

Mosa has realised that less is more, and that space is the place, as it were. ‘There Will Be Monsters’ has breathing room to grow with each listen, and is an emotionally-rich, musically-accomplished piece of work.

Simon Minter



GIG GUIDE

SUNDAY 1st

OPEN MIC SESSION: The Harcourt Arms – Weekly open mic.

FOLK SESSION: The Half Moon – Weekly Irish folk session.

OPEN MIC SESSION: James Street Tavern (3pm) – Weekly open afternoon.

RAG & MOAN MEN: The Brewery Tap, Abingdon (5pm) – Blues, folk and Americana with the local trio.

MONDAY 2nd

TUESDAY 3rd

KEITH FAIRBAIRN’S CUBANO SOUL:

Sunday 8th

COACH PARTY: The Bullingdon

For longer than we care to remember The Isle of Wight’s pre-eminent band by some distance has been the risible Level 42. But finally that could all change. Wet Leg are well on their way to usurping the stodgy old guard and Coach Party might not be too far behind. The band only formed in late 2019 but within a couple of months had persuaded London’s Chess Club label (previously home to Mumford and Sons, Jungle and Wolf Alice, to whom Coach Party have not unfairly been compared at times) to put out their first few singles. And it’s been all up and away since. Singer and bassist Jess, guitarists Steph and Joe and drummer Guy have established themselves as grunged-up party starters par excellence, with a witty and sometimes inventive take on the noisy stuff. From playfully poppy (‘Breakdown’), through reflective (‘I’m Sad’), to outright vicious (the pummelling ‘Parasite’), Coach Party have the ingredients to go all the way. Earlier in the year they headlined the inaugural Beam Me Up mini-festival at the O2 Academy but this headline show sees them already a couple of levels up the rock ladder and along with former gig mates Wet Leg, the Isle of Wight is feeling less like the place where teenagers are waiting to leave and pensioners are waiting to die, and more like the place to be.



October

The White House – new, fortnightly funky Latin jazz night with percussionist Keith Fairbairn and his band leading an ad hoc jam session through a set of Latin jazz classics by the likes of Poncho Sanchez, Freddie Hubbard, Stanley Turrentine and Grant Green, tonight with guest Brandon Allen on sax.

WEDNESDAY 4th

CUTTING EDGE BIG BAND: Tap Social, Botley – Energetic swing from the local 19-strong big band.

THURSDAY 5th

SULKA + SECRET RIVALS + SHOCK HORROR: The Library – Divine Schism hosts Glasgow’s scuzzy indie posters Sulka, touring new album ‘Distractions’ and taking inspiration from the likes of Guided By Voices, Dinosaur Jr and Elliot Smith; they’re joined by reformed local goth-popsters Secret Rivals, playing their first show in almost a decade.

STEPH PIRRIE: The Harcourt Arms – Live jazz from the singer and trumpeter and her band.

SPIN JAZZ CLUB: The White House – The jazz club welcomes award-winning trumpeter and bandleader Henry Spencer to town, playing music from his new ‘The Defecter’ album.

FIRST THURSDAY MUSIC CLUB: Thame Snooker Club – Sets from The Matt Edwards Band, Into the South and Public Service Announcement at the long-running live music club.

DALBY’S OPEN MIC: The Fox Inn, Steventon – Weekly open mic night with musician Tom Dalby.

FRIDAY 6th

SAM OFFENDER: O2 Academy – Sam Fender tribute. Probably. But ruder and with more tattoos.

KLUB KAKOFANNEY with ENABLING BEHAVIOUR + THE BALKAN WANDERERS + THE STATION + 16 SHADOWS: The Gladiator Club – Klub Kakofanney celebrates its 32nd birthday with a weekend of live music, starting with tonight’s four-band bill featuring Cornish punk outfit Enabling Behaviour, Balkan folksters The Balkan Wanders and techno wiz 16 Shadows.

THE TAKE THAT EXPERIENCE: The Cornerstone, Didcot – Tribute night.

AIRTIGHT 80s: Fat Lil’s, Witney – Tribute to 80s rock.

SATURDAY 7th

SIMPLE featuring I JORDAN & OK

WILLIAMS: The Bullingdon – The legendary local house and techno club returns after a summer break.

ANTARCTIC MONKEYS: O2 Academy – Tribute night.

THOSE DAMN CROWS: O2 Academy – Thunderous rocking from Bridgend’s heavyweight Download regulars, out on tour to promote third album ‘Inhale/Exhale’.

AUDIOGRAFT: OVADA Warehouse – The annual celebration of experimental music and sound art, hosted by Oxford Contemporary Music, presents a collection of musicians performing ‘In Harmony’, an interactive collage of sounds by artist Raheel Khan, inspired by musique concrète and the traditions of Islamic architecture, featuring reel-to-reel tape, vibrating strings and playable sculptures. The installation runs from 1-4pm and 8.30-10pm, with live performance at 8pm.

HIPSHAKIN’: The Harcourt Arms – 50s and 60s rhythm n’blues, rock n’roll, jump jive, jazz, boogaloo and early soul from the Hipshakin’ DJs.

KLUB KAKOFANNEY: The Gladiator Club – The birthday weekend continues with dub/reggae crew Zaia alongside KK hosts The Mighty Redox, indie-folksters Barricane and Journeyman.

FAJITA FUNK: Tap Social, Botley – Funk, hip hop, reggae and Latin beats.

THE PUBLICANS: The Market Tap – Celtic rock and indie-folk.

SUNDAY 8th

COACH PARTY + GIRL SCOUT: The Bullingdon – The Isle of Wight’s bright, noisy new hope career into town – *see main preview*

SNAYX + SELF LIVES + MONAKIS: The Jericho Tavern – The new voice of rock and roll revolution with Brighton’s grungecore attack dogs – *see main preview*

AUDIOGRAFT: OVADA Warehouse (1pm) – Sound art installation.

KLUB KAKOFANNEY: The Tree, Iffley (4-7pm) – Winding down their birthday weekend, KK host blues crew Beard Of Destiny alongside Mark Atherton & Friends, and The Jesters.

OPEN MIC SESSION: The Harcourt Arms

FOLK SESSION: The Half Moon

OPEN MIC SESSION: James Street Tavern (3pm)

ADAM MATTHEWS: The Brewery Tap, Abingdon (5pm) – Acoustic pop, rock, soul and Irish folk from the singer and guitarist.

MONDAY 9th

BABY QUEEN: The Bullingdon – Playfully cathartic alt.pop in the vein of Billie Eilish, Lorde and Melanie Martinez from Bella Latham at tonight’s tie-in with Truck Store ahead of the release of her debut album ‘Quarter Life Crisis’.

GABRIELLE: The New Theatre – The r’n’b

and soul siren celebrates 30 years since her debut chart topper ‘Dreams’, playing songs from across her career, including hits ‘Going Nowhere’; ‘Give Me A Little More Time’; ‘If You Ever’, and ‘Out Of Reach’.

ELMIENE: The Jericho Tavern – Soft-spoken soul inspired by Stevie Wonder, Prince and D’Angelo from singer and multi-instrumentalist Abdala Elamin, set for big things having recently been writing with Stormzy and jamming with Timbaland.

TUESDAY 10th

HONEYBLOOD: The Jericho Tavern – Stina Tweeddale returns – *see main preview*

INTRUSION: Kiss Bar – Goth, industrial, ebm and darkwave club night.

Sunday 8th

SNAYX: The Jericho Tavern

Brilliantly brutish punk rock from Fred Perry-clad Brighton yob-core crew Snayx, making their Oxford debut tonight and coming on like a hip hop savvy Soft Play, or maybe a psych-punk Queens of the Stone Age mixing it up with Kid Kapichi, or perhaps Slowthai fighting for supremacy with Idles. Fighting being an apposite description as the band go big on the confrontational stage presence, adopting a militant socialist standpoint that takes aim at capitalism, the police and the dehumanising nature of modern society in the great tradition of punk rock, singer Charlie a hectoring, bullish messenger of the apocalypse on tracks like ‘H.A.N.G’ and ‘Boys In Blue’. ‘Weaponised Youth Pt.1’, released back in the spring, revealed a band full of riotous energy but also possessed of radio-friendly tunes that you can imagine becoming rallying cries for moshpits across the nation in the coming months. Thus far they’ve supported Kid Kapichi and Panic Shack but have quickly become a band no-one wants to have to follow onstage and the intimate setting of The Jericho Tavern is the ideal setting to catch them in before they quickly outgrow it. You just have to decide whether you’re ready to dance or ready to riot.



WEDNESDAY 11th

TRAMPOLINE: The Bullingdon – Increasingly melodic and expansive indie rock from Wales’ Trampoline, out on a headline tour to promote fourth album ‘Rules of Love & War’ following their European tour support to The Libertines.

THURSDAY 12th

THE IRREPRESSIBLES: St. Barnabas Church – Dark, electronic elegance from Jamie Irrepressible – *see main preview*

BARE JAMS: The Bullingdon – Exuberant, brass-led funk-rock-reggae-ska fusion from the festival faves, touring their new ‘Forbidden Fruits’ release.

SO FETCH: The Bullingdon – Noughties club and party hits.

A COUNTRY NIGHT IN NASHVILLE: The New Theatre – Dominic Halpin & The Hurricanes run through the hits of Johnny Cash, Dolly Parton, Willie Nelson, The Chicks, Kasey Musgrave and more.

SPIN JAZZ CLUB: The White House – Saxophonist, clarinetist and band leader Julian Siegel comes to the long-running local jazz club.

DALBY’S OPEN MIC: The Fox Inn, Steventon

FRIDAY 13th

TORPOR + MODERN TECHNOLOGY + PREY + HOLY WOUNDS: The Port Mahon – Magnificently epic doom/sludge/noise-rock/post-metal sonic annihilation from Bristol’s Torpor at tonight’s Divine Schism show, the belligerent Balrog rockers are out on tour to promote their new album ‘Abscission’ and are joined by abrasive Brighton/London super-heavyweight duo Modern Technology, Wycombe’s hardcore punk crew Prey and Holy Wounds, the new musical project for former Undersmile and Drove singer/guitarist Taz Corona.

THE STYLE COUNCILLORS: The Bullingdon – Tribute night.

DUTTY MOONSHINE BIG BAND: O2 Academy – Big band swing, bass and 1930s dance with Bristol/Oxford electro-swing act Dutty Moonshine, the band helmed by DJ and producer Michael Rack, mixing classic swing and Vaudeville with garage, grime, funk and drum&bass.

BARRICANE / THE AUTUMN SAINTS / THE HOLY FOOLS / MID AIR / RICH RAINFORD: O2 Academy – It’s All About the Music continues to celebrate its 40th anniversary with an excellent showcase of local talent, including trippy indie-folksters Barricane; epic alt.country rockers The Autumn Saints and more.

THE KNIGHTS OF MENTIS: The Harcourt Arms – Folk, blues and Americana from the expansive local crew.

BEEHOOVER + SON OF A BOAR + MASTER BIZARRE: The Jericho Tavern – Dextrous blend of cosmic rock, low-slung stoner-metal and spiky post-punk from Germany’s Beehoover, led by bassist and singer Ingmar



Tuesday 10th

HONEYBLOOD: The Jericho Tavern

Losing half your line-up might be considered unfortunate. To lose half your line-up twice seems careless at best, a sign of something strange going on at worst. Then again, in Honeyblood’s case half the line-up only amounts to a single person, and Stina Tweeddale doesn’t strike us as some kind of Mark E Smith-like megalomaniac. Tweeddale has been the sole full-time member of Honeyblood since 2019 after the departure of drummer Cat Myers sometime around the time the band recorded their third album, ‘In Plain Sight’. Original drummer Shona McVicar left to pursue a career as a dentist, which is undoubtedly more lucrative than playing in a rock and roll band, even one as much fun as Honeyblood, whose infectiously ebullient, spiky and slightly spiteful, mix of garage rock, 60s pop, glam and grunge variously can make them sound like The Jesus & Mary Chain demolishing the Taylor Swift songbook in the style of The Ronettes, or The Beach Boys – The Grunge Years. With the departure of Myers, Tweeddale seemed to be taking Honeyblood into more electronic and atmospheric places on their last visit to town but she’s a pin-sharp pop performer and songwriter, an heir to the thrones of Juliana Hatfield or Throwing Muses, and with or without any permanent bandmates, she’s very much a star and with ‘Babes Never Die’, she’s already written a song that smacks of absolute perfection.

Peterson at tonight’s Buried In Smoke show.

LOST IN MUSIC: The New Theatre – Big stage tribute to the disco era.

PAPA NUI + THE BRICKWORK LIZARDS: Tap Social, Botley – Ska, reggae, blues and jazz fusion from Papa Nui, plus Middle Eastern and Egyptian fusion sounds from The Brickwork Lizards.

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Thursday 12th

THE IRREPRESSIBLES: St. Barnabas Church

There's a little bit of the Billy Elliot about Jamie Irrepressible. Hailing from a council estate in Scarborough, he was bullied from an early age for being gay. A sympathetic teacher saw the potential in him to become a dancer but, infatuated by Kate Bush and David Bowie, he always wanted to be a rock star and bring some flamboyance back to the genre. He's subsequently spent most of his adult life trying to do exactly that, constructing his own elaborate stage sets and employing a nine-strong mini-orchestra to perform his ambitiously choreographed shows. And if the world hasn't exactly sat bolt upright and hailed his genius (beyond those who've actually heard him), he's carried on as if it has. As such he's more of a star than so many far more commercially successful artists. Jamie's last visit to town was back in 2014 when he was touring his series of 'Nude' EPs. Since then he's released an album, 'Superheroes', which saw him move into darker, more electronic musical waters, and he has a new EP, 'Self Love & Acceptance', out this month. He's possessed of a quite superb voice, which remains at the heart of his music; it's variously tender, awkward, graceful and fragile, a quavering, soaring bird of a voice. A voice that should benefit hugely from tonight's rarefied environs.

ROD PICOTT + NICK THURTELL: The Cross Keys, Thame – Rich, lived-in blue collar Americana from the veteran singer-songwriter at tonight's Empty Room show, Picott having enjoyed a 23 year carer and thirteen albums, including his most recent, 'A Puncher's Chance', as well as supports to the likes of Alison Krauss and Union Station.

THE ROLLING CLONES: Fat Lil's, Witney – Tribute night.

BILLY WATMAN: The Cornerstone, Didcot – Flamenco, classical and fingerstyle acoustic guitar play from the Anglo-Brazilian artist, inspired by Rodrigo y Gabriela, Tommy Emmanuel and Mike Oldfield.

THE DORIS BRENDDEL BAND: The Northcourt, Abingdon – Epic blues rocking from the singer and her band, touring new album 'Pigs Might Fly'.

FRIDAY NIGHT BLUES: The Midget, Abingdon – Artisan Blues play Thames Valley Delta blues with guest Kevin Brown.

SATURDAY 14th

THE EPSTEIN: The Handlebar – Farewell show from the local folk-rock faves, playing songs from across their three albums before frontman Olly Wills heads off for a new life in France.

BASIC featuring KILIMANJARO: The Bullingdon – House, techno and garage club night.

THE DIN SOCK ITS: The Harcourt Arms
MYSTERY BISCUIT + DO LESS: The Port Mahon – Psychedelia and post-rock from local outfit Mystery Biscuit alongside Bristol punk crew Do Less.

FALLEN ANGELS: Fat Lil's, Witney – Rock and pop covers.

THE ED SHEERAN EXPERIENCE: The Northcourt, Abingdon – Similar to the sanding your eyeballs experience, apparently.

SUNDAY 15th

MAITA + SWELT + LOU TERRY

+ CHLOE AUGUST: Florence Park Community Centre (3pm) – Delicately emotive folk-leaning indie pop at today's Divine Schism matinee show from Portland, Oregon's Maria Maita Keppeler, and her band, touring her new album 'I Want To Be Wild'.

OPEN MIC SESSION: The Harcourt Arms
THE MIGHTY REDOX: The Tree, Iffley (3.45pm) – Blues, rock, ska, folk, psych and more from the veteran local party starters.

FOLK SESSION: The Half Moon

OPEN MIC SESSION: James Street Tavern (3pm)
ABI POWELL: The Brewery Tap, Abingdon (5pm)

MONDAY 16th

HARD FI: O2 Academy – Return of Richard Archer's road warriors – *see main preview*
DAYTIME TV: O2 Academy – Anthemic stadium-sized guitar pop from the Edinburgh band on tour.

TUESDAY 17th

SCOUTING FOR GIRLS: O2 Academy – Jaunty jaunty at tonight's Truck Store tie-in show to promote new album 'The Place We Used To Meet'.

ANDREW CUSHIN: O2 Academy – Heartfelt, earnest phones-aloft acoustic stadium balladry from Humphrey Cushion's grandson.

WEDNESDAY 18th

BOMBAY BICYCLE CLUB: O2 Academy – Sold-out return to town for the slow'n'steady indie chart-toppers.

THE DOM MARTIN BAND: The Bullingdon – Raw, earthy blues rocking from the award-winning Irish singer and guitarist, drawing comparisons to Rory Gallagher for his mastery of both electric and acoustic.

ZUBIN KANGA – ANSWER MACHINE TAPE 1987: St. John's Auditorium – Pianist Zubin Kanga performs a programme of pieces exploring technology's ability to augment musical instruments and composition. The programme features 'Answer Machine Tape, 1987' along with other pieces exploring

futuristic new technologies and new pianistic possibilities.

KEITH FAIRBAIRN'S GROOVE

COLLECTIVE: Tap Social – Funky Latin jazz night with guest Vasilis Xenopoulos.

MIKE WALKER: Iffley Church Hall – Eclectic jazz guitarist Walker brings his quartet to town, having worked with the likes of Steve Swallow, Dave Holland, Steve Rodby, Palle Danielsson, Arild Andersen, and Peter Erskine over an extensive career.

THURSDAY 19th

THE JAPANESE HOUSE: O2 Academy – Amber Bain returns with new album 'In The End It Always Does' and a more organic sound – *see main preview*

GOLDIE: O2 Academy – Drum and bass legend; boss of the Metalheadz label; Björk's ex-partner; iconic graffiti artist; star of *Eastenders* and officially one of the most influential people in modern day Britain, the Black Country legend comes to town for a live appearance, so expect classics from across his career alongside plenty of improvisation.

KILLER KOWLASKI + FIVER + BEAVER FUEL + THE STATION + THE MEDICINE: The Bullingdon – It's All About the Music

Monday 16th

HARD FI: O2 Academy

Hard-Fi might not have been many people's pick as the Noughties band most likely to reform but it's easy to forget just how successful they were first time round. The Staines indie-punk crew, led by Richard Archer, formed in 2003 in the wake of his previous band Contempo's split with Archer shunned by much of the music industry. Fast forward two years and Hard-Fi's debut album 'Stars of CCTV' had hit Number 1 (on re-release), sold over a million copies, been nominated for the Mercury Prize and two BRIT Awards. Its follow-up, 'Once Upon A Time In The West' similarly topped the charts but while the band remained critics' favourites their commercial star slowly waned and they were dropped in the wake of 2011's acclaimed 'Killer Sounds', despite its Top 10 placing. The band split in 2014 but reformed last year. Their belligerent, punk-tinged take on indie rock has stood the test of time well with songs like 'Cash Machine', 'Hard To Beat' and 'Living For the Weekend' capturing both the ennui of suburban working class life and the sound of The Clash's dalliances with dub and reggae (the name Hard-Fi references Lee 'Scratch Perry's Black Ark sound). With earthy, politicised rock music very much back on the menu, maybe their time will come again and tonight will be a chance for old fans to relive those big anthemic tunes once again.



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Thursday 19th

THE JAPANESE HOUSE: O2 Academy

A semi regular visitor to Oxford over the last few years, Amber Bain – who is The Japanese House – is back tonight touring ‘In The End It Always Does’ her long-awaited follow-up to 2019 debut album, ‘Good at Falling’, again on Dirty Hit. The new record finds Bain exploring shifting identity and relationships in characteristically airy fashion. Musically it’s all sprinkles of guitar, light showers of synths and hazy, poetic lyrics delivered in her elegantly understated fashion, refusing to stop and be pigeonholed completely in indie, folk-pop, jazz or electronica. The electronic heart of her earlier songs has been reigned in a bit, giving fuller voice to the humanity that ultimately drives her songs and the record recalls the likes of Joni Mitchell’s ‘Hejira’ and Kate Bush’s ‘A Woman’s Work’ as well as Fleetwood Mac and even Suzanne Vega at times. At times it can sound a bit... tasteful, but possesses a sense of serenity that can belie the emotional doubts going on almost beneath the surface. It’s a sweet, summery drift through melancholy and subtle melody and reaches a peak with ‘Sunshine Baby’, which features a guest appearance from long-term friend and mentor Matt Healey. Previous gigs have found Bain somewhat subsumed to production and technology but with this new record perhaps it’s her time to fully bloom.

showcase with spiky punk and post-punk stars Killer Kowalski and more.

LANDE HEKT + WIIINCE + AND WHAT: Common Ground – A return to town for the former Muncie Girls singer, exploring more personal issues, particularly gender identity and political awareness in the musical lineage of Heavenly, Alvays and Slumber Party. They’re joined by indie popsters Wiiince and post-grunge duo And What.

SPINNER FALL + MYSTERY BISCUIT + NOTHING DREAMS: The Library – Serrated hardcore sounds and 80s US punk in a Dischord style from local noiseniks Spinner Fall, alongside psychedelia and post-rock from Mystery Biscuit.

KASSI VALAZZA: The Cross Keys, Thame – Hazy, wide-open-roads country and folk from the Arizona/Oregon singer-songwriter, touring her new ‘Kassi Valazza Knows Nothing’ album

at tonight’s Empty Room show.

THE FAITH HEALERS + SEPIA TONE FOLK COLLECTIVE + KIERA GABRIELLE: Loose Cannon Tap Room, Abingdon – Make Music In Abingdon live showcase.

WHITEHOUSE & MAX ZT + ROB CLAMP: The Unicorn, Abingdon

DALBY’S OPEN MIC: The Fox Inn, Stevenon

FRIDAY 20th

BOSSAPHONIK with CUBAFROBEAT + JUSTIN THURGUR: Cowley Worker’s Social Club – The monthly world jazz dance night celebrates its nineteenth birthday in typically effusive style with fusion outfit Cubafrobeat a meeting of band members from Lokkhi Terra and Dele Sosimi’s band; they’re joined by trombonist Justin Thurgur’s Afro-jazz project, using the same band members in support, while host Dan Ofer spins his trademark mix of Latin, Afro and Balkan sounds and nu jazz.

THE REYTONS + THE K’S: O2 Academy – The Arctic Monkeys-inspired indie rockers return to town after their set at Truck Festival in July.

CUT CAPERS: The Bullingdon – Vintage swing, brass, soul grooves, funk and hip hop from Bristol’s nine-strong Cut Capers, out on tour to promote their forthcoming new album.

HMS MORRIS + ME LOST ME + LUCY LEAVE: Common Ground – Cardiff’s exuberant electro-rockers HMS Morris return to Oxford after their show in town in March, with excellent support from Jayne Dent’s Newcastle-based Me Lost Me band; their darkly atmospheric loop-based action, taking traditional north eastern folk music into stranger places. Local skewed avant-rock faves Lucy Leave open the show.

RUSTY SHACKLE + RESTLESS OCEANS: The Jericho Tavern – Lively roots’n’roll from south Wales folk-rockers Rusty Shackle touring their ‘Under a Blood Red Moon’ album. Support from local folksters Restless oceans.

UKULELE BAND NIGHT: The Harcourt Arms

RICHARD LEWIS: Truck Store – EP launch instore from the local duo.

SOUL PLAZA DJ COLLECTIVE: Tap Social, Botley – Eclectic EDM from the Oxford-London DJ collective.

BLONDIED: Fat Lil’s, Witney – Tribute night.

GOOD TIMES: The Northcourt, Abingdon – Tribute to Nile Rodgers & Chic.

SATURDAY 21st

STORNOWAY: Oxford Town Hall – Already sold-out homecoming show for the Oxford heroes – *see main interview feature*

STONE: Truck Store – Following on from their set at Truck Festival, the Liverpooldlian quartet launch their new ‘Punkadonk 2’ EP with an instore set.

BOTLEY CRUE: The Harcourt Arms – Indie, new wave and Britpop covers.

BLACK PARADE: O2 Academy – Noughties emo anthems.

REV FERRIDAY: Market Tap – Roots blues and stomp box rhythms from the one-man band.

GUNS 2 ROSES: Fat Lil’s, Witney – Away and shite.

RED BAZAR + TIGER MOTH TALES: The Northcourt, Abingdon – Double dose of prog rocking at the Northcourt.

SUNDAY 22nd

OH, COMMUNITY!: Common Ground – Divine Schism host a full day of DIY live music, from indie and punk to electronic pop and more, including sets from Comfort, Dancer, Theresa Kelly, Poledo, Big Break, Nailbreaker, TD, Sinews, Mila Todd and more.

OPEN MIC SESSION: The Harcourt Arms

FOLK SESSION: The Half Moon

OPEN MIC SESSION: James Street Tavern (3pm)

AMANDA ANDJELKOVIC: The Brewery Tap, Abingdon (5pm)

Saturday 28th

SUGAR HORSE: The Jericho Tavern

It’s a great month for noisy bastard rock music in Oxford – not least Snayx and Coach Party – but the noisiest and possibly greatest might be Sugar Horse. The Bristol quartet are simply astonishing in their brutality at times. They’re also delicate and poised at other times. But let’s talk about the vicious brutality first. Like sticking your head in a jet engine for fun (try it, you might be surprised, or possibly just lose your actual head), listing to Sugar Horse at top volume is a visceral pleasure not for the faint hearted as they scour through noise rock and post-metal – extreme guitar abuse and screaming are the order of the day. On the other hand they can glide. Yes, glide. Like swans. They can also bulldoze you into submission like the band Swans. They’re a band of many different sides. They have songs with titles like ‘Fat Dracula’, ‘Dadcore World Cup’ and ‘Shouting “Judas” at Bob Dylan’, so wit and irony are big on the agenda, but they also sing about staring into the void and about Japanese death cults, so don’t get too comfortable. Just know that you should buy their wonderful ‘The Live Long After’ album immediately and then head down to The Jericho Tavern tonight to prostrate yourself before their might. Their own Bandcamp describes them as “a decidedly average band”; they’re anything but.



MONDAY 23rd

TUESDAY 24th

TIGERCUB: The Bullingdon – Raw and raucous nu-grunge from Brighton’s Tigercub, heavily inspired by Nirvana and Queens of the Stone-Age and back in town for a headline show after supports here to Royal Blood and Black Peaks.

WEDNESDAY 25th

ELLIE GOULDING: O2 Academy – The ‘Lights’, ‘Anything Could Happen’ and ‘Miracle’ electropop hitmaker heads back out on tour to promote fifth studio album ‘Higher Than Heaven’.

THURSDAY 26th

LYNN HANSON: The Jericho Tavern – Airy, blues-infused porch folk and Americana in the vein of Lucinda Williams and Gillian Welch from Canadian singer-songwriter Lyn Hanson at tonight’s Empty Room show.

STEPH PIRRIE: The Harcourt Arms – Live jazz.

CALL ME MAYBE: The Bullingdon – Party hits from the 2010s.

THE SPIN: Tap Social, Botley – Singer Emily Saunders brings her band to the jazz club.

METAAAL!!!: Kiss Bar – New metal club night from the crew behind goth club Intrusion and promising “everything from Gojira to Slipknot, Sabbath to Jinjer, Obituary to Iron Maiden, Immortal to Anthrax.”

DALBY’S OPEN MIC: The Fox Inn, Stevenon

FRIDAY 27th

NOASIS: The Bullingdon – Tribute night.

PUNK ROCK FACTORY: O2 Academy – From Disney classics to Limp Bizkit, the punk rock blender chews ‘em up and spits ‘em out loud and fast.

DUB PISTOLS: O2 Academy – Wall-to-wall festival-sized bangers from Barry Ashworth’s enduring electro/dub/reggae/jungle/hip hop stars, keeping true to their tried and tested formula on most recent album, ‘Frontline’, featuring guest turns from Horseman, Top Cat, The Freestylers, Myki Tuff, and Chezidek alongside long-term Posse members The Ragga Twins, Lindy Layton, Natty Campbell, King Yoof, and Cheshire Cat, and regular Dub Pistol frontman Seanie T.

THE DEADBEAT APOSTLES + STARBELLY: The Handle Bar – Album launch show from the punk-infused rhythm’n’blues stars alongside gothic glam rockers Starbelly.

THE JOLLY GROGSTERS: The Harcourt Arms – Shanties and sea songs from the local ensemble.

TANGO & TARAB - CAIRO IN THE 1940s: St. Barnabas Church – Oxford Maqam present an evening of 40s-style tango, with songs by Asmahan, Abdel Halim Hafez and Layla Murada, as well as a set of 19th Century Egyptian music.

TIGER MENDOZA + DJs: Tap Social, Botley – Pre-Halloween party with dark

industrial hip hop and electronics from Tiger Mendoza.

FAUX FIGHTERS: Fat Lil’s, Witney – Tribute to... oh, you know.

THE DUNWELLS + HANNAH SCOTT: Harwell Village Hall – Folk-rock brothers David and Joseph Dunwell return to the Shire.

ELO ENCOUNTER: The Northcourt, Abingdon

SATURDAY 28th

ANDY BELL’S GLOK: O2 Academy – A homecoming for local hero Andy Bell with his collaborative EDM project – *see main preview*

SUGAR HORSE: The Jericho Tavern – Post-metal ear scouring a speciality – *see main preview*

GAPPY TOOTH INDUSTRIES with ECHO4FOUR + TAKEDA + LUCY PEER: The Port Mahon – This month’s GTI mixed bag of goodness features heavy rocking in a Sabbath vein from local riffmeisters Echo4Four alongside Norfolk’s grunge-folk crew Takeda, and “angry girl music” singer-songwriter Lucy Peer.

RAWDIO: The Bullingdon – Drum&bass and jungle club night.

SPIRALITES: The Harcourt Arms – Barbershop quartet with northern soul and rocksteady vibes.

LEVEL 42: The New Theatre – You thought there were only seven circles of Hell, but no – there are 42 levels and in the bottom one, below all the evil demons of Hades are this lot.

POISONED PUMPKINS: Tap Social, Botley – Halloween-themed soul night, featuring Night of the Living Elvis and Deadbeat Apostles alongside DJs Jamie Dead Leg, Bobby Demons and more.

SUNDAY 29th

OPEN MIC SESSION: The Harcourt Arms

THE PETE FRYER BAND: The Tree, Iffley (3.45pm) – Blues and rock classics from the veteran local singer and guitarist and chums.

FOLK SESSION: The Half Moon

OPEN MIC SESSION: James Street Tavern (3pm)

JOSH BURNELL + BARTON HARTSHORN: The Unicorn, Abingdon

MONDAY 30th

NEWTON FAULKNER: The Bullingdon – Return to town for the ‘Handbuilt By Robots’ songsmith, now touring his ‘Interference (Of Light)’ album.

TUESDAY 31st

GODCASTER + LIFTS + LEE RILEY: The Port Mahon – Brilliantly pensive/cathartic/hypnotic art-rock from Brooklyn’s ambitious



Saturday 28th

ANDY BELL’S GLOK: O2 Academy

A bona fide Oxford music legend, one of the finest indie guitarists of the past 30-plus years and a lovely bloke into the bargain: it’s always a real treat to see Andy Bell back in town. With Ride Andy put Oxford music on the world map and helped inspire generations of noisemakers. Subsequent to their split in 1996 he formed Hurricane #1 before joining Oasis and then Beady Eye before a Ride reunion brought things full circle. Additionally he’s continued to make his own solo music – 2020’s ‘The View From Halfway Down’ was very much in the spirit of Ride while 2021’s Glok album – early tracks by whom were released anonymously – saw him explore his love of electronic music, a love that has never been too far from the surface and isn’t such a radical departure from his guitar work once you listen to the album: elements of motorik and Kosmische mingle with psychedelia and shoegaze alongside dubbed-out acid house, minimalist house and Balearic beats. Neu! are an obvious touchstone on tracks like ‘Dirty Hugs’, while Future Sound of London inform sparser pieces, and much like his Space Station solo work that came out of lockdown, he has an ear for letting tracks unfurl and trip where they desire, improvising, extending and deconstructing. A chance to witness a modern day master and a local hero in action.

collective, channelling influences as diverse as Can, Radiohead, The Cardiacs and Of Montreal on their intense new eponymous album.

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YOUNG KNIVES

The Jericho Tavern

It's Mercury Prize night so it feels appropriate that Young Knives are playing their first Oxford show in two years to celebrate the vinyl re-release of their 2006 Mercury-nominated opus, 'Voices of Animals & Men'. As such it's an unusual show from the band who have always

eschewed nostalgia as they've explored ever more experimental musical territories. No less than six songs tonight comes from that record in a set that also features outings for some long-forgotten b-sides from the period. The uptight, angular frankly hysterical 'Part-Timer' opens

the show, setting the scene for a sweaty, sold-out show where energy levels rarely threaten to dip even for a moment. 'Terra Firma', from 'Superabundance' – also recently released on vinyl for the first time – is bolshy in the extreme, while the more recent 'Barbarians' ramps up a sense of unease and disgust in place

of the frenetic nervousness. Aside from a whole swathe of oldies, we get to hear three new songs for the first time. 'Dissolution' is frantic and babbling and if 'Ugly House' – written in the wake of Henry Dartnall and his family's eviction from their long-time home – feels messy, disjointed and frantic, 'Fresh Meat' ("This one really rocks," announces the now beardless Henry), is a blast – initially spacious, it morphs into heavy-duty machine pop, as if Flaming Lips had been getting groovy in an industrial fashion with Alien Sex Fiend.

Those old classics still sound like fresh meat though: the herky-jerky 'Kramer Vs Kramer'; the wonderfully warped 'Here Comes The Rumour Mill', and 'The Decision', as close as Young Knives get to a euphoric singalong with the words changed just a smidgeon from "I am the Prince of Wales" to "King of Wales".

They close with the musical punch-up that is 'She's Attracted To', but the stand-out moment from the night is 'Sheep Tick', gnarly, genuinely unsettling horrorcore and just one of many high points on their extraordinary 'Barbarians' album that suggested Henry and House, free from record label pressures, far from resting on any laurels, are free and set to properly indulge the strange sounds that first inspired them.

Mercury Prize days might seem to be behind them for now, but don't write off another nomination in the future if the wider musical word sits up and listens long and hard enough to their new music, and with a loyal following behind them, Young Knives are likely to be remembered long after many recent nominees have been lost to time.

Dale Kattack

UNBELIEVABLE TRUTH

The Jericho Tavern

23 years on from their last gig, Unbelievable Truth are back on stage together to mark a quarter of a century since the release of their debut album, 'Almost Here'. It's fair to say that a lot of people here tonight are feeling a tad emotional. The first half of tonight's show features Andy Yorke, Jason Moulster and Nigel Powell playing a set of songs from elsewhere in their career: from an opening twinset of 'Roadside' parts 1 and 2, they set a scene of euphoric melancholy of the kind that made them such stars at the end of the 1990s. 'A Name' is solemn and insular, while 'Rise & Fall' is more propulsive yet still wonderfully hymnal. The high point of this set is 'Agony', nominally more upbeat, but it's rivalled by closer 'Hypnotist'. The second set is what everyone here is high on anticipation for though, the trio joined by long-time live guitarist Jimmy Crosskey and a keyboard player for a full play of 'Almost Here'. To their credit they don't just go in for a straight run-through of the record, mixing it up with b-sides and more. From 'Solved', through 'Settle Down', which even manages to provoke an outbreak of dancing amid the capacity crowd, to a glorious 'Finest Little Space', it's a reminder of just what a superb band Unbelievable Truth were.

If there are occasional loose moments, they're few and far between and more than understandable given the gap since their last live shows, and there are some serious unexpected treats along the way: a first ever live outing for 'Coming Round', as well as 'From This Height' – left off the UK release of the record despite it being "Andy's favourite" according to Nigel, included only on a Japanese release. Andy remains one of music's great reluctant frontmen, leaving most of the sparse between-song chat to Nigel, but his voice hasn't weathered one bit in the intervening years, still a gorgeously pure tenor with veins of hurt running through it. 'Stone' soars and surges; 'Same Mistakes' is sweet and plaintive; 'Who's To Know' is thrillingly funereal, while set closer 'Building', the band's debut single and still one of the greatest songs to ever come out of Oxford, is just incredible, a simply astounding song that is a masterclass in building to a climax. They're not quite done though. Andy and Nigel return for an encore and 'Almost Here' itself – just piano and voice, to pull those already-taut heartstrings just a little tighter and provide an emotional close to a gently triumphant evening. If ever we've forgotten just how good Unbelievable Truth were, tonight is the most timely of reminders and if you missed out on them first time round, get yourself a copy of 'Almost Here' immediately; it's never too late to discover greatness. *Dale Kattack*

BARRICANE / EMMA HUNTER / IN-FLIGHT MOVIE / HELEN PEARSON

Port Mahon

Helen Pearson opens Osprey's It's All About The Music hors d'oeuvre before the following day's main all-dayer celebrating the man's 40 years of playing, promoting and producing.

Anyone daring to play solo has our admiration, and more so if, like Helen, they tell us they've overcome personal difficulty to do so. Her songs express vulnerability and strength of the keep calm and carry on variety. They are perfectly matched by delicacy, with a touch of steel, of her vocals and her guitar. She's most expansive in 'Falling Backwards' and her music can be intriguingly enigmatic: 'Champion' is about a boxer but might be an allegory for her own journey. In-Flight Movie's drummer Simon Calver has an arm in a sling after an altercation with a dog, but such is his committedly ferocious performance – applying his forehead to the high hat at one point – you forget he's one armed tonight.

James Asquith's fine vocals, Pete Armstrong's lead synth and the expansive soundscapes of the retro synth punk noise crew's songs sweep us along from Frankenstein's

'Assistant' to a conversation with an 'Alien'. So absorbing are the lyrics, we almost don't notice the undercurrent of classy arranging making the whole greater than the sum of the parts. What we quickly absorb is, although their last number begins quietly it won't stay that way, and it has a frenzied climax, with James and Pete racing to keep pace with the heroic Simon, confirming this exciting band as ones to watch.

There are many reasons to love Oxford's queen of trip-hop infused flamenco Emma Hunter, collectively Emma's spellbinding vocals, loops and guitar, and Tom Bruce's synergistic percussion, and how often they make great music out of darkish situations: "This is a booze song"; "This is a guilt therapy song." Above all there's what flamenco calls *duende*: not style nor technique but a heightened state of emotion, drama, authenticity, whereby the artist becomes a living expression of flamenco. After a slightly nervous start due to a temperamental looper, Emma exudes *duende* whatever the song. The cinematic Enrico Morricone-influenced 'Morire'



(meaning to die and fade) is soaked in emotion; the flamenco roots of 'Love Is Not a Choice' is emphasised by Emma's palmas flamenco hand clapping. Then, as if to remind us that they can rock out too, the duo's finale is a noisy climax that In-Flight Movie would be happy with. Oxford is so lucky to have them.

Emily Green and Rosy Owen have gone from singing together during lockdown to fronting Barricane, now one of the busiest bands on the Oxford scene. Described as straddling gothic trip hop and folk, tonight they're more the former than the latter, with Emily on electric rather than acoustic guitar, and plenty of pedal board action from their lead guitarist.

Played with restraint – the exception being the splendidly stormy instrumental climax to 'Saltwater' – they frame without overwhelming Emily's and Rosy's gorgeous harmonies that, with their songwriting, are the beating heart of the band. Their ability to tell a good story in song shines through in 'Cellar', a tale of a sweaty night that ends in romance at Oxford's much missed venue.

While sadly the Cellar is no more, Barricane and the night's other three acts continue onwards and upwards in part thanks to the indefatigable Osprey giving them, and countless other local bands, opportunities to play live. Three cheers for Osprey and here's to forty more years.

Colin May

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 <p>DJ SHADOW ACTION ADVENTURE</p>	 <p>THE GASLIGHT ANTHEM HISTORY BOOKS</p>	 <p>PIP BLOM BOBBIE</p>
 <p>MAPLE GLIDER I GET INTO TROUBLE</p>	 <p>HOLLY HUMBERSTONE PAINT MY BEDROOM BLACK</p>	 <p>THE STREETS THE DARKER THE SHADOW THE BRIGHTER THE LIGHT</p>

SELECTED REISSUES

 <p>NIRVANA IN UTERO (30TH ANNIVERSARY)</p>	 <p>RICHARD HAWLEY NOW THEN - THE VERY BEST OF</p>	 <p>U2 ZOOROPA (30TH ANNIVERSARY)</p>
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ELIANE CORREA & LA EVOLUCIÓN ORCHESTRA

O2 Academy

Having grown up with the background music of the Buena Vista Social Club as a permanent repeat album of my first job, I thought I knew what I was in

for from Eliane Correa & La Evolución Orchestra. I expect a slow chilled vibe to the evening that people could groove to. I’m very wrong in the best possible

way.

The night starts with a salsa class included in the ticket price which ranges from beginners to seasoned pros; it’s only when they

take to the stage shortly after I realise some of those pros are members of Ran Kan Kan, the local 20-piece Cuba big band and a fixture on the Oxford gig and festival scene, providing the perfect warm-up for tonight’s headliners.

Elian Correa & La Evolución Orchestra, having just come off a residency at Ronnie Scotts, burst onto the stage with their opening song ‘La Reina’ from debut album ‘Signo de Fuego’ (‘Sign of Fire’), the opening bars of which remind me of Lars Danielson’s album ‘Libera Me’ before the Timba tones kick in.

Eliane Correa herself takes the mic after the second song to introduce herself (on keys), and her lead singers Yadira Ferrer and Dunia Corre, boasting proudly the fact they are one of the only female-led Cuban big band groups and it is easy to see why with the vocal powerhouses leading the band. While the music is thoroughly enjoyable the audience interaction moments feel a bit flat. From the front, you can’t tell with numerous couples salsa dancing away in what could aptly be described as the coolest mosh pit I’ve ever witnessed. It isn’t until you move to the back of the room that you realise the crowd is perhaps a little thinner than expected so the normal call-and-response moments you get from an audience can feel a bit weak and timid.

But that’s a minor gripe and for the most part tonight is a success, leaving us feeling buzzed and wanting to listen to more Timba-style music, not least ‘Signo de Fuego’ itself.

Kalam Abul

IT’S ALL ABOUT THE MUSIC ALL-DAYER

The Port Mahon

This event is part of a month-long celebration of local promoter Osprey’s career spanning 40 years onstage, at the mixing desk, or at the helm of multiple gigs. There’s palpable love for the man himself on display from today’s punters and performers, and this reflects Osprey’s greatest trait as a promoter: passion. There are legions of successful musicians who got their first break at one of Osprey’s nights, as he took a chance on some nascent promise, and there are other acts to whom Os has stayed loyal for years, even if they’ve never picked up a following. Every healthy music scene needs this sort of supportive underpinning, just as much as it needs hip young gunslingers and breakout successes, and with that in mind this review will highlight acts who may not have had much previous coverage in *Nightshift* (and if you need to know that he didnt, Beaver Fuel, The Foam Heads, and Matt “Charms Against The Evil Eye” Sewell are worth your time we prescribe *Nightshifts* passim, stet).

The Port Mahon’s garden hosts a surprisingly varied roster, and starts strong with uke-slinger **BILL FRIZZELL**. His runaway-jalopy run through the top 10 singles from 40 years ago is unpretentious fun, but his musical setting of diary extracts from his time building Australian railroads in the 70s is brilliantly funny and dramatic: a one-man Edinburgh show surely beckons. **NASH** also has a playful approach to covers, mashing

up contemporary pop culture tunes with a bit of hip hop and a bourbon-blessed blues growl, but **PAUL LODGE** makes him look predictable by comparison: the garden might have the vibe of an open mic night, but how often do you see people setting words by Nietzsche, Wordsworth, and a 12-century visionary abbess to delicate Dylanish music at your local? **TIGER MENDOZA** is a name well known to *Nightshift* readers, of course, but how many times have we seen Ian de Quadros barrel through his tunes with only a trusty acoustic? Even shorn of their electro-hip-hop settings his songs stand up and his voice proves to be strong enough to take the spotlight...also, weirdly, he does the second cover of the day of ‘No Diggity’ – the Blackstreet revival starts here, we guess. **BEN JACOBS** deserves praise for turning in two sets of fluent, assured songs, but our favourite new find is **THE STATION**, a Newbury trio whose high-energy romp-pop falls somewhere between The Jam’s socially conscious concision and the fringe-flicking sensibilities of early Gene. Finding yourself in a small room, tapping a foot to a band who look like they’re having the time of their lives might not make the headlines, but captures the spirit of an Osprey event. We’re looking forward to the fiftieth anniversary already.

David Murphy

RED GUITARS / THE ROOM

The Bullingdon

One of the positive outcomes from this year’s festival season, particularly End of the Road, has been the affirmation that nothing beats seeing a great band live in the midst of a crowd, lights a-flashing, particularly one you know little about. And so we have a respectable turnout for a Monday to greet two not dissimilar bands formed in the late 70s who were indie before the term existed, with both breaking up in the mid-80s then recently reforming with original line-ups to tour and plan new albums.

Liverpool’s The Room sound meatier than their rather thin recordings, singer Dave Jackson’s voice sounding stronger than before, though both bands back then adopted that plaintive, yearning vocal style that typified the era. In a nice touch Becky Stringer, the first of two great female bassists this evening, has brought in her son Ethan to play some subtle but decent keyboards. ‘New Dreams for Old’, sounds as fresh as before though tinged with inevitable maturity. Other songs do have an early 80s feel, especially in the guitar sound, but some, possibly the new ones, rock out in an entirely satisfying way.

Red Guitars, from Hull, fared a little better in making an impact back in the day, becoming John Peel favourites and scoring several indie hit singles. Their recent revival was partly spurred on by an original fan called Steve Homer who is now CEO of AEG Presents, the live events arm of global entertainment company AEG, and handles The Rolling

Stones among others.

Tonight the band look pleased to be back in front of a crowd, particularly bass player Lou Duffy-Howard, who bounces around like a teenager while effortlessly playing some amazing lines, partly on a fretless instrument. Hallam Lewis is their other great asset, his guitar work as itchy and unexpected as it is mesmerising, bringing to mind previous contemporaries like Gareth Sager from The Pop Group. He also helped introduce themes of west African high life music to their sound, always best enjoyed live, and many of us never thought we would see these songs played again. Singer Jeremy Kidd looks a tad serious but seems genuinely touched with the audience appreciation.

The hits come out in stages, and are sobering in how relevant their themes of war, post-industrial decay and the dubious benefits of technology are in 2023. ‘Steeltown’ still sends a shiver down the spine while ‘Good Technology’, their biggest hit, countered the 80s fixation with progress and materialism. Some of its lines may seem quaint today (“we’ve got cigarettes that are low in tar” as a major reason for comment and concern) but the feeling behind it doesn’t. The new songs like ‘Beyond the Blue’ are good to hear but lack the power of the old material, though that may be down to nostalgia. They finish with a rousing ‘Paris France’, an old live favourite, and it’s clear that there is plenty of life left in a band many thought would remain just a memory.

Art Lagun

CINDER WELL

Florence Park Community Centre

The nights are drawing in and right on queue Divine Schism bring Amelia Baker to town to soundtrack the encroaching evenings. As Cinder Well Baker draws together the darker threads of Celtic, Appalachian and Pacific North West folk traditions into a delicate, droning whole that’s simultaneously feather light and starlit and bible black.

Joined by a viola player, Baker alternates between electric and steel guitar, the duo conjuring sometimes ghostly vocal harmonies on tracks like ‘Overgrown’, managing to sound both serene and pensive, sparse arrangements occasionally building to a pagan intensity as she recalls Lisa O’Neill at times, another artist who recognises traditional folk music’s potential to be transcendental.

While the majority of tonight’s set is drawn from new album ‘Cadence’, older numbers, like ‘Insulation of the Silence’, and the appropriately titled ‘No Summer’ maintain a purer folk heart, though their

impact isn’t diminished and the former in particular is striking in its starkness. Baker also covers Michael Hurley’s ‘Wildegeeses’, a nod to her American West Coast heritage.

The impact of Covid on the songs from ‘Cadence’ is obvious, particularly ‘Returning’, a somnambulating dream of a song that marries the hopes – realised and dashed – of an end to lockdown with the desire to return to someone or something that turns out not to be as you imagine; it’s awash with a sense of longing, reminiscent of Aldous Harding’s earliest outings.

The whole set is mesmerising though; it’s a cliché to suggest a performer casts a spell over an audience but tonight the crowd is rapt throughout. It’s a mesmerising set of songs that feel utterly perfect for encroaching autumnal Sunday evenings, and as we leave we make sure to buy a copy of ‘Cadence’ – something for all those autumnal Sunday evenings set to come.

Dale Kattack

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A monthly look at jobs in local music. This month it’s SEBASTIAN REYNOLDS from PINDROP PUBLICITY and he’s A MUSIC PUBLICIST.

How long have you worked in this job?
“16 years as a publicist. before that I was putting on gigs in Oxford and helping out with various DIY record labels, so alongside the bands that I’ve played in I’ve had 20+ years in the music biz.”
What is one thing you do as part of your job that the average person might not know?
“Just how much random chance there is between records and bands that are hugely successful, and those that just don’t make it. Legendary producer Rick Rubin talks about how he’s often worked on two records around the same time and one blew up and the other didn’t and it wasn’t at all a reflection on the quality of one or the other, just seemed like for some it was the right time for it to happen!”
What’s been the highlight of your career so far?
“It has been tremendously rewarding to have helped dozens of bands and artists share their music and reach new audiences. Recently we got Oxford synth rock trio In-Flight Movie in front of Steve Lamacq and he gave their ‘Aliens’ single a couple of spins on 6Music; there’s nothing more exciting than having a breakthrough like that, bringing an up and coming band to a potentially huge audience, it’s a buzz!”
And the lowlight?
“With regard to how random it can be as to what is well received or not, I think sometimes it’s very hard for artists to take it when their music doesn’t take off as they may have hoped. With any release anything is possible, and I think a lot of artists swing from one extreme to the other in terms



of their hopes and aspirations; one minute they believe that they are the next big thing, the next yesterday’s news and sometimes it’s much easier to blame the publicist for the fact that things haven’t gone as they’d have hoped.”
How much and how did Covid affect your job?
“I do almost all of the day to day PR work online, mostly by email, so from that point of view it wasn’t a huge change as I was already working at home by that point. Alongside the rest of the music business it definitely threw us out of kilter, but we managed to weather our way through.”
Who’s your favourite Oxford musical artist?
“Phil Oakley.”
What’s the single most important piece of advice you’d give to someone wanting to do your job?
“The more you pay attention the more you’ll succeed. Pay attention to what your clients want, and work out how to manage their expectations,

and what’s your contingency if things don’t go as you’d hoped.”
Who’s the most awkward person you’ve ever had to deal with in your job?
“As someone who has been a jobbing musician for 20+ years I totally understand just how heart-breaking it can be if one’s music doesn’t find the love that one feels it deserves, but taking it out on someone who has gone above and beyond to try and help you is foolish to say the least...”
When was the last time you heard genius?
“My mate Jody Prewett, who a lot of people will know from Jonquil and Trophy Wife, has started releasing some solo music under his own name and there’s some new material on the boil which is sounding amazing!”
Have you ever compromised your integrity in the course of your work?
“Not without having been punished. Occasionally I have taken on a project against my better judgement and sure enough it didn’t go well; I’ve got to be better at staying true to my gut instincts.”
Would you swap your job for any other?
“My first love has always been and always will be my music making. Things are going from strength to strength for me in that area so maybe in future I’ll be scaling back my day to day involvement in PinDrop PR, but I love the buzz of PR.”
Are you rich?
“I’m deeply happy and fulfilled by my life, how could I be any better off?”
Do you consider your job glamorous?
“It definitely has its moments, but that’s not why I’m in this.”
What’s your favourite thing about Oxford’s music scene?
“The love and community at a grassroots level: *Nightshift*, BBC Oxford Introducing, Divine Schism, Safehouse studios, Glasshouse studios, *Oxfordshire Music Scene*, Tom at TMD Media and far more than I can name here. The people make the place!”

Dr SHOTOVER: Psyching the Drinks

Ah, there you are, Young Leafspinach. Pull up a pew and, when I say ‘Will you buy a round?’ repeat after me ‘Yeah yeah YEAH’. Good man. Mine’s a rum and Cilla Black. It’s all right – Bedingfield will know what you mean. Thing is, we have been doing one of our tie-ups here in the East Indies Club bar – alcohol and 60s music. No need to spike anyone’s drink with psychedelic substances when the following are available: Pink Floyd gin, Moody Booze, The Alcohollies, A Whiter Shade of Pale Ale, Be My Babycham, Shirley Bass-y, Boris the Cider, Portula Clark, Sherry and the Pacemakers, Fleetwood Whisky Mac, the Crazy World of Arthur Brown Ale. I could go on... and probably will. Cheers! Down the Tony Hatch.

Next month: O-bla-di, O-blad-dered



Meet The Beer-tles

INTRODUCING.... MOSA

Who are they?
Mosa is one man – David Ashbourne – “a game composer and sound designer by day, musician by evening, and Mosa by the moonlight.” David is ex-frontman of erstwhile Oxford rootsy folk band Samuel Zasada and returned to the local music scene in 2019 as Mosa, with “a love and need for producing new music, but a deceased passion for live performance.” So far he has released two EPs in 2019, an album in 2021, with a new EP set for release on October 7th.
What does he sound like?
Various organic or electronic soundscaping, mostly spacious, spectral and downbeat with David’s voice – a plaintive, low-register growl – very much an instrument in itself. The music hovers and glides on the darker edge of the musical spectrum with a fluid, waltzing gait, all shadows and moonlight. Or, in his own words: “always trying to find the sweet amongst the bitter, it’s a constant evolving project of always trying something new and stretching my musical practices into unique and interesting soundscapes.”
What inspires him?
“Creativity. The yearning and striving for, and the journey to. Sometimes just an empty project and one little musical idea is hugely inspiring, as there is so many endless fires that that one tiny spark could become.”
His career highlight so far is:
“Either when I put on a listening party event at a local venue for the release of my full length album in 2021, and despite not gigging and getting a following I managed to pack the venue out with support from so many lovely people, OR receiving royalties from a single that I mistakenly thought didn’t get listened to much, but apparently got played a lot on a Ukrainian Cruise Ship, according to PRS.”
And the lowlight:
“When life doesn’t allow the time and/or energy to invest in making my own music.”

His favourite other Oxfordshire act is:
“I love a lot of local acts, but the one I was most recently mesmerised by at a gig was Wednesday’s Wolves. I’m a sucker for beautiful harmonies.”
If he could only keep one album in the world, it would be:
“So many to mention, but currently I couldn’t live without ‘Dragon New Warm Mountain I Believe In You’ by Big Thief. An absolute masterpiece from start to finish.”
When is his next local gig and what can newcomers expect?
“There are no gigs on the horizon. Mosa is an introverted project that I started to sate my need for sound creation but avoid the severe anxiety of getting up on a stage and performing, although, I do an occasional solo acoustic performance of some of my songs from time to time.”
His favourite and least favourite things about Oxford music are?
“My favourite is the wealth and diversity of talent that there is around here and the support that there is for all this talent. My least is the same as everyone: the closure of so many great venues. Since I was playing regularly around Oxford there has become a large list of venues that I have so many fond memories of that no longer exist.”
You might love him if you love:
Radiohead; Bon Iver; Low Roar; Jose Gonzales; Nick Drake; Bonnie Prince Billy.
Hear him here:
All links on linktr.ee/soundofmosa, and mostly active on Instagram: @mosa_uk



ALL OUR YESTERDAYS

20 YEARS AGO

As *Nightshift* approached its 100th issue, it was announced we’d be hosting a series of celebratory shows around town. Long-time Shift faves **The Bigger The God** were down to perform at **The Zodiac** in what was to be their final ever show, supported by **Nought, Meanwhile, Back In Communist Russia** and **Sexy Breakfast**, while the **Bullingdon** hosted **Young Knives**, **Near Life Experience** and **Spacehopper** and **The Wheatsheaf** saw **Dive Dive**, **Coma Kai**, **Suitable Case For Treatment** and **Sunnyvale Noise Sub-Element** showing what was great and good about Oxford music at the time.
Youthmovie Soundtrack Strategies – still yet to shorten their name – were all set to release their debut album, ‘Let’s Get Going... You’re Fracturing Me With This Misery’ on **Quickfix Records**. The math-rock pioneers were also lining up a joint EP with rising local post-rockers **The Edmund Fitzgerald**, who would soon change their name to **Foals** and become very slightly famous.
As well as an interview with **Sexy Breakfast** October 2003’s *Nightshift* saw the likes of **Frank Black**, **Shack**, and a couple of up’n’coming young hopefuls called **Snow Patrol** and **Biffy Clyro** coming to **The Zodiac** – yet again proof that the best way to see big, fat famous pop bands is on the way up at smaller venues for a fraction of the price they’ll be charging a couple years later. You’re not even listening, are you?

10 YEARS AGO

Candy Says appeared artfully on the cover of October 2013’s *Nightshift*, the band’ first appearance on the cover following their formation from the ashes of Little Fish. Back then Julia and Ben Walker were joined by a full band that included multi-instrumentalist Eliza Zoot and drummer-in-demand Mike Monaghan, who’s since gone on to play with Gaz Coombes and Willie J Healey among others. The quartet were releasing their single ‘Kiss Kill’ on Cool For Cats Records. “One day I was sitting at my desk, three months pregnant and decided to leave behind all my anger,” said Julia, whose previous band had been chewed up and spat out by the big fish of the music industry; “I decided to start something new, something I wanted to do and not caring if other people liked it or approved of it.”
Big gig of the month was all-dayer **Gathering**; taking over venues along Cowley Road were **Drenge**; **Temples**; **Local Natives**; **Port Erin**; **Waxahatchee** and **London Grammar**, while **Spring Offensive** and **Candy Says** provided local support. **Oxjam’s Oxford Takeover** this year featured local stars **Black Hats**; **Adam Barnes**; **ToLiesel**; **Deer Chicago**; **Alphabet Backwards**; **Duchess**; **Empty White Circles**; **Listing Ships**; **Mutagenocide** and **Desert Storm**; only the last of those are still with us, sadly, although Deer Chicago’s **Jonny Payne** is still making great music under his own name.

THIS MONTH IN OXFORD MUSIC HISTORY

5 YEARS AGO

Well whaddya know. Who is on this month’s *Nightshift* cover? Who was on the cover exactly five years previously? That’s right – Level 42. Just kidding, it was **Candy Says** again, who were back in action after something of a hiatus and riding high as high comes after their cover of Kate Bush’s ‘Running Up That Hill’ was used on Netflix film *Close*, starring Noomi Rapace. Now a duo of just Julia and Ben, the band’s cover earned them over a million streams, while the duo were set to release a new EP, ‘You Are Beautiful; We Are All Beautiful’. “What was it like getting Kate Bush’s approval?” pondered Julia - “One of the best moments ever!”
In local music news **Witney’s Muzo-Akademy** lost its home at the Rock Barn after the owner decided to turn it into “luxury” flats. The project, which taught over 100 aspiring musicians of all ages in the town, was left searching for new premises and sadly is no longer with us. Still, progress, eh?
Event of the month was **Ritual Union** across various venues along Cowley Road. **Gaz Coombes**, **Ghost Poet**, **Nadine Shah** and **Jane Weaver** were among the star names and were joined by **The Lovely Eggs**, **Warmduscher**, **Kiran Leonard**, **Fontaines DC**, **John, Gnod** and local stars **Cassels**, **Self Help**, **Lacuna Common**, **Catgod**, **Ghosts in the Photographs** and **Vienna Ditto**. One of favourite days out ever, that one. Bring it back!

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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

TOP TRACK

ARROWS OF THE SUN

Previously we've suggested that Arrows Of The Sun might be – in the nicest possible way – a bit of a mess. But hey, some of the best things in life are messy (cats, cream cakes, getting into a drinking session with local promoter Osprey), and by jiminee, we think they've finally hit the musical nail on its musical head with this new set of songs. It starts inauspiciously with 'Keep On Running From The Claw', which is bog-standard bluesy 60s rocking with just a smidgeon of a Lou Reed vibe about it, but 'The Labyrinth' is much more fulsome rustic rocking, earthy and slightly windswept in a Tom Petty/Neil Young sort of way with a gruff breathlessness about it, while 'Sick In The Heart' continues the gruff, grimy-under-the-collar Americana trip. Even better is 'The Sound Of Silence Boy', with slightly reedy Americanised vocals that remind us of Guided By Voices' Robert Pollard and a carefree strum'n' thrash approach to its guitar-play that could be a primitive Joy Division if you squint your ears a bit. It's easily the best thing the collective (the 'band' seem to be made up of their entire village from what we remember) have done to date, all of which goes to prove that a refusal to stick to polite musical rules coupled with a desire to improve, and *Nightshift's* ever benign critical encouragement, can reap some rather pleasing dividends.

THEO B

When *Nightshift* isn't cooking, cleaning, talking to the cats or worrying ourselves sick about the absolute fucking state of everything, we like to drift into a light reverie and think about nothing. Luckily there are entire genres of music dedicated to aiding and abetting this (non) activity, and Theo B is something of a local master of the craft. His latest offering, 'All Of This Time', would be perfect zone-out music if it went on for half an hour or so. Instead it's four minutes of

almost hymnal choral folk music that hovers above shuffling electronic beats, Theo's voice hushed and contemplative, the whole thing understated to the n'th degree: a pleasingly soporific mist of a song set a sail on a becalmed pond. Anyone listening to it and thinking it lacks purpose or structure misses the point; purpose and conventional structure has never been high on Theo's agenda. It's enough that his music exists, like clouds. More government incompetence and corruption, you say? Another dose of climate crisis? Heck, stick Theo on again and pass the bong. Bong make bad things go away.

PET TWIN

Not unlike Theo B, Pet Twin prefers a sense of airy stillness to anything resembling rushing to get on with it (though he does play in the rather more propulsive Juniper Nights, so perhaps he feels the need to slow things down and think a bit more in his side project). From the idly plucked acoustic guitar and airy vocal ruminations to the big, burly cello drone that invades this song, 'Crows', Pet Twin sounds somewhat cast adrift, like he's alone on a boat on a lazily sprawling river without a paddle and just the birds for company. Not that they're great company: "A small black crow taunted me / Tore at my hands with its spiteful beak," he laments as sight of land slips away over the horizon and he's left alone with his thoughts, regrets and bloodied hands, that cello sounding like the grumbling timbers of his boat. He awakes from dreams to discover he's turned into the cawing, screeching bird and seemingly all hope gone. A jolly wee number for sure, but a not unpleasant way to lose yourself in poetic gothic metaphor for a few minutes.

GREAT APE

Previously Great Ape's output seemed to have leaked out of some mid-80s sewage pipe fed directly by the Level 42 funk-pop ditchwater factory but this new track, 'May Day', finds them trying a new tack. It sounds like the band have been listening to some rock music, albeit not very heavy or particularly good rock music. They've kept a modicum of that old funk-lite edge or undercurrent but now guitars fidget and speckle in more indie fashion, building up to something approaching a belligerent chugaboogie chorus with the singer getting almost militant with his outburst of "Seize the day!", although he sounds more like he's upset there's no ketchup left in the bottle rather than he's had enough of those Tory bastards taking us for fools and is about to storm Downing Street. Perhaps we're

being too harsh here; after all this is definitely a step up from their last effort and that's to be applauded, but you can't help think that it's going to be pretty damn hard to seize the day when your fist lacks any kind of crushing force.

DOM JAMES JUNIOR

Go on, say Dom James Junior ten times as fast as you can, preferably after several tequilas. We dare you. We also dare you to listen to Dom James Junior's song here, 'I Want to Be You' without once thinking about 'Rocks' by Primal Scream. Dom claims to be inspired by everything from ABBA to ZZ Top and wanted to "capture the essence and energy of The Rolling Stones," but maybe fell a couple of letters short in the rock encyclopaedia on this occasion. To be fair to Dom, Primal Scream were similarly trying to emulate the Stones when they came out with it and ripping off the Stones is basically musical shooting fish in a barrel, and thus both difficult to mess up too badly but also very hard to pull off with any great aplomb. Pretty much every bar band in the past half a century has had a go and the results are always within the spectrum of "not bad" to "Christ almighty, this is even worse than Black Crowes". Musically Dom manages to get closer to the former with a brassy take on The Formula, but sadly the pedestrian vocals are as close to the essence and energy of Mick Jagger as scientists are to discovering Keith Richards' secret of immortality.

REGI WEKING

Regi Weking sounds like something vile that public schoolboys might inflict on each other by way of initiation into some unspeakable society, possibly involving boats or posh restaurants. Unspeakable and inflicting are two words that spring to mind as we listen to this offering from Regi, which is titled 'Hello, My Darling', the lyrics of which are: "Hello, hello, hello, my darling / Hello, hello, hello, my darling / Hello, hello, hello, my darling / You are always on my mind." And that's pretty much it. Likes to get to the point without any fuss or misunderstanding does Regi. The best bit is he pronounces "darling" as "Da-ha-rrrring" and "mind" as ma-hi-hind", possibly to emphasis just how much on his mind his darling is. All this over a jaunty piano refrain and something approaching a heroic soft rock guitar workout. All of which makes it sound like the sort of thing we might have laughed at from an eastern European Eurovision entry 20 years ago

but which in this day and age just sounds like a poor attempt to imitate Borat. In what might be a first for a *Nightshift* Tracks entry Regi also provides us with a CV, which lists his religion (catholic); his hobbies (singing, browsing the internet, and playing table tennis), and his musical experience ("singing in Tom's band" among others, like that's going to mean anything at all to anyone). All of which would be quite endearing if 'Hello, My Darling' had an ounce of humour or irony about it, but it's just given us flashbacks to a holiday we had in Cyprus once where a rock band set up next to the table we were eating at and insisted on serenading everyone at intolerable volume while we wolfed our Halloumi down as quickly as possible in order to escape. Some horrors stay with you and Regi here has just dug them up again, the utter bastard.

TOILET TRACK

RICK PEPPER

There is a strain of musician whose ambition it seems is to appear on *Later... with Jools Holland* and have the arch geezer add some honky tonk piano to one of their fantastically authentic love ballads while getting a nation of sensitive laydeez swooning in front of their tellies. Said strain of musician sadly falls a way short of such lofty ambitions and is more likely to end up irritating late shift diners on budget cruise ships as they try to eat their salted caramel profiteroles without vomiting at the utter vacuous horror of it all. The word strain is apposite here since Rick here sounds very much like he's straining on the toilet, possibly the result of a diet of cruise ship carvery meats, profiteroles and regret and little by way of vegetables. "I daydream the times away / That you aren't here / Your hair, your smile / The beauty of your eyes / Oh how I yearn for your loving," he half howls at one point, like a dog pining for an absent owner, while elsewhere we're reminded of William Shatner's hilariously OTT attempts at pop stardom, but without the mad-eyed brilliance, just a smug sideways glance as Rick tickles those ivories and imagines he's Michael Bublé. The further the songs progresses the more we worry the poor chap's about to collapse into a weeping heap of thwarted ambition and whipped cream and it all veers wildly out of tune, one notch off from poor Rick screaming "but I loves ya!" interspersed with a stream of obscenities and smashing his piano to smithereens with a hammer. Which, thinking about it, is something we'd love to see on *Later... with Jools Holland*.

Send tracks, downloads or streaming links for review to editor@nightshiftmag.co.uk. If you can't handle criticism, please don't send us your music. Same goes for your stupid, over-sensitive mates. New Kinder World rules do not apply here, you bunch of sanctimonious hippies.

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SEP SAT 23

O₂ ACADEMY2

THE JOY FORMIDABLE

+THE PEOPLE VERSUS

OCT FRI 13

O₂ ACADEMY

**DUTTY MOONSHINE
BIG BAND**

"VILLAIN" ALBUM LAUNCH EVENT

OCT SAT 28

THE JERICHO TAVERN

SUGAR HORSE

ROCK, SHOEGAZE, DOOM

OCT SAT 07

LOW TICKETS

O₂ ACADEMY

THOSE DAMN CROWS

AN UNSTOPPABLE FORCE IN NEW ROCK

OCT WED 18

SOLD OUT

O₂ ACADEMY

BOMBAY BICYCLE CLUB

ALBUM LAUNCH EVENT

NOV WED 01

THE BULLINGDON

FUTURE UTOPIA

DECORATED UK PRODUCER SOLO TOUR
+SASSY, FOUR MINUTE WARNING

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 SAT 04

LOW TICKETS

O₂ ACADEMY

THE DUALERS

UPBEAT REGGAE & SKA
+ZAIA, TONY NANTON

OCT SUN 08

JERICHO TAVERN

SNAYX

FEROCIOUS PUNK ROCK
+SHELF LIVES, MONAKIS

OCT FRI 20

LOW TICKETS

THE JERICHO TAVERN

RUSTY SHACKLE

SIX-PIECE FOLK-ROCK
BAND FROM SOUTH WALES

NOV SAT 11

O₂ ACADEMY2

THE 900

TONY HAWKS PRO SKATER COVER BAND

OCT MON 09

THE BULLINGDON

BABY QUEEN

ALBUM LAUNCH EVENT

OCT THU 19

O₂ ACADEMY2

BLACK PARADE

00'S EMO ANTHEMS

NOV MON 13

THE BULLINGDON

PALE BLUE EYES

POP HOOKS AND PSYCH-ROCK SOPHISTICATION
+CIEL

OCT TUE 10

JERICHO TAVERN

HONEYBLOOD

SCOTTISH SONGWRITER EXTROADINAIRE
+FREYA BEER, JOELY

OCT TUE 24

THE BULLINGDON

TIGERCUB

RIFF CENTRED ROCK
+JAMES AND THE COLD GUN

NOV FRI 17

THE BULLINGDON

**TOM MCGUIRE &
THE BRASSHOLES**

FUNK SOUL POWERHOUSE FROM GLASGOW

OCT WED 11

THE BULLINGDON

TRAMPOLENE

WELSH PRINCES OF INDIE ROCK
+EVAN WILLIAMS, SUSPIRE

OCT FRI 27

O₂ ACADEMY2

DUB PISTOLS

REGGAE-BREAKS-JUNGLE MASHUP

NOV SAT 25

O₂ ACADEMY2

**THE ELECTRIC
SWING CIRCUS**

SWING AND ELECTRO BEATS

OCT THU 12

THE BULLINGDON

BARE JAMS

LAI D BACK SKA FOR AN UPBEAT EVENING

OCT SAT 28

O₂ ACADEMY2

ANDY BELL'S GLOK

+APHRA TAYLOR

NOV SUN 26

O₂ ACADEMY2

**PHIL CAMPBELL
& THE BASTARD SONS**

HEAVY ROCK FROM MOTÖRHEAD'S LONGTIME GUITARIST