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Issue 207
October
2012

Alphabet



Backwards



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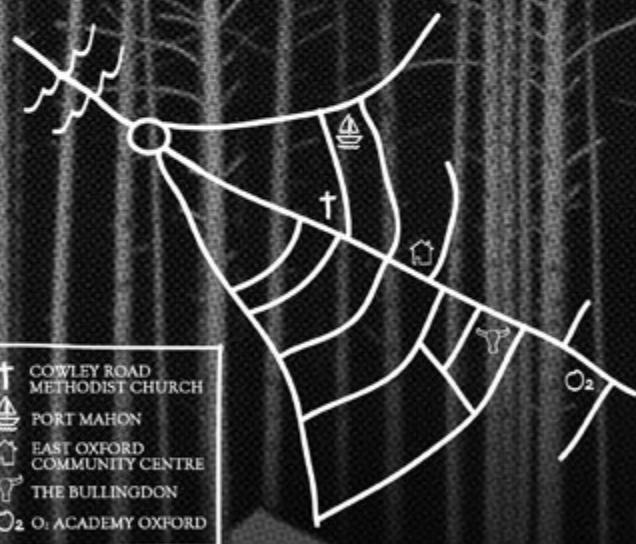
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NEWS

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DAMO SUZUKI is set to headline this year's **Audioscope** festival. The legendary former Can singer will play a set with **The ODC Drumline** at the **Jericho Tavern** on **Saturday 10th November**. Damo first headlined Audioscope back in 2003 and has made occasional return visits to Oxford since, including a spectacular set at Truck Festival in 2009 backed by an all-star cast of Oxfordshire musicians.

Joining Suzuki at Audioscope, which raises money for homeless charity Shelter, will be Baltimore's alt. folkies **Arboretum**; Manchester/Newcastle krautrock duo **Warm Digits**; new Mute Records signings **Land Observatory**; technical rock experimenters **Alright The Captain**; metronomic rockers **Baltic Fleet**; Elysian Quartet cellist and singer **Laura Moody** and the brilliantly named and fantastically noisy crazies **Dethscalator**. Local acts **Gunning For Tamar**, **Message To Bears** and **Listing Ships** complete an impressive bill of leftfield music. Tickets for the all-day event, priced £12, are on sale now from Wegottickets.

Audioscope also have a new compilation album out. **'Music For A Good Home 2'** features 40 exclusive tracks from the likes of Ride, Wire, Four Tet, Beak>, Karma To Burn, Warm Digits and SJ Esau, as well as a strong local contingent.

HUGO MANUEL has been talking to Nightshift about his new **Chad Valley** album, which is released next month.

'Young Hunger' is released on **19th November** on Loose Lips, the follow-up to last year's acclaimed 'Equatorial Ultravox' mini-album. The new album features contributions from Totally Enormous Extinct Dinosaurs and Fixers' Jack Goldstein, among others.

"I finished up my debut album a couple of months ago," explained Hugo, "I was working at Evolution Studios in Botley, mixing it with Jonathan Shakhovskoy and then, since it's been finished I've been working on my live show, building a kind of light show for it, and working on all the artwork and videos and things like that. Content, y'know. "I feel incredibly proud of the album. The more time that passes since making it the more I like it. I

The album is available to download for a bargain £5 at www.musicforgoodhome.com.

NIGHTSHIFT PHOTOGRAPHER

Johnny Moto officially launches his new photo exhibition at the Jericho Tavern with a gig at the same venue this month.

Johnny has been taking photos of local gigs for over 25 years now, capturing many of the best local and touring acts to pass through the city in that time and a remains a familiar figure down the front of local gigs. A selection of his best shots are now framed and hung around the Tavern's upstairs venue.

The gig takes place on **Saturday 6th October** and features **The Goggenheim**, **The Lamppost Gullivers** – the new band formed by former-Suitable Case For Treatment and Mephisto Grande frontman Liam Ings-Reeves – **Vienna Ditto** and **Francis Pugh & The Whisky Singers**.

GAPPY TOOTH INDUSTRIES

are looking for more bands to play their monthly club nights. GTI, which has been running for ten years now, is renowned for its eclectic mix and match bills, providing an outlet for unsigned out of town bands as well as local bands of any and all style. Acts can email rcatherall@gappytooth.com.

think when I first finished it I was quite scared about the direction I had taken the Chad Valley project... it's a dangerous move to make a pop album, because a lot of people don't like pop music, full stop, which I don't get. But anyway, now it's a few months in the past all the hardship I had whilst making it, the little fine-



SUPERGRASS will receive a special **Performing Rights Society Heritage Award** this month. The band, who formed in 1993, will receive the award at **The Jericho Tavern**, the legendary venue where they signed their record deal back in 1994 before going on to release six studio albums and a string of hit singles, helping to put the Oxford music scene on the world map in the process.

Gaz Coombes, Mick Quinn and Danny Goffey will receive the award at the Tavern on October 3rd. Previous recipients of a PRS Heritage Award include Blur, Squeeze, Elton John, Dire Straits, Status Quo and Faithless.

Talking about the Jericho Tavern, Mick said, "Everyone aspired to play the venue back in the day and I remember seeing my brother's band This Way Up play there as early as 1983. We received our first positive reviews as Theodore Supergrass at the Jericho in 1994, when the promoter Maccy burst into the dressing room after our gig telling us, 'You've got it!' Soon after, the feeding frenzy of record company A&R men started."

PRS chair Guy Fletcher added, "It's a rare talent that epitomises the feeling and energy of an entire decade. Supergrass were so much a part of our soundtrack to the 90s and the guys worked incredibly hard. Their output was impressive and it is a genuine privilege to be presenting the group with this well deserved award. Oxford is an important hub for British music and live music venues like the Jericho Tavern need to be celebrated. It's going to be a really special day."

Meanwhile, as he continues life after Supergrass, Gaz plays his biggest solo hometown show this month, when he headlines the O2 Academy on Saturday 27th October. Tickets, priced £12.50, are on sale now.

AS EVER, don't forget to tune into **BBC Oxford Introducing** every Sunday night between 9-10pm on 95.2fm. The dedicated local music show plays the best Oxford releases

and demos as well as featuring interviews and sessions with local acts.

The show is available as a podcast at bbc.co.uk/oxford.

tuning and the bigger structural and sequencing decisions seem like a distant memory. Which is nice."

The numerous guest appearances across the new album came about by a combination of chance meetings, old friendships and a bit of begging, explained Hugo. "I became friends with Active Child through touring

together in the US last year and then Twin Shadow from a short UK tour and playing at loads of the same festivals. Then El Perro Del Mar and Glasser were people who I am massive fans of, so it was just a lot of begging and hassling going on there, and it worked! Of course Jack and Orlando from TEED I know from Oxford."

Hugo also admitted he enjoyed the pressure of balancing his work with Chad Valley and his other band, Jonquil. "It keeps me busy, but I'm much happier when I am busy! We take it in turns to an extent. Jonquil are playing some more shows in October around the country and some more European shows too, but then I will be concentrating on Chad stuff. Easy."

Chad Valley plays at **The Cellar** on **Sunday 25th November** as part of his UK tour. Visit www.facebook.com/chadvalleymusic for more news, music and tour dates.

a quiet word with

Alphabet Backwards

photo: Jonny Moto



“WE JUST WANT TO WRITE songs we enjoy playing and it’s awesome that potentially we can bridge that divide. Josh and I joke that we are essentially a metal band underneath. We are a bit heavier than your average Radio 2 act but not quite eccentric, hip or indie enough to be, say, *Los Campesinos*.”

JAMES HITCHMAN IS talking to *Nightshift* about his band’s new-found crossover appeal between Radio 2 and 6Music, both stations having played Alphabet Backward songs lately ahead of the release of their full album debut.

“We just do what we do and make the most of every moment, continues James, “I would always hope if we do bridge that divide we can stay on the 6Music side as our land of opportunity, but have free reign in Radio 2 land. Radio 2 is not seen as the hip one; 6Music has that edge. Your Mark Radcliffes and Marc Rileys to your Steve Wrights, or Chris Evans.”

LATELY THE WIDER WORLD has been learning what Oxford’s gig goers have known for a long time, that Alphabet Backwards are a band who appeal to all sorts of different audiences on different levels.

The ebullient nature of their live sets has always been a joy, provoking grins and dancing feet in even

the most cynical hacks; their big-hearted songs are perfect for getting stuck in your internal jukebox for days, enormous singalong choruses demanding to be sung right back at the band by enthralled crowds, while often hiding lyrics infused with deep cynicism or a cute sense of whimsy that most chart-friendly pop would find too quirky to embrace.

Recent *Nightshift* reviews of Alphabet Backwards’ gigs have pointed to a meeting point of Buggles and S Club 7, suggesting the likes of Lily Allen could easily slip one of their songs into their set, while reasoning that in Alphabet Backwards’ world every day must feel like the first day of summer.

From their earliest demos, all shimmering synthesizers and chirpy odes to Primark, the band’s sound has moved into sometimes more acoustic guitar and piano-based territory, but still awash with pretty melodies and a chirpy soulfulness that at its best, as on the jaunty, piano-led ‘Ladybird’, would sit merrily alongside Belle & Sebastian’s more extrovert moments.

Two local festival appearances last summer displayed just how inclusive Alphabet Backwards are when it comes to winning over crowds. At *Truck* they were received as true local heroes, long-time favourites on the Oxford gig circuit whose songs had buried themselves in the local

gig-going collective consciousness. At *Cornbury*, meanwhile, a wholly different crowd instantly took to the band, struck by songs that sound instantly familiar to the point one punter close to us to was moved to express her astonishment that the five-piece weren’t already major league chart stars.

JAMES PUTS ALPHABET Backwards’ mass appeal at such events down to the band’s simple enjoyment of being up on stage, a bunch of mates intent on having fun and wanting everyone else in the vicinity to join in.

“Festivals are great! It’s a weekend away on a mini adventure with some of your best friends. We did a couple of really small ones last year and a private one down in Devon. These can sometimes be the most fun and have a slightly different feel to them to say *Truck* or any of your more established festivals. It does seem to work though, and be where we as a band do well. A really positive thing I have noticed is that people always tend to start standing up half way through, and by ‘Elton John’ a few people are having a bit of a dance.

“We really enjoy playing live and move around, and look like we want to be there. The audience does make a difference though, it’s so easy to feed off the energy of people who know your music and deliberately

pitch up to see you.”

Last summer Alphabet Backwards played eleven different festivals around the UK and, *Nightshift* having witnessed them at three of them, they do seem to be the natural environment for the band, a little bit of sunshine seeming to coat every song, fresh air and summer vibes perfect side orders to their effusively melodic brew.

THIS SUMMER HAS BEEN equally busy on the live front, including a short tour of Spain, but the central focus for Alphabet Backwards has been the recording of their debut album, ‘*Little Victories*’ (see, even the title exudes a sweetly understated sense of positivity), for Highline Records, the follow-up to a series of EP releases, and finally released this month.

It’s almost four years now since we first had the band, then a newly emerging talent on the local scene, on the front cover of *Nightshift*. We wonder what they (James: vocals and guitar; bassist Josh Ward; singer Steph Ward; drummer Paul Townsend, and keyboard player Bob Thomas) have been up to since we last interviewed them.

“A new sibling, a new drummer, one university degree, two car crashes, three EPs, a new x-reg Citroën. New label, new album, new nickname. Same outfit, same white socks.”

You’ve kept your hand in with EP releases over the past few years; has there been a wish through that though to get a full album out?

“The EPs were very deliberate. In November 2010 we felt fresh. We had a new drummer, no label – though ‘*The Superhero*’ was released by Kittiwake – and a fresh start. I think all bands evolve over time; you become better musicians and your influences change, so we set ourselves the task of releasing four EPs over the course of the next year. In the end we only made it to three and I think we scraped it by a day with the ‘*British Explorer EP*’. The end goal was an album though, and when Highline Records came along it all seemed to work out very well timing wise.”

Did the songs come together over a period of time or was it a concerted writing and recording process specifically for the album?

“We knew what songs we wanted to take into the studio early in the year. Some we had already written but were able to hone over time, others were new. Writing these was fun: we set up at Little P’s a lot with an endless supply of tea,

and Science played through his mini Marshall stack. We worked on basic ideas that I had, lyric and chord wise, before going to a proper practice room. Recording them was a pleasure. A man called Brian made this record with us. You know you have the right man for the job when your producer has a gold disc on his wall from his work with Primal Scream next to a silver disc for his work with The Firm. Amazing. We had about twelve days in the studio, I think, so time was tight. But doing this enabled us to have time before heading back for a few augmentations and the mix which was a pleasure.”

How do you all feel about it now it's finished? Anything you would change given the chance?

“Screenplays’ is a definite highlight; it’s one of my favourite tracks. It’s got a killer bass line in the chorus. The bass can sometimes be a melody of its own in our tunes. With no electric guitars there is that space and I think that track is a prime example of where we get it right. I wouldn’t change a thing, not because I would not want to, just because you can’t. It is what it is.”

WHILE ‘LITTLE VICTORIES’ sounds unmistakably like Alphabet Backwards, there are subtle differences from their earliest songs, the giddy synth-pop of songs like ‘80s Pop Video’ and ‘Polar Bears. ‘Ladybird’, for instance, has a real soul feel about it; is this something you’re particularly influenced by?

“Not knowingly; it’s structured in a very simple pop way, I suppose, in a slightly timeless way. I remember Brian commenting on how it was one of our most generic songs structure wise, with a standard middle-eight and what not.”

Overall the album sounds more organic than your older songs; would you agree?

“I would definitely agree. It was built very organically through an analogue desk using real pianos and instruments in a bit of a ramshackle, quite unique studio in Walthamstow. I liked being there because of the song by Bromheads Jacket. So the end result is a very honest album and hopefully real enough, while trying to embrace good pop sensibilities, as I am sure all ‘good’ music does, no matter the genre.”

Saying that, ‘Elton John’ is a reminder of a more ‘old-school’ Alphabet Backwards song, all big, jolly squelchy synths.

“True, you can’t replace the reason that synth was made.”

How does James feel his lyric writing has evolved since he first started the band? Is that sense of whimsical observation still there, or do his lyrics carry a more personal

weight about them now?

“Potentially yes, I like to think the whimsical observation is there, just perhaps more introspective than before. All the words carry a personal weight though, I feel you kinda have to believe what you are saying. We must all have conviction in what we do no matter how big or small otherwise there is no point in doing it. I enjoy wordplay and rhythms and as I get a little older I learn more and can use this experience to write. They are usually just stories of what has happened or what I have been thinking about that day; it’s potentially a vessel for me to just get it out, you know. The lyrics are reasonably important but I think a decent melody can hide some of the most awful tripe.”

GOING BACK TO ALPHABET

Backwards’ live incarnation, last time we interviewed James, he said the exuberant mood of the band’s gigs came from “the fun of feeling like you were up on stage having a party with your mates” – does that feeling still exist after four years of gigging together? Don’t even they ever go on stage feeling like they want to trash the place and tell everyone where to go?

“The positive feeling is still there. If we find a good place and good people we generally go back because we like each other. Tommy Farnyard in Nottingham; Tim, an old Oxford boy at the Windmill in Brixton with the mildly racist dog on the roof. They all provide us with great moments to savour. In addition to this, Highline have given us the opportunity to play in pastures new, like Madame Jo Jo’s in London. Definitely one of my favourite venues.”

That last interview also preceded an event that got Alphabet Backwards as much wider attention at the time as any of their songs could have done – bassist Josh’s appearance in T-Mobile’s advertising campaign, which found the bassist’s face plastered over bus shelters the country over. Does James think that had any effect, positive or negative on the band’s fortunes?

“If it did in either way, I was never aware of it. The only time I think I ever saw the two linked was on our trip to Dunoon in Scotland where it was under our name on the poster: ‘feat Joshward 84’. In a way a ‘feat’ is pretty sweet. Having seen Kanye West’s latest potential album tracklisting leak, he has them littered all over. Common, R Kelly, you name them he got them. As did we.”

‘Little Victories’ is released on the 1st October on Highline Records. Visit www.facebook.com/alphabetbackwards to hear tracks from the album.

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RICHARD WALTERS

'Regret Less'

(*Beard Museum*)

With Record Labels in their own age of austerity, the resulting increase in album releases like this, funded by fan pledges and the sale of personal treasured possessions, puts an added burden on reviewers, like having to comment on an infant with the mother stood next to you rather than just *not* clicking 'like' to a Facebook photo of it.

Happily we're talking Richard S. Walters here, owner of one of the most distinctive and haunting voices on the planet, and while at one point he croons that it's "Brian Wilson's baby", the DNA results still suggest it's more like the grown up love child of Clifford T. Ward and David Gates.

After the sparse arrangements and psychological dramas of debut album 'The Animal', 'Regret Less' sets off almost jauntily, with producer Rob Stevenson's warm bubble bath electronica behind 'King Of Leaves', an ideal William Orbit waveform for *that* voice to surf in on. The Cafe del Mar feel is further explored in 'Blossom', a hopeful, giddy shimmy that makes you think of finding new love and arranging your first far off beach holiday together. But lest you get too cosy, it's wise to remember that Richard is the supreme master at soundtracking the deep emotions of leaving, and of being left, and dotted throughout the album are several classic examples of his skill, most notably in the tear jerking 'Tethered', and the Lennon-esque



'Pedal Steel', where he sings "the car is waiting here", and as ever, you are never sure if someone is being taken from him or if he is imploring someone to drive off into the sunset with him.

That said, it's optimism that colours more areas than not; 'Tomorrow Begins Today' has the positive force of a Sigur Ros piano line guiding it, while 'Walk Softly, Stranger' finds Richard urging the listener, in a Brett Anderson yowl, to take risks and "Go put yourself into the night".

'Regret Less' is more soul-searching than heartrending, not so much a rush of blood to the wrists as, well, less regretful, and while I am guilty of not pledging this time, you can put me down now for the next one.

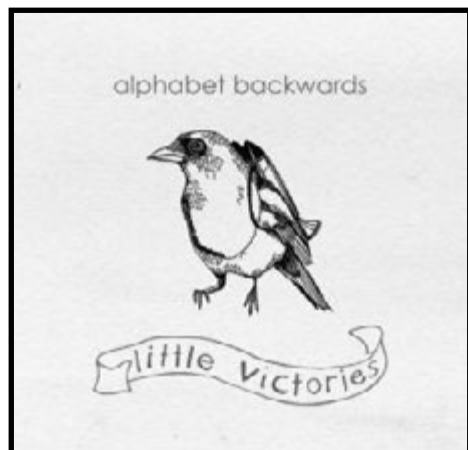
Paul Carrera

ALPHABET BACKWARDS

'Little Victories'

(*Highline*)

It seems overwhelmingly *correct* to refer to Alphabet Backwards as pop music, although one man's pop can be another man's poison, as it's a term that is often used perjoratively to represent music that's free of soul and meaning. On 'Little Victories', as with their several preceding EPs and singles, Alphabet Backwards display endless, unbounded joy and glee, unfurling melodies and bouncy rhythms with abandon. Never, though, do they forego the importance of having a point, and their songs, whilst superficially fun, reveal lyrical and emotional depths, and a degree of quality control that rarely dips.



Cutesy and just-on-the-right-side-of-cloying their lyrics may often be – the joint male/female vocal delivery gently sounding like teen lovers splitting up before making up, and speaking of a microscopic attention to the detail of relationships – they'd be nothing without a musical base that can bear repeat listens. It's after several plays of 'Little Victories' that Alphabet Backwards really make sense, although yes, 'Panda Eyes' is almost too twee an image; yes, 'Elton John' sports an unbearably ridiculous synth sound; yes, the twelve tracks here push no boundaries in terms of either sonic variety or groundbreaking composition. That quickly ceases to matter, as it becomes clear that this is a band with an extraordinarily good way with a tune, and the skill to build a song around it. What initially seemed like limitations of the album - a lack of texture and variety, a non-stop 'up' feel - begins to redefine the experience as a glimpse into a specific world.

Alphabet Backwards are undeniably pop. Guitar-based, bit-o'-synth, nice-smattering-of-electric-piano, chirpy-tunes pop, building on intelligent 1980s guitar pop shone through a knowing, almost hipsterish lens. For this, and for the self-belief which shines through 'Little Victories', it's impossible to fault them for creating an album which is brash and proud, and unashamedly pop.

Simon Minter

SEABUCKTHORN

'The Silence Woke Me'

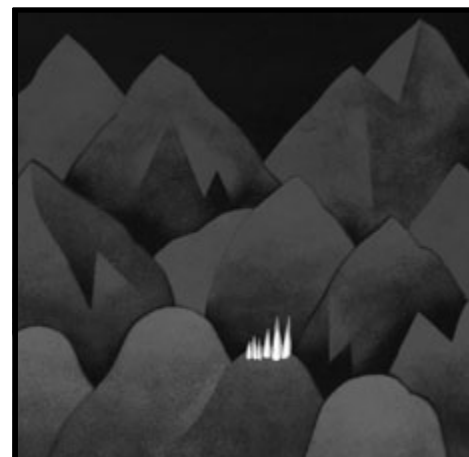
(*Bookmaker*)

Seabuckthorn is one of those artists best enjoyed over the course of an album rather than in small doses and on this latest release his impressionistic acoustic guitar work once again manages to conjure up dreamy landscapes, campfires and woodlands, all with his signature sense of menace and foreboding. 'The Silence Woke Me' is Andy Cartwright's second album for French label Bookmaker Records but is at least his fifth release (not taking into account various self-released EPs and small-runs of mini CDs) and at this point in time Cartwright is a masterful composer.

Building upon last year's excellent 'In Nightfall', 'The Silence Woke Me' weaves a lot more rhythm into the mix, drums adding heft to Cartwright's 12-string flourishes, and even going so far as to introduce a pretty funky groove to final duo 'Gathered and Unkempt' and 'Good Honest Thievery.' While Cartwright's music has always flirted between atmospheric minimalism and frantic, multi-instrumental frenzy, the layered, rhythmic approach applied here strikes a perfect balance between scarcity and bombast which gives the album a more dynamic feel as a whole. And while it's not a term that really applies to the kind of music Seabuckthorn makes, 'The Silence Woke Me' has more hooks than anything he has done in years. Many of the songs elegantly shimmy in from silence and build mantra-like before reaching a central pattern of notes around which the guitar meanders – 'As Fire Moves', 'The Cool Of The Coming Dark' and the closing track all find repetitions which give the songs a heated, hypnotic feel. The cymbal washes and relentless stomp of 'It Swept Across the Open' creep up on you before you realise you're in the centre of a storm of arpeggiating guitars and reverb-drenched notes that sound like whale song.

Where fellow Oxford instrumental prodigy Jerome 'Message to Bears' Alexander's pastoral chamber folk evokes a sense of child-like nostalgia, Cartwright is like Jerome's feral brother, raised in the forest by wolves. His music, while equally evocative, feels exotic and otherworldly; it invites you in with it's warm, campfire tones but leads you on a journey through treacherous, bizarre landscapes, under the cover of darkness with only fire and moonlight illuminating you on your way.

Tom McKibbin





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THURS 18TH

ECHO LAKE

SAT 27TH

BEARD MUSEUM TAKEOVER:

RICHARD WALTERS

FAMILY MACHINE, PHILL McMINN

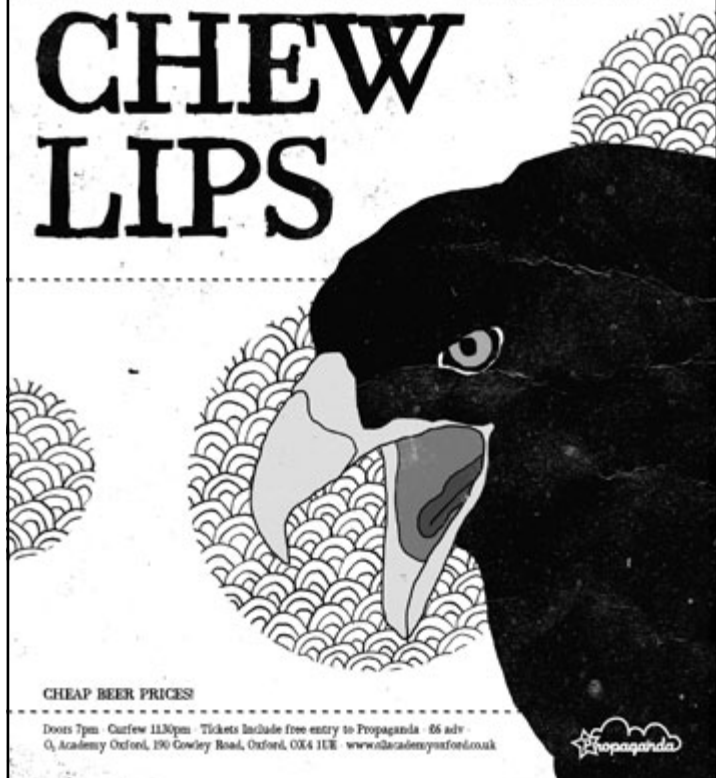
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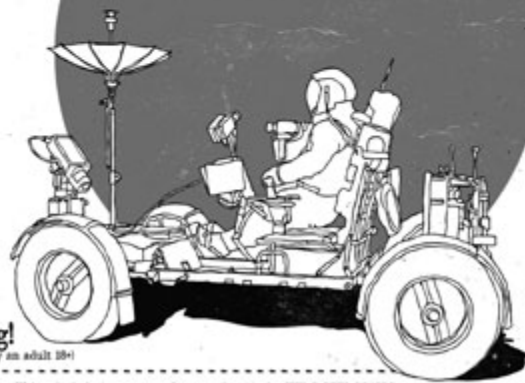
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G I G G U I D E

MONDAY 1st

AIDEN GRIMSHAW: O2 Academy – The former *X-Factor* finalist (he came 9th in 2010) hits the road under his own steam in support of his debut album, 'Misty Eye', adding elements of dubstep and drum&bass to his fragile-voiced pop, leaning towards the Coldplay, Damien Rice and Paulo Nutini scheme of things.

CASSIE TAYLOR & SOUL CAVALRY: The Jericho Tavern – Sultry, soulful blues and pop from the Colorado songstress and daughter of renowned bluesman Otis Taylor at tonight's Famous Monday Blues.

GET YOUR ROCKS OFF: The Cellar – The Cellar launches its new free weekly indie disco night, with resident DJs alongside live band sets.

TUESDAY 2nd

MAYDAY PARADE + THE SUMMER SET + NATIVES: O2 Academy – Lily-livered, girly-haired soft rock and laughingly self-described punk-pop from Florida's space wasters, fresh from an extended jaunt on the Warped tour. Support from the equally asinine Summer Set.

GILMORE & ROBERTS: The Unicorn Theatre, Abingdon – Harmony-heavy trad folk and bluegrass from fiddle and guitar duo Katriona

Friday 5th

FLUX PAVILION:

O2 Academy

After Skrillex's show here a few months back, another dubstep act for the purists to get in a froth about. Like his Stateside peer, Northamptonshire's Joshua Steele came into dubstep from a rock background and has set about replacing the subtleties and atmosphere of dubstep with a raucous, crowd-pleasing gaudiness that appeals to rock crowds as much as clubbers, and tends to get dismissed as brostep by detractors. Doubtless Steele remains nonplussed by such attitudes as he finds himself playing to large festival crowds in America, sampled by Jay-Z and Kanye, used on the Kony 2012 viral campaign and remixing Neo, Example, M.I.A and DJ Fresh. Setting out his stall with 2011's 'Bass Cannon', he's yet to produce an album, but found himself in the BBC's Sound of 2012 longlist, so commercial success looks likely to be his reward over critical acclaim all the way. Something he's unlikely to be complaining about any time soon.

OCTOBER

Gilmore and Jamie Roberts, touring their new, third, album 'The Innocent Left'.

JAZZ CLUB: The Bullingdon – Free live jazz every Tuesday at the Bully. Tonight's band are Heavy Dexters.

BEATS AT THE BAR: The Cellar – New hip hop club night with local DJs, MCs and live bands.

OPEN MIC: James Street Tavern

WEDNESDAY 3rd

THE ENEMY: O2 Academy – Lustily militant indie punk from Coventry's Enemy, back on the road in support of recent Top 5 album 'Streets In The Sky', kicking it out in the grand tradition of The Jam, The Clash and The Libertines.

WE CAME OUT LIKE TIGERS + CAVALCADES: The Wheatsheaf – 100% Mosh presents a night of hardcore with Liverpool's incendiary WCOLT.

FREE RANGE: The Cellar – Drum&bass, hip hop and dubstep club night.

ACOUSTIC LOUNGE: Fat Lil's, Witney

THURSDAY 4th

RICHARD WALTERS + WE AERONAUTS + ADAM BARNES: St Alban's Church – Album launch show from the emotionally turbulent, angel-voiced local songmeister Walters in the suitably rarefied setting of St Alban's Church. Support from rousing folk-popsters We Aeronauts and soulful acoustic balladeer Adam Barnes.

MOGMATIC + DAMN VANDALS

ARTCLASSSINK: The Bullingdon – Bluesy rocking from local stalwarts Mogmatic, with dark-hearted, Stentorian-voiced rock drama in the vein of The Godfathers and Divine Comedy from recent Nightshift Demo Of The Month winners Damn Vandals, launching their new single.

SPIN JAZZ CLUB: The Wheatsheaf – With guest Julian Nicholas on tenor sax.

COLLISIONS + I CRIED WOLF + DEMASK THYSELF: The Bell, Bicester – Jambox metal night.

CATWEAZLE CLUB: East Oxford Community Centre – Oxford's longest-running, and best, open mic club continues to showcase local singers, musicians, poets and more every week.

ROLL ON THURSDAYS: The Cellar – Floor fillers and party tunes ever Thursday.

OPEN MIC: The Half Moon

BLUES JAM: The Jack Russell, Marston

FRIDAY 5th

FLUX PAVILION: O2 Academy – Joshua Steele cranks out dem brostep beats big'n'shrill, yeah – *see main preview*

KYLA LA GRANGE: O2 Academy – Darkly dramatic witch-pop from the Watford songstress, whose mix of emotionally injured restraint and

quiet defiance with lovelorn rock storms has seen her compared to Florence & The Machine, Marianne Faithful and Stevie Nicks.

DUOTONE: The Pegasus Theatre – Cello and percussion duo Barney Morse-Brown and James Garrett play a hometown show at the end of a national tour to promote new single 'Alphabet', the latest to be drawn from their acclaimed 'Ropes' album.

KLUB KAKOFANNEY with THE MARK BOSLEY BAND + DEAD GIRL PARK + BEAVER FUEL: The Wheatsheaf – Dark-hued gothic pop and arch humour from Mr Bosley and chums at this month's regular Klub Kak session, ahead of their coming of age party on the 13th.

He's joined by grungy garage rockers Dead Girl Park and potty-minded indie rockers Beaver Fuel.

ULTRAISTA: The Jericho Tavern – Poppy electronica from Radiohead producer Nigel Godrich and Joey Waronker's new band, formed with artist Laura Bettinson.

SKYLARKIN SOUNDSYSTEM: The Cellar – Count Skylarkin presents his monthly serving of dub, reggae, ska, soul and more, tonight joined by Bristolian reggae stars Laidblak, whose 'Red' and 'Bristol Love' have become modern-day UK dancehall classics. On the decks, DJ Wrongton is accompanied by his MC foil Deemas J, spinning dubplates from their new 'Tru Thoughts' album.

ZANADU + COLOUR CHANGE FOR CAMOUFLAGE + ELA MERTINI: The Bullingdon – It's All About The Music local bands night.

MR SHAODOW: Truck Store – The travelling rapper returns to town to plug his new album, 'Cut The Bullspit', with support from Bartoven and Manny-O.

FUNKY FRIDAYS: The Bullingdon – Classic funk, soul, r'n'b and house, every week.

WHOLE LOTTA DC: Fat Lil's, Witney – AC/DC tribute.

THE COAL PORTERS: The Three Horse Shoes, Towersey – Bluesgrass with punk attitude from former-Long Ryders man Sid Griffin, a pioneer of the resurgent roots scene over the past 20 years.

ERIN BARDWELL COLLECTIVE: The Swan, Wantage

COLLISIONS + I CRIED WOLF + ANNERO + IMMINENT ANNIHILATION: The Wheatsheaf, Banbury – Jambox metal night.

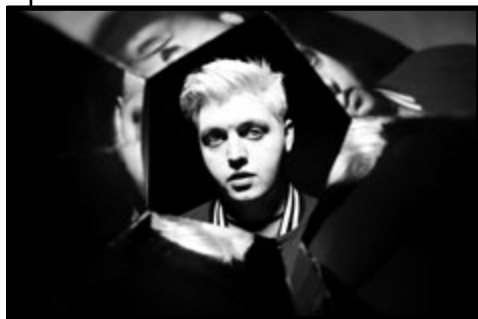
WHO DO YOU LOVE?: The Duke, St Clement's – Alt.rock, 60s garage rock, soul, new wave, punk, surf-pop and electro DJ session with Jim, Jens and Grizilla.

SATURDAY 6th

ARTMUSIC: Truck Store – Suede guitarist Richard Oakes brings his new band to Oxford's indie store for an intimate show.

AZEALIA BANKS: O2 Academy – Uh oh, she said the C word! Burn the witch! – *see main preview*

KARINE POLWART: The Old Fire Station – The acclaimed Scottish folk singer comes to town to promote her new album, 'Traces', a new



orchestral approach to her sound complementing her poetic lyricism and acute social commentary. As well as her solo career, Karine is also a member of The Burns Unit, alongside King Creosote and Emma Pollock, as well as being a former member of The Battlefield Band.

THE GOGGENHEIM + THE LAMPOST GULLIVERS + VIENNA DITTO + FRANCIS PUGH & THE WHISKY SINGERS: The Jericho Tavern – To celebrate his current exhibition of photos from over 20 years of local gigs, Nightshift snapper Johnny Moto presents a night of his favourite current local acts, including a return to live action for The Goggenheim, whose wayward collision of Krautrock, space-rock, psychedelia, free jazz, post-punk and something indescribable and highly likely borrowed from Jupiter, makes them one of the most fun and unclassifiable acts in town. They're joined by Lampost Gullivers, featuring former Suitable Case For Treatment and Mephisto Grande frontman Liam Ings-Reeves and Nought drummer Johnny Mitchell; spectral trip-pop types Vienna Ditto and barroom country-blues crew Francis Pugh & The Whisky Singers.

GURT + BEARD OF ZEUSS + PROFANE & SACRED + EMPIRE DIVIDED: The Wheatsheaf – Buried In Smoke metal night, with London's sludge outfit Gurt, joined by local stoner/sludge titans Beard Of Zeuss, London's southern stoner-rock crew Profane & Sacred and local death-metallers Empire Divided.

DONNINGTON COMMUNITY MUSIC FESTIVAL: Donnington Community Centre (2-10pm) – A full day of free live music, presented by local stalwart Jeremy Hughes and featuring sets from Beard of Destiny, Daisy, Dangerous Dave, Danny Kaye, Des Barkus, Glenda Huish, The Green Children Of Wolfpit, Little Drum, The Mighty Redox, Mike Abbott, Moon Rabbit, Penny and Phil, The Riverside Voices, Stem and Superloose.

PROPAGANDA + JACK FM DJs + TRASHY: O2 Academy – Indie and rock at Propaganda, plus kitsch pop and 80s sounds at Trashy.

SONIC: The Bullingdon – Launch night for the Bully's new electro night, with Southpaw, Systoly and Lucid playing the best underground house tunes.

WHAT YOU CALL IT GARAGE: The Cellar – Underground UK garage, 2-step, 4x4 and bassline.

FUSED: Fat Lil's, Witney – Rock covers.

FRAGMENT + UNDER BLACKENED SKIES + VYRAL + ANNERO: The Port Mahon – Local metal night.

SUNDAY 7th

THE SELECTER: O2 Academy – Coventry's Two-Tone legends return to action, still featuring original members Pauline Black and Arthur 'Gaps' Hendrickson, playing new material alongside classic hits like 'On My Radio', 'Three Minute Hero' and 'Missing Words'.

LEVEL 42: The New Theatre – You know when you're watching a BBC2 documentary on some lost Amazonian tribe and they show them fishing with wooden spears and you see the fish impaled on the end of the spear, thrashing and struggling for life, gasping for breath and knowing it's close to death? Yeah? Well that's how we feel whenever we hear a Level 42 song. 'Running In The Family'? Running through a quagmire of shite, more like.

TUNG FU: The Bullingdon – Rap club night

with Aikz, Death Of Hi-Fi, Rawz, MannyO and Half Decent.

ABDABS: Fat Lil's, Witney

MONDAY 8th

BENJAMIN FRANCIS LEFTWICH: Oxford Town Hall – Soul-bearing acoustic sweetness from York's travelling troubadour – *see main preview*

TURBOWOLF + BLACK MOTH: O2 Academy – Brilliantly overblown psychedelic pomp-rock from Bristol's recent Truck Festival stars.

NORTHSYDE: The Jericho Tavern – Funk, rock, blues and soul from Newport Pagnell's Northsyde at tonight's Famous Monday Blues.

GET YOUR ROCKS OFF: The Cellar

TUESDAY 9th

FOREIGN BEGGARS + TRUE TIGER + UZ: O2 Academy – Grime, dubstep and hip hop of the old and new schools from London's veteran collective, out on tour with their sixth album, 'The Uprising', at their best playful and inventive, referencing American underground hip hop as well as the likes of Dizzee Rascal and Danger Doom and mashing up anything and everything from metal to classical along the way, an eclectic approach that's seen them support the diverse likes of Public Enemy, The Prodigy, Amy Winehouse and Ian Brown.

JAZZ CLUB: The Bullingdon – The New Jazz Collective are tonight's live guests at the free weekly jazz club.

INTRUSION: The Cellar – Goth, industrial, ebm and darkwave club night.

OPEN MIC: James Street Tavern

WEDNESDAY 10th

SUBVERSE: The Cellar – Subverse Radio DJs play the best new house, techno, garage and bass.

THURSDAY 11th

THE COCKNEY REJECTS: O2 Academy – The return of the veteran East End skinhead punk band whose 'Oi Oi Oi' chant lent the streetpunk movement its name back in the late-70s. They're back on the road to coincide with an EMI retrospective and a new studio album, but misty-eyed terrace fighters can drink heavily and sing along to old faves like 'Bad Man', 'The Greatest Cockney Rip-Off' and 'We Are The Firm'.

STRAIGHT LINES: The Jericho Tavern – Generic "post-hardcore" tedium from Pontypridd's musical midgets whose list of bands they've supported unsurprisingly includes Kids In Glass Houses, InME and Less Than Jake. We're less than impressed.

FRED HERSCH: St John The Evangelist,

Iffley Road – Jazz standards, numbers from the great American songbook and original material from the renowned American pianist, winner of the 2011 Jazz Journalists Association Best Jazz Pianist award as well as being nominated for two Grammys for his new 'Alone At The Vanguard' album.

TIGER MENDOZA + HALF DECENT + SILECTA: Fat Lil's, Witney – Great night of locally-sourced electronica and hip hop, with Tiger Mendoza cranking out a raw, often bruising mix of industrial



Saturday 6th

AZEALIA BANKS: O2 Academy

Slick, sassy, soulful and fantastically potty-mouthed, Harlem rapper Azealia is also the budding rap star all the indie kids love, and, hopefully, a major league star in the making. Having escaped her abusive upbringing in New York to attend stage school, she adopted the moniker Miss Bank\$ and signed, albeit briefly, to XL Records for whom she released 'Seventeen', sampling Ladytron along the way. A falling out with label boss Richard Russell saw her leave the label, ditch the Miss Bank\$ name and sign to Universal, for whom she recorded '212', a single as catchy as it was unsuitable for daytime airplay. Along the way she's covered both Interpol and The Zutons and toured alongside Metronomy and Two Door Cinema Club as part of the *NME* Awards Tour earlier this year. But lest anyone think she's simply a niche hipster-friendly act, she's also added vocals to songs for Lana Del Ray, M.I.A and Scissor Sisters, cementing her claims to the proper big time. All this and she hasn't even released her debut album proper yet, though her 'Fantasea' mixtape helped keep things moving when it came out in July. Did we mention she topped *NME*'s Cool List last year? It's all going one way for Azealia Banks and if you haven't got your ticket for tonight yet, beg, borrow or steal one; it'll likely be your last chance to see her in Oxford for some time to come.

noise, trip hop, hip hop and techno, alongside occasional guest singers and MCs. They were one of the highlights of this year's Oxford Punt, as was Witney rapper and producer Half Decent, possessed of a playful and inventive lyrical flow. They're joined by fellow local rapper Silecta, soon to depart dear old Oxford for academia in Bristol.

SPIN JAZZ CLUB: The Wheatsheaf – With improvisational Latin-jazz flavoured singing from guest Emily Saunders.

JANE LIKES BOOKS + THE

MECHANISMS + DIRECTORS OF SPACE: The Bullingdon – Punked-up classic rock'n'roll

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Monday 8th

BENJAMIN FRANCIS LEFTWICH: Oxford Town Hall

Romantic poet troubadour worthy of unstinting devotion, or professional wet blanket in need of a spell in the army? Depending on which camp you're already in nothing in this preview is going to change your mind much, though we should point out that James Blunt spent some years in the army and look what he ended up sounding like. Benjamin, a shy wee lad with a heart full of yearning, is no James Blunt. His brand of wistful melancholia is far more appealing, in the same ballpark as Jose Gonzalez, Eliot Smith and Ryan Adams. On last year's debut album, 'Last Smoke Before The Snowstorm', he tackled the big issues – God, love, regret and being lost at sea – all with the sort of wide-eyed vulnerability that makes girls and grown women come on all motherly. Which is partly why he's picked up a particularly devoted fanbase, one big enough to pack out the Shepherd's Bush Empire lately when it wasn't so long since he was playing at the Jericho Tavern. So far in 2012 he's toured across the States and Canada and this current 29-date UK tour is followed by another visit Stateside and then on to Australia and New Zealand, a gentle-voiced preacherman picking up converts with every tenderfooted step. Not that he's particularly precious – his recent set at Wilderness showed him to be both warm and witty, a nice bloke making sweet, pretty music for people who wish the world could be a more romantic place. Nowt wrong with that.

from Jane Likes Books, plus pirate-obsessed 60s folk-rockers The Mechanisms.

CATWEAZLE CLUB: East Oxford Community Centre

ROLL ON THURSDAYS: The Cellar

OPEN MIC: The Half Moon

BLUES JAM: The Jack Russell, Marston

THE PETE FRYER BAND: Copa Bar

FRIDAY 12th

T-REXTACY: O2 Academy – T-Rex tribute.

JAGUAR SKILLS & HIS AMAZING

FRIENDS: O2 Academy – Return to town for the enigmatic ninja-obsessed hip hop and drum&bass DJ, adopting a cut'n'paste approach to mixing.

BOSSAPHONIK: The Cellar – The world

dance club celebrates its eighth birthday, playing its regular mix of jazz dance, Afrobeat, dancefloor Latin, Balkan beats, nu-jazz and world breaks, and tonight featuring a live set from Dakla, a sax, trumpet and drums quartet blending harmonies and intricate rhythms, plus Inc. A, a seven-piece mash-up of jazz, eastern European folk, Arabic and film music set to live breakbeat, hip hop and drum&bass rhythms.

1000 MILE HIGHWAY + ADY DAVEY + AGS CONNOLLY: The Bullingdon – Rocking Americana from Charlbury's 1000 Mile Highway at tonight's It's All About The Music promotion, with support from veteran local songsmith Ady Davey, and country singer Ags Connolly.

HUFFENPUFF + SIMON DAVIES & EVAN MCGREGOR + TARIK BESHIR: Albion Beatnik Bookstore – A night of acoustic music in aid of Amnesty International.

FUNKY FRIDAYS: The Bullingdon BON GIOVI: Fat Lil's, Witney – Bon Jovi tribute.

STEPHEN LANGSTAFF: The Cornerstone, Didcot

PROGRESSIVELY LESS ELEPHANT: Baby Love – Monthly indie, soul and electronic club night.

SATURDAY 13th

DOG IS DEAD: Truck Store – Nottingham's indie starlets launch their album, 'All Our Favourite Stories'.

OXJAM: Various venues – Multi-venue fundraiser for Oxfam as part of a national series of shows – see main preview

JULIAN COPE + ANTON BARBEAU: O2 Academy – The Arch Droid returns, no less magnificent and strange than before. Support from psychedelic troubadour Anton Barbeau – see main preview

WHY?: The Bullingdon – Lysergic folk'n'beats pop with nods to Beck and Eels from former Clouddead chap Yoni Wolf's folk-pop-hip-hop outfit, over in the UK to promote new album 'Mumps, Etc'.

PROPAGANDA featuring THE SUBWAYS: O2 Academy – The O2's weekly indie and rock club night features a live set from Welwyn Garden City's post-grunge trio in the wake of their Stephen Street-produced album, 'Money & Celebrity'.

KLUB KAKOFANNEY 21st BIRTHDAY PARTY: The Wheatsheaf – Arguably Oxford's longest running live music club night comes of age, still peddling its highly individual mix and match of musical oddities, local pop newcomers and old friends. Tonight's extended bill includes alt.country crew Fuzzy Logic, eclectic turkobilly outfit Brickwork Lizards, billowing eurogoth rockers Mary's Garden, ballsy blues-rockers Empty Vessels, Torn Like Colours and of course your hosts, The Mighty Redox.

SUSANNAH: The North Wall – Oxford Contemporary Music presents an intimate evening with the Norwegian singer, compared on occasions to Carole King and Nico and who has collaborated with Will Oldham and Tord Gustavsen among others. She's touring to promote new album 'Wild Dog', the follow-up to 2008's cover album 'Flower Of Evil', which featured takes on 'Love Will Tear Us Apart', 'Hallelujah' and 'Jolene'.

FRESH OUT THE BOX: The Cellar – Eclectic mix of disco, house, breaks and old skool dance tunes.

SIMPLE: The Bullingdon – House and techno club night.

EVOLUTION: Fat Lil's, Witney

LEWIS NEWCOMBE-JONES + RACHEL RUSCOMBE + SWINDLESTOCK: The Port Mahon

SUNDAY 14th

SUBMOTION ORCHESTRA: O2 Academy – Formed by a collective of Leeds music scene luminaries after the Arts Council commissioned a live dubstep piece to be performed at York Minster, Submotion Orchestra are actually less dubstep, more a woozy fusion of dub, funk, jazz and drum&bass, a bit like Sade fronting Massive Attack and, unsurprisingly, beloved of Gilles Peterson.

MERCILESS PRECISION + BLACK SKIES BURN + FRAGMENT + BERSICKER: The Wheatsheaf – A night of extreme metal

Saturday 13th

JULIAN COPE: O2 Academy

Julian Cope is a little like a musical Tom Baker – he's a national treasure, someone capable of playing many parts, but always at the heart of it his own personality shines through. And like Baker's most famous character part, Cope seems lost in time. From his earliest forays into music he's trodden his own path and compromised for no-one. The Teardrop Explodes were peerless pop explorers and Cope continued that tradition through his solo commercial peak with albums like 'World Shut Your Mouth', 'My Nation Underground' and 'Peggy Suicide', singalong hit singles sat aside explorative missions into strange and sometimes unfathomable places. Even he admits his Brain Donor project was unlistenable, but Julian being Julian, all was quickly forgiven. In recent years he's settled into his Head Heritage label, allowing him space to really do whatever he fancies, and if he sometimes misfires, he remains both an inspirationally independent musical spirit and one of the best male vocalists of the past few decades. As well as his own music, Cope is one of the finest music writers around, an unbending champion of innovative sounds new and old, as well as an expert writer on archaeology and antiquarianism. With his new album, 'Psychedelic Revolution', out, he continues to rail against capitalism, organised religion and environmental desecration and, while he may not be particularly well preserved, he is priceless.



including skullcrushing heavyweights Black Skies Burn and bulldozing uber-thrash crew Bersicker.

KLUB KAKOFANNEY UNPLUGGED: The Wheatsheaf – Free downstairs show from the Klub Kak crew, featuring acoustic sets from Green Children of the Wolfpit, Zim Grady, Headington Hillbillies, Moon Rabbit, Charms Against The Evil Eye and Beard Of Destiny.
SKIN THE CAT + PAUL MORRIS & THE REVALATORS: The Bullingdon – Soul, funk and r'n'b from local outfit Skin The Cat.
ALICE GERAD & BEVERLY SMITH: The Three Horseshoes, Towersey – Old-time, bluegrass, country and American folk music.
THREE MINUTE TEASE: Truck Store – Anton Barbeau's freak-pop band promote their new eponymous album instore after supporting Julian Cope at the Academy last night.

MONDAY 15th

NEWTON FAULKNER: The New Theatre – The dreadlocked songsmith continues his charm assault and inexorable rise to the top of the pop tree – *see main preview*
MARINA & THE DIAMONDS: O2 Academy – Popped-up, toned-down return for the quirky Greek-Welsh songsmith – *see main preview*
BABAJACK + DES BARKUS & DAN BRANIGAN: The Jericho Tavern
GET YOUR ROCKS OFF: The Cellar

TUESDAY 16th

CRIPPLED BLACK PHOENIX: The Wheatsheaf – After their semi-secret show at Fat Lil's in Witney back in March, Justin Greaves' grandiose prog-rockers play another intimate local show, drawing on the darker side of Pink Floyd's extravagant sonic expeditions for their monolithic slabs of eloquent noise.
LIFE IN FILM: O2 Academy – London rockers return to action after seeming to drop off the radar a couple of years back, with a gruffly melodic sound vaguely reminiscent of Kings of Leon.
THE SENSATIONAL 60s EXPERIENCE: The New Theatre – The Tremeloes, Herman's Hermits, Union Gap and The Ivy League run through their hits for the delight of an audience highly likely to involuntarily wee on the seat.
JAZZ CLUB: The Bullingdon – With singer Alison Bentley.
SOULFARM & FRIENDS: The Cellar – Rock and bluegrass drawing on folk and traditional Jewish music from the rising stars of the American roots revival scene. Support from local newcomers Becks.
OPEN MIC: James Street Tavern

WEDNESDAY 17th

WE WERE PROMISED JETPACKS: The Jericho Tavern – Return to town for Edinburgh's big-hearted post-punk-inspired indie rockers.
SCRITTI POLITTI: O2 Academy – One of two 80s pop revivals going on in town tonight, but the only one worth investing your time and money in – from post-punk agit-pop to early-80s soul, funk and reggae-influenced pure pop hitmakers, Scritti Politti's legacy outshines their chart success of the time, even given the success of albums like 'Songs To Remember' and 'Cupid & Psyche' and hit singles 'The Sweetest Girl' and 'Wood Beez (Pray Like Aretha Franklin)'.

But for frontman Green Gartside's perfectionism and stage fright, his band might have been even bigger; their early forays into hip hop were years ahead of the popular curve and tonight's show should be far more than a wallow in past glories with a new album promised for next year.

DEACON BLUE: The New Theatre – Ricky Ross and the gang play 'Real Gone Kid' and all the other ones whose titles we've forgotten but are probably really great and stuff.
ALASDAIR ROBERTS + THE COOLING PEARLS + BILLY TRIVERS: St Michael's @ The Northgate – A suitably intimate and rarefied venue for the visit of cult Scottish singer Alasdair Roberts, a veteran of the trad folk revival, mixing up ancient celtic sounds with lo-fi indie and alt.country, his songs spanning centuries of British folk sounds, particularly traditional murder ballads (check out his excellent 'No Earthly Man' album, produced by Will Oldham). Tonight's show is promoted by the reliably excellent Pindrop Performances with Roberts joined by ghostly local alt.folk outfit The Cooling Pearls.
MARVELLOUS MEDICINE: The Wheatsheaf
FREE RANGE: The Cellar – Drum&bass, hip hop and dubstep club night.

THURSDAY 18th

BEN MONTAGUE: O2 Academy – Sing Hosanna and hang out the bunting, Mr Bland himself is back in town and ready to rip it up in the style of a semi-comatose parish rector who fancies himself as "a bit funky". If you're really lucky he'll even play his cover of Gnarl's Barkley's 'Crazy'. Actually, if you're really lucky you'll be in Aberdeen or Western Samoa tonight and miss the whole crazy spectacle.
ECHO LAKE: Truck Store – Intimate instore show for the celestial noisemakers ahead of their Bully show later tonight.
ECHO LAKE + GRUDLE BAY + THE GULLIVERS: The Bullingdon – Billowing, celestial shoegaze noise from London's quite divine Echo Lake at tonight's inaugural Divine Schism promotion, the band's recent debut album, 'Wild Peace', having attracted comparisons to The Cocteau Twins, Slowdive and Beach House. Delicately chilled electro-pop from Grudle Bay in support alongside starry-eyed indie popstrels The Gullivers.
THE MIGHTY REDOX UNPLUGGED: The Wheatsheaf – Free acoustic session in the downstairs bar.
FRANKIE'S WHISKY NIGHT: The Port Mahon – Whisky-fuelled Americana singalongs from Francis Pugh & The Whisky Singers, alongside bluesgrass and country crew Knights of Mentis and acoustic folk from Daniel McKean.
CATWEAZLE CLUB: East Oxford Community Centre
OPEN MIC: The Half Moon
BLUES JAM: The Jack Russell, Marston
FUNKY FRIDAYS: The Bullingdon

FRIDAY 19th

SKELETOR: O2 Academy – The monthly metal extravaganza presents a night of upcoming local bands, including teen thrash merchants The Reaper, alongside I Cried Wolf, Pitch Black Summer, Twisted State Of Mind and Indigo Montoya.
O.CHILDREN: Modern Art Oxford –



Saturday 13th

OXJAM OXFORD:

Various venues

After a series of one-off takeovers at venues as diverse as the roof of the Said Business School, G&D's ice cream parlour and the Swan in Wantage, the Oxford branch of Oxfam's annual Oxjam festival spreads its musical tentacles around Oxford city centre for an evening of local bands playing venues like The Purple Turtle, The Cellar and The Turl Street Kitchen. Blessing Force will be hosting a music and arts evening, including sets from psychedelic pop dreamers Fixers, Andrew Mears' r'n'b-infused electro project Pet Moon and rising indie starlets Sisterland. Elsewhere the list of acts confirmed includes Dubwiser, Kill Murray, Secret Rivals, The Grinding Young, We Aeronauts, The Family Machine, Black Hats, Grudle Bay, The Yarns, The Scholars, Brickwork Lizards, The Wooden Sky, Evening Hymns, Flights of Helios, Cat Matador, ToLiesel, Empty White Circles, Robots With Souls, ArtClassSink, We Are Goose, Ragged Claws, Dropout and Ioneye, providing a decent cross section of established local favourites and scene newcomers. An all-venue wristband gets you into each show and full line-up details with times should be online at www.oxjamoxford.co.uk nearer the event. A chance for a great night out gigging while adding your contribution to Oxfam's ongoing campaign to eradicate global poverty. It's a win-win situation.

Foreboding new rockers named after a Nick Cave song and similarly inspired by his dark craftsmanship.

WE ARE ELEMENTS: The Cellar – Funk, boogie, beats, house and soul from the cosmic monthly dance club.

TENTH LISTEN + RECTIFIERS: The Wheatsheaf

A TRUST UNCLEAR + ZAOS: The Courtyard, Bicester – Vicious death metal and grindcore from A Trust Unclear, plus doomy thrash from Zaos at the Courtyard's metal night.

THE MIGHTY REDOX: James Street Tavern
DARK SIDE OF THE: Fat Lil's, Witney – Pink Floyd tribute.

SATURDAY 20th

GATHERING: Various venues (4pm) – Multi-venue all-dayer with Dry The River, Liars, Spector and more – *see main preview*

AHAB: The Jericho Tavern – Country rocking and old time American folk from London's Ahab to coincide with their new live album.

SHAKER HEIGHTS + TORN LIKE

COLOURS: The Wheatsheaf – Americana and indie rocking from Shaker Heights.

PROPAGANDA + JACK FM DJs + TRASHY:



Monday 15th

MARINA & THE DIAMONDS: O2 Academy

You can almost picture the scene in the record company marketing room as appealingly quirky songstress Marina Diamandis is informed by some soulless dronebot with a diploma in accounting that the fun, alternately simple and decidedly weird music and singing on her debut album, 'The Family Jewels', didn't shift the requisite number of units and would she mind awfully teaming up with a bunch of people who have written hits for the likes of Ronan Keating, Katy Perry and fucking Dido, toning it all down a bit and being a nice pop star girlie. It's the only explanation for Marina & The Diamonds' second album, 'Electra Heart', a project Marina's been gamely talking up within the context of inhabiting a character, while admitting it goes against the grain of everything she's done previously. So, while 'Family Jewels', released in the wake of coming second in the 2010 BBC Sound Of award (which went to Ellie Goulding), sounded at times like a heady brew-up between Lene Lovich, Sparks and even Flying Lizards, the new album veers far closer to Katy Perry, with mixed results. Record company people: if the artist you signed says they love Daniel Johnston and makes great pop music that's a bit crazy and even daft at times, encourage them, don't try and neuter them. If the unwashed masses won't buy it, that's their loss.

O2 Academy

AS GODS + PROSPEKT + K-LACURA

+ SLEEPWALKERS: The Cellar – The University Rock Society presents a night of heaviosity, including prog-metal stars Prospekt and metalcore outfit K-Lacura. Followed by electronic and bass-heavy dance club night Extra Curricular.

AIRTIGHT: Fat Lil's, Witney

THE MIGHTY REDOX: The Red Lion, Eynsham

SUNDAY 21st

RECKLESS LOVE + MALLORY KNOX: O2 Academy – Yer actual proper old-school funtime heavy rocking from the windswept Finnish pretty

boys, kicking it out in the style of Van Halen, Kiss and Poison.

NATUREBOY: The Cellar – Dave Noble returns in his Natureboy guise, conjuring dense, ambitious music in a homespun style, mixing up nu-jazz, folkly psychedelia and 60s acoustic pop.
FAY HEILD & THE HURRICANE PARTY: The Cornerstone, Didcot – Traditional English folk connoisseur Fay Heild continues to unearth hidden gems from centuries of song. The title track of her latest album, 'Orfeo', is based on a 13th Century folk retelling of the ancient Greek myth of Orpheus, while she resurrects everything from old industrial revolution-era mill tales to obscure folklore from across the ages. In this she's abetted by an all-star band that features Jon Boden, Martin Simpson, Sam Sweeney and Andy Cutting.

RED CEILIDH: The Bullingdon

RAG MAMA RAG: The Three Horse Shoes, Towersey – Mississippi Blues, east coast ragtime and early country tunes from the 1920s and 30s.

MONDAY 22nd

LIANNE LA HAVAS: O2 Academy – Smoky, passionate soul from Paloma Faith's former backing singer, championed by everyone from Gary Barlow and Jools Holland to Bon Iver and coming on like a young Erykah Badu at times with her tales of broken romances set to a classic soul and jazz soundtrack.

ROADHOUSE: The Jericho Tavern – Rocking blues from the UK circuit stalwarts at tonight's Famous Monday Blues.

GET YOUR ROCKS OFF: The Cellar

TUESDAY 23rd

THE CRIBS: O2 Academy – Raucous indie rock theatre from Wakefield's Jarman brothers, back as a trio after the departure of Johnny Marr last year. The former-Smiths guitarist's recruitment may have helped bolster The Crib's profile but in truth they've long been one of the UK's most successful cult bands, scoring regular Top 20 albums in the face of general music press apathy. It's their high-octane live shows that have made their name – far more aggressive, chaotic and laddish than their albums, though Ryan Jarman's hooligan poet persona cuts through even those lager-sodden ceremonies.

PALMA VIOLETS: The Jericho Tavern – Back in town after supporting Savages here in August and Alabama Shakes at the Academy in September, harking back to a darker age of indie, from Echo & The Bunnymen and The Cramps to Joy Division and Bauhaus.

TRIPPY WICKED + MOTHER CORONA + GROAN: The Wheatsheaf – Buried in Smoke metal night with St Albans' stoner/sludge/doom crew Trippy Wicked, plus local oceanic riffmeisters Mother Corona.

JAZZ CLUB: The Bullingdon – With The New Jazz Collective.

SOUL TRAIN: The Cellar – Motown, funk, soul, r'n'b and disco.

OPEN MIC: James Street Tavern

WEDNESDAY 24th

SPACE: O2 Academy – Liverpool's 90s indie stars reunite – sadly minus late drummer Andy Parle – for another run through hits like 'Female Of The Species', 'Neighbourhood' and 'The Ballad Of Tom Jones', their mega-hit collaboration with Cerys Matthews.

SUBVERSE PRESENTS: The Cellar

THURSDAY 25th

THE BLACKOUT: O2 Academy – Merthyr Tydfil's post-hardcore heroes continue their never-ending road trip ahead of the release of their new album early next year, the follow-up to 'Hope'. Having started 2011 supporting My Chemical Romance before going on to play Reading and Leeds, they stood in for Sum 41 on this year's Kerrang! tour.

ACE BUSHY STRIPTEASE + MARTHA:

The Cellar – Proudly dishevelled fuzz-pop from Birmingham's lo-fi darlings, channelling the spirits of The Pastels and Huggy Bear in their self-described cuddlecore.

IT'S ALL ABOUT THE MUSIC ACOUSTIC CLUB: The Bullingdon – Unplugged sets from local singers, including wistful folkster Lewis Newcombe-Jones, plus Stuart Noha, Tom Ivey, Gemma Moss and Nikki Loy.

SPIN JAZZ CLUB: The Wheatsheaf – Trumpeter Damon Brown is tonight's guest player.

CATWEAZLE CLUB: East Oxford Community Centre

PETE FRYER BAND: The Wheatsheaf – Free

Monday 15th

NEWTON FAULKNER:

The New Theatre

Newton Faulkner is one of those pop people who, if we succumbed to first impressions and followed our prejudices, we wouldn't like very much at all. No sir. It's not so much the beard and the ginger waist-length dreadlocks and whole "questing folk troubadour" thing, as the fact the first thing we ever heard by him was his astonishingly awful cover of Massive Attack's glorious 'Teardrop', and the fact his debut album got shoved in our face every time we turned the telly on back in the day. But then we actually saw him live – at Cornbury Festival – and found ourselves, to our astonishment, really rather enjoying him. For starters he's a pretty affable and often very funny bloke, self-effacing and, beyond the cheesy cover versions, possessed of a whole load of decent tunes beyond the big hit, 'Dream Catch Me'. He's talented too, with a subtle touch and a fine sense of the ridiculous, and might be the most unlikely proper pop star of recent times – debut album 'Handbuilt By Robots' hit Number 1 and its follow-up 'Rebuilt By Humans', recorded in the wake of a career-threatening injury to his wrist did equally well. Even if the albums aren't for you, you'll struggle not to be charmed by the man live; quite simply he's a genuinely excellent entertainer.



show in the downstairs bar.

OPEN MIC: The Half Moon

BLUES JAM: The Jack Russell, Marston

FRIDAY 26th

LISTING SHIPS + GO ROMANO + VIENNA

DITTO: The Wheatheaf – Daisy Rodgers Music night with local post-rock outfit Listing Ships launching their new EP, recorded at the Royal National Lifeboat Institute's Hayling Island base and featuring samples of the centre's activities alongside their alternately heavyweight and intricate electro-tinged instrumental noise. Support comes from funk-rockers Go Romano and trippy, atmospheric popstrels Vienna Ditto.

MOTHER OF GOD + ABRAHMA +

MOTHER CORONA: The Cellar – Buried In Smoke night with Sweden's epic prog-tinged metallers, alongside France's psychedelic heavy rockers and local oceanic groovemongers Mother Corona.

HOSPITALITY: O2 Academy

SURFIN' SPOOKS + RECKLESS SLEEPERS + WOLFISTON + BASKERVILLES FROM BARKING + SALTY DOG: The Hollybush, Osney – A pre-Halloween party with surf-rockers Vicars Of Twiddly donning ghoulish garb under the guise of Surfin' Spooks. They're joined by Phil Garvey's Reckless Sleepers, Bristol's zombie-pop outfit Wolfiston, acoustic guitar picker Chris Padmore's Baskervilles and acoustic bluesman Steve Morris in his Salty Dog guise.

RAPLH McTELL: The Cornerstone, Didcot – The British folk legend returns to the county for a run-through of his extensive catalogue, including timeless monster hit 'Streets Of London'.

ABSOLUTE BOWIE: Fat Lil's, Witney – Bowie tribute, unsurprisingly.

HQ: The Cellar – Drum&bass club night.

FUNKY FRIDAYS: The Bullingdon

OXEDELICA: The Duke, St. Clement's – Monthly DJ session playing garage rock, psychedelia, Krautrock, post-punk and acid house.

PETE FRYER BAND: The Prince of Wales, Horspath Rd

BUILDINGS ON FIRE + WILD SWIMMERS + BILLY TRIVERS + SWEET BREAD: The Port Mahon

SATURDAY 27th

GAZ COOMBES: O2 Academy – Gaz plays his biggest local headline set to date, having previously played a solo debut at the Rotunda in Iffley last year and an intimate band show at East Oxford Community Centre earlier this year. While Supergrass are set to pick up a PRS Heritage award this month, Gaz has firmly left all that behind with his new album, 'Here Come The Bombs', playing every instrument, co-producing with Sam Williams and looking towards Krautrock and electronica as well as glam rock and disco for inspiration, making it his freshest sounding record in years.

BOWLING FOR SOUP + DOLLYROTS + PATENT PENDING: O2 Academy – Return of Texas' "comedy" punkers in full electric mode after recent acoustic outings from Jaret and Erik.

IRREGULAR FOLK with YARNS + MAIA: The Cellar – The Cellar launches its new alt.folk club night, with DJs spinning everything from Joanna Newsome and Bonnie Prince Billie to Gravenhurst and Maddy Prior. There's live music from local indie-folksters The Yarns, adding a fluffy roots edge to 80s indie sounds, plus Huddersfield's Maia, who describe themselves as

disco sci-fi folk-pop. Not sure what that actually entails but they've supported The Unthanks and Anais Mitchell and played The Cambridge Folk Festival, Wilderness and No Direction Home, so quality pretty much assured. Followed by Extra Curricular.

GAPPY TOOTH INDUSTRIES with RED VALVE + ONE MAN TEAM DANCE + LEWIS NEWCOMBE: The Wheatheaf – Soft rock from two-times Nightshift Demo Dumper recipients Red Valve at tonight's Gappy Tooth Industries night, joined tonight by synth'n'drums outfit One Man Team Dance, looking towards Hella and Lightning Bolt for inspiration in their high-octane noise. Pretty, pastoral acoustic folk-pop in the vein of Nick Drake and Bert Jansch from Lewis Newcombe.

EMPTY WHITE CIRCLES + JESS HALL + UNTIL THE BIRD: Modern Art Oxford – Pindrop Performance night with local indie-folksters Empty White Circles and emotive folk-pop songstress Jess Hall.

THE YOUNG'UNS: Abingdon Guildhall PROPAGANDA + JACK FM DJs + TRASHY: O2 Academy

SELECTA: The Bullingdon – Drum&bass club night.

SHEPHERD'S PIE: Fat Lil's, Witney

SUNDAY 28th

JOOLS HOLLAND: The New Theatre – The geezerish big band r'n'b ringmaster returns gamely to town after his headline set at Cornbury back in July, with guests aplenty running through classic standards with a swing.

CHURCH OF THE HEAVY: The Bullingdon – Return of the Bully's metal night, featuring tech-core titans Komrad, metalcore ragers K-Lacura, plus Annero and Masiro.

BLUES JAM: Fat Lil's, Witney (3pm)

MONDAY 29th

WORLD PARTY: O2 Academy – Karl Wallinger's enduring solo project comes to town ahead of a show at the Royal Albert Hall, celebrating the release of a new five-CD album of new songs and covers.

PETE BOSS & THE BLUEHEARTS: The Bullingdon – Clapton-esque blues from Oxford's own Slowhand at the Bully's Haven Club.

KENT DUCHAINE: The Jericho Tavern – Return to The Famous Monday Blues for long-time blues favourite Duchaine, singer and slide guitarist out of Minnesota, playing traditional Delta blues in the style of Muddy Waters, Robert Johnson and Lightnin' Hopkins on his trusted Leadbessy steel guitar.

GET YOUR ROCKS OFF: The Cellar

TUESDAY 30th

LITTLE COMETS: O2 Academy – Newcastle's ebullient Afro-pop-flavoured indie rockers tour their new 'Life Is Elsewhere' album, having originally made their name playing cheeky guerrilla gigs in university lecture halls and call



Saturday 20th

GATHERING:

Various venues

While it isn't officially heir to previous all-day festivals along the Cowley Road like OX4 and Leylines, Gathering occupies similar territory at the same time of year, but boasts a far superior line-up to either. Taking place through the afternoon and into the night at the Academy, the Bullingdon, The Port Mahon, East Oxford Community Centre and Cowley Road Methodist Church, Gathering is extensive in scope and ambitious in its line-up. Nominal headliners are London's folk-pop collective **Dry The River**, mixing intimate, rustic acoustic pop with anthemic stadium-fillers, sort of a cross between Mumford & Sons and Radiohead. **Spector's** arch, image-conscious electro-tinged indie touches base with Pulp, Killers and The Smiths, while Bombay Bicycle Club collaborator **Lucy Rose** has proved herself a breathtaking vocal talent in her own right. **Clock Opera's** so-called 'chop-pop' mines a similarly euphoric sense of desolation nas Elbow and Field Music, but it's likely to be Brooklyn's **Liars** who provide the chief highlight of Gathering, their restless blend of post-punk, noise, electronic experimentation and art-rock consistently ahead of and beyond any chasing pack for a decade now. Beyond these main attractions there's the likes of **Bastille**, **Fossil Collective** and **Karima Francis**, while a strong local contingent features **Glass Animals**, **Wild Swim**, **Black Hats**, **Lewis Watson** and **Beta Blocker & The Body Clock**.

centres as well as supporting the likes of Noisettes and The Twang.

JAZZ CLUB: The Bullingdon – With guests The Hugh Turner Band.

OPEN MIC: James Street Tavern

WEDNESDAY 31st

OWL CITY: O2 Academy – Minnesota's Adam Young brings his lightweight electro-disco back to the UK to plug new album 'The Midsummer Station', following on from the massive chart success of Postal Service-aping hit 'Fireflies' back in 2010.

FREE RANGE: The Cellar

Nightshift listings are free. Deadline for inclusion in the gig guide is 6pm on the 20th of each month - no exceptions (not even for you). Call 01865 372255 (10am-6pm), or email listings to nightshift@oxfordmusic.net. All listings are copyright of Nightshift and may not be reproduced without permission

LIVE

ALABAMA SHAKES

O2 Academy

As far as rock stars go, Brittany Howard looks like she'd make a great schoolmistress. With her bottle-top specs and sensible frock, she eyes the capacity crowd sternly but looks like anything but an axe-wielding soul sister. She only need to open her mouth though to blow such preconceptions to kingdom come.

To say that Brittany can sing is like saying Usain Bolt can run a bit. She has a simply phenomenal voice, a huge, rich, raw holler like a female James Brown, once in a while tempered by forays into what Percy Sledge might have sounded like had he been born on the other side of the gender divide. How she manages to keep her voice sounding so strong and so fresh for the entirety of tonight's set, never mind night after night on tour, is anyone's guess, though some kind of deal with the Devil at some benighted Deep South crossroads wouldn't be out of the question.

Behind Brittany, Alabama Shakes are an equally oddball mix of unlikely rock heroes. Bassist Zac Cockrell looks like his day job could involve lifting tractors and manually castrating bullocks, but keyboard player Ben Tanner might well be Jarvis Cocker's even skinnier kid brother.

And yet the band have become possibly the rock sensation of 2012, selling out every date of their UK tour and debuting at Number 3 in the album charts, while riding a wave of universal press acclaim and popping up every half hour or so on 6Music. Not bad for a band playing music that wouldn't sound out of place on a 1960s soul revue. But then maybe that's their chief weapon – a sense of earthy authenticity in the face of an ever more artificial pop and dance sound. C'mon, who needs Autotune when you can disembowel buffalo at fifty paces with a voice like Brittany's?

Alabama Shakes' set out their stall early, an opening honky tonk jam making way for 'Hold On', a huge mess of driving blues-rock and euphoric soul, a singalong anthem from some indeterminate point in time. In fact much of their set sounds instantly familiar, either due to their extensive airplay or the fact that fleeting moments of songs threaten to morph into 'It's A Man's Man's World' or 'Roll Over Beethoven' at any given point.

If there's any disappointment to be had it's that tonight's set veers too heavily towards mid-paced numbers where it can sound like they're trying a bit too hard to sound authentic, instead of letting their natural vim take them by the hand and just run with it. 'Be Mine' and 'You Ain't Alone' are great stand-alone numbers but they just feel more alive when they're cranking out



photo: Marc West

'Always Alright'.

We get the big rockaboogie finale though, a more fitting end for a band who seem tailor-made to headline festivals the world over. If their dizzying upward trajectory continues at even half the pace it's currently enjoying, such heights will come sooner than even they could imagine and theirs is an inclusive enough sound to steal the crowns from the most modern pop royalty. Just so long as Alabama Shakes never forget to rattle and roll too.

Dale Kattack

LIVE & UNLOCKED

Oxford Castle

We're lost. We appear to be in some ancient catacomb and we can hear music coming from somewhere. Toto, I've a feeling we're not in the Wheatheaf anymore.

Actually, we're in Oxford Castle, for one night only host to a selection of local acts chosen by Oxford Mail contributors Marc West and Tim Hughes and it feels more like an adventure than just another gig.

The music we can hear turns out to be **Nairobi**, playing down in the 11th Century crypt, which adds plenty of gothic atmosphere to their set but maybe doesn't best suit the trebly acoustics of the band's uptight and fidgety township pop.

Secret Rivals, playing in the considerably more spacious and band-friendly prison wing, fare far better, their sweetly riotous update on 80s and 90s indie synth-pop a suitable soundtrack to a quaint, old-fashioned prison riot (more *Porridge* than *Ghosts Of The Civil Dead*, we must stress).

Mind you, if it's crypt-friendly gothic music you want, **Tamara Parsons-Baker**'s your woman. She was seemingly born to play by candlelight and tonight's set is perfectly suited to the setting,

her opening number a tale of a love lost at sea, reminding us of Sinead O'Connor's glorious 'Jackie' both in its subject matter and Tamara's starkly beautiful voice, stunningly emotive and capable of plumbing the very depths of despair with poise and grace.

The same could be said of **Little Fish**'s Julia-Sophie, tonight debuting her completely revamped band, now augmented by a floor tom-playing backing singer. Having recently become a mum, Ju declares she "can no longer be arsed to jump around anymore," and the band's more insular new sound reflects this. An opening number feels like a cousin to Bat For Lashes, before we're into cowbells and buzzing organ territory, more r'n'b than garage punk at times. There's room for French chanson and a completely stripped-back version of 'Darling Dear' that somehow accentuates it debt to The Velvet Underground. It's strange, even disconcerting, hearing such familiar songs given a radical reworking but it shows the strength of both the material and Ju's voice that the whole thing still works.

In one corner of the labyrinthine castle complex, local music scene documentary *Anyone Can Play Guitar* is playing on a loop, a little bit of more recent history in such an ancient setting, and even the Candyskins might not feel so hard done by compared to some of the poor souls documented on the Castle's information boards. At least they weren't executed for simply writing lyrics that criticised the king, like protestant poet Stephen Colledge.

Dubwiser frontman Jonas, appropriately enough, dedicates a song to anyone who's ever been incarcerated, though his band are better suited to an outdoor stage on a summer's afternoon than within dark autumnal prison walls. 'Ride Your Life Like A Bicycle' might have been a good life lesson for Charles II as he sent his critics to the gallows and Dubwiser's unrelenting positivity, tempered just occasionally by harsher political statements, could heal the world if only the world would give it the chance, and then every castle and prison could host a party such as this.

Dale Kattack

THE GRACEFUL SLICKS / THE HAWKHURST / CHARMS AGAINST THE EVIL EYE

The Wheatsheaf

There's a sense of wonder about Charms Against The Evil Eye. Not only are they named after a creepy exhibit in the Pitt Rivers – there must have already been a band called Shrunken Heads Are Bare Cool – but their lyrics, concerning topics such as interstellar dark matter and autumnal ambience could have been swiped from *The Boys' Big Book Of Science* and *I-Spy The Undergrowth*. Spread a little wide-eyed, mild psychedelia over friendly three chord jaunts in the manner of Robyn Hitchcock – or even their chum Anton Barbeau – and the effect is winning in the extreme. It's great to see Matt Sewell, a strong writer who's never quite delivered live, finally find a rhythm section that can make these songs breathe. Charming stuff, if you'll forgive the pun.

The Hawkshurst aren't charming. They're angry. Angry, political and into danceable folk, in a mid-80s antagonistic hoedown, unsure whether to neck some cider or start a riot. They're definitely at their best channelling their rage, Fleur Fatale's warm yet strident vocals trading haranguing licks with John West's pipes,

somewhere between The Oysterband and Chumbawamba. When they ease off the throttle, and start indulging in fraught, wordy ballads that sound like Counting Crows, we lose interest drastically. Come on, guys, stay irate: why not tape a picture of the MP for Whitney to the backs of your instruments?

The Graceful Slicks aren't a band who look as though they notice politics. Or anything since 1968. Their early gigs were good, but prone to slip into tired Brit-pop grooves or Black Rebel self-consciousness, but now they've uncovered the true elixir of sloppy psych garage in the spirit of Sky Saxon, The Velvet Underground, or The Morlocks, and are wonderful.

All their songs are identical, thrashing a multi-guitar groove relentlessly whilst vocals mutate from murmur to howl: they change instruments and mic duties after each track, but it always sounds the same. It will always sound the same. Life is a myth, space is an illusion, and time one livid final flame. Until it's time to get the bus home, anyway.

David Murphy

ALPHABET BACKWARDS / WE AERONAUTS / THE YARNS

O2 Academy

Without wishing to reduce the whole scene to one lazy stereotype, Oxford does have a tendency toward producing miserable music. This isn't necessarily a flaw; as a rule, the depressing stuff is generally better. After all, who in their right mind would pick Rick Astley over Radiohead (for the sake of this analogy, let's say that's a fair comparison). Sometimes though, you just need a break from all the wailing. Enter Alphabet Backwards, whose decidedly upbeat melodies have been cheering up the dejected masses of Oxford (and beyond) since 2008. Tonight's 'Little Victories' album launch is their biggest Oxford gig to date, and – something of a milestone for any local band breaking out of the scene – they're headlining the Academy.

There's a good sized crowd already in position for openers The Yarns, whose trumpet-infused triumphant folk rock, complete with literate vocals and confident yet understated rhythm section, sets the tone of the night admirably.

Next up We Aeronauts, who tonight, a far cry from the pretty acoustic folk of their earlier material, are fully electric, with six different instrumentalists building up multifaceted layers of sound, which drop and crescendo, seamlessly underpinning frontwoman Anna's compelling vocals. The sound levels are slightly off, and as a result, some of the more intricate parts get lost in

the mix, but nonetheless it's an impressive set.

By the time Alphabet Backwards take to the stage, to the earnest vocals of fan favourite 'Blink of An Eye', the room is packed, and the crowd animated. They launch into the jaunty piano-led new single 'Ladybird' to huge applause, and after a brief discussion about muesli (apparently Co-op does a good blend) comes the wistful 'Big Top', from last year's 'British Explorer' EP. Though a good amount of the album is made up of songs that have been previously released as singles or EPs, there's a smattering of entirely new material, including the idiosyncratic 'Panda Eyes', and bass driven, tongue-in-cheek 'Lipshakes'. Though the new stuff goes down well, the best reactions of the night go to the established favourites – the massive synth of 'Elton John', accomplished harmonies of 'Plastic', and effervescent choruses in '80s Pop Video'. The set concludes with 'Taller', accompanied by a string section and mass crowd sing-along.

Though it's often their fun, upbeat disposition that people focus on with Alphabet Backwards, their foundations lie in a bunch of brilliantly written, expertly arranged songs, and as such, they deserve to be taken as seriously as any whiny Oxford alt-folk band.

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LIVE

BUNKFEST ELEVEN

Wallingford

Part music event, part family event, part town community event, Bunkfest keeps on growing and developing.

As well as two and a half days of folk and roots gigs from over 60 singers and bands and dance displays from over 30 dance teams, this year's Bunkfest, the eleventh, presents music on steam trains and river boats, story telling, a children's Bunkfest, a late night club, expanded food and craft fairs, a community street fair, workshops and of course a beer festival.

The event takes over the entire town for the weekend, especially on Saturday with the community street fair occupying the market square. The main stage and much else happens outdoors on the green space of the Kinecroft nearby to the town centre, with most of the other gigs in close by pubs and social clubs, plus, for one afternoon, the foyer of the Corn Exchange Cinema and Theatre. Remarkably again this year all the gigs and nearly all entertainment is free. This, plus warm sunshine on Saturday, helps Bunkfest attract possibly 20,000 people over the weekend with Saturday maybe the busiest ever day. Yet even when space is squeezed and when the beer tent is almost drunk dry, it continues to enjoy a friendly, relaxed, jovial and hassle-free community atmosphere.

The general level of enjoyment goes up several more levels with the outstanding gigs under the night sky from each of the festival's three headline bands. On Friday, it's roots reggae folk veterans **Edward II**, reformed again after a three-year break.

Starting with 'People Get Ready', the words of which must make it a contender for best set opener ever, and led by the still charismatic Glen Latouche's smooth vocals, alongside Simon Care on melodeon, they're right on the money from the start in a set that never dips and includes favourites 'Dashin' Away' and 'Night Nurse'.

On Saturday fellow veterans **The Oyster Band** play in their full-on roots rock style, yet with plenty of variety for what might have been the biggest ever Bunkfest gig crowd. 'When I'm Up I Can't Get Down' and 'Bury Me Standing Up' are just two of the highlights from a set that's

greeted with universal acclaim.

On Sunday a Bunkfest coup brings the **Warsaw Village Band** all the way from, well, Warsaw to Wallingford for a one off gig of what their leader calls "pagan Polish traditional music," enhanced with nicely understated trance and electronica influences. While the high-pitched singing-cum-chanting from the frontline three female vocalists, who also played fiddles and dulcimer, lack variety, it's still mesmeric and meshes well with the percussion and double bass backline. They easily win over the audience and in a new twist to the dreaded audience participation get seemingly everyone doing wolf howls at the moon.

Highlight of the under card is the opportunity to see gentle psych-folk veterans from the early 70s, **Heron**. Known for recording their first album in a Berkshire field, and a paired down acoustic sound, harmonies and melancholy lyrics which had them sometimes bracketed with Nick Drake, their musical style now is as then except for jazz influences being more noticeable. Their music is best suited to late at night in more intimate surroundings, but the rare sighting of this almost mythic band is an event, and for some the highlight of this year.

Of the other 55-plus bands and singers, if you are doing the full weekend it's helpful to have a high tolerance level for singer-songwriters, especially as most play several gigs during the fest.

However, one I shall look out for again is **Jon Harvison**, folk club circuit regular but new to me whom I caught on his fourth or fifth gig of the weekend, still going strong and who has a fine song about dementia in his bag, which must make him no ordinary singer songwriter.

Jody Wyatt is also lodged in the memory for taking on 'All Along The Watchtower' and coming out on top. Three very different bands also caught the eye and ear. **The Andy Raven Band** because of songs so into politics; **Swing 'Em Fair** who make listening to arcane instruments playing 17th Century tunes entertaining and enjoyable, and youthful ska folk punk outfit **Will Tun and the Wasters**, who with appearances from a crocodile



photo: Colin May

costume and a horse's head, are not your usual folk festival band and whose main asset is hyperactivity, and who start by asking "Are you ready to get wasted?" which tells you all you need to know.

Other little Bunkfest gems: the natural amphitheatre of The Cross Keys garden stage make it a favourite to relax with a pint, listening to music; probably the best chips in Oxfordshire from the fish and chip van parked outside The Cross Keys; the Thames Bus Company who magic up an overflow bus to get the long bus queue back home very late on Saturday; spiced chai from

the tea and coffee tent when it got chillier and for an energy boost, Mr Alexander's Travelling Unicycle and magic show, reported by friends to be brilliant. And finally the bravery of two young singers on stage after midnight with only a ukulele between them and the beery crowd at the late night club.

The eleventh edition of Bunkfest shows it must now be up there with the best of Oxfordshire's festivals and that it should be cherished as much as any of them. Bunkfest is back again next year, no early bird ticket necessary. Isn't that a marvel.

Colin May

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27th **SELECTA** – Drum 'n' bass.

Sundays

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Coming up in November...

Thursday 1st **FLIPRON** (live ska); Saturday 3rd **DAVID RODIGAN** (£10adv); Sunday 4th **LARRY McCRAE** (live blues from the USA)

Saturday 24th **2 BLIND MICE**; Monday 26th **MATT SCHOFIELD**

DR SHOTOVER: Donor Kebabs

Tory Donor Kebabs were all the rage for a bit, weren't they? Give a whopping super-donation to the Party and you could have a slap-up dinner with His Ham-ship. Clearly a mixed blessing, even for the most dyed-in-the-wool Monday Clubber – imagine the potential outbreak of projectile vomiting on getting a close-up view of the shiny Cameron jowls chomping away on grouse and woodcock. (No, Lewinsky, WOODcock). Cash for access? Gosh for excess, more like. Now, vile as this sort of thing is, we live in recessionary times, and fund-raising is always on our minds here at the East Indies Club. Not that we would in any way align ourselves with the sad deluded scum at Conservative HQ... but we are seriously considering setting up a similar arrangement involving members of the Oxford Music Scene. For, say, 500 guineas you could sit round a noisy pub table with Radiohead, sharing jokes, beers and burgers with "the guys", and maybe the odd game of darts or shove-ha'penny; 200 guineas would get you a slap-up meal at Browns with The Candyskins - with a side-servicing of Alka Seltzer for the next morning. 100 guineas? A serious post-rock dinner with Listing Ships, perhaps, or a tweedy psychedelic knees-up with The Relationships (dress code: paisley miniskirts for the ladies and shiny waistcoats, gentlemen, please). Tariffs have yet to be fixed for Half Rabbits and Little Fish. On the menu, that is. In the meantime, allow me to get the ball rolling... if you buy me a Very Large Tiffin on the rocks, I will sit with you at the bar for at least 15 minutes and delight you with my anecdotes about the good old days, hats I have worn, colonic irrigations I have enjoyed etc etc.... Hang on – WHERE ARE YOU GOING? Harrumph.

Next Month:
Colonial Irrigation



The Annual Blessing Force Sponsors' Dinner gets off to a good start...

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Saturday 20th October

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INTRODUCING....

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

Glass Animals

Who are they?

Oxford quartet Glass Animals are David Bayley (*vocals and guitar*); Drew MacFarlane (*backing vocals, synths*); Edmund Irwin Singer (*synths, bass*), and Jo Seaward (*drums*).

They all grew up in Oxford together but started making music together while they were at university. Live shows have been relatively infrequent and low-key but the band scored a Nightshift Demo Of The Month as far back as April 2010 before signing to XL imprint Kaya Kaya and retreating into the studio to record their debut EP, 'Leafings', which was released last month. Since the EP was released they've been picking up radio play and enthusiastic reviews, including over in the States. They play a hometown show this month as part of Gathering Festival on Saturday 20th October.

What do they sound like?

'Leafings' is spooked, trippy and ambient but breathlessly soulful rather than glitchy. Glass Animals manage to create a smoky jazz club ambience out of electronic instruments, merging elements of woozy psychedelia with trip-hop, drone-rock and minimalist electronic. In their own words, they are making "the soundtrack in our heads when adventuring through a forest at night. Kinda eerie ambient electronics, mixed in with organic sounds – enough so it makes sense in a wood, so the badgers dig it."

What inspires them?

"We all love nature. Having a studio surrounded by squirrels and field mice is great. We walk past their homes every morning; they're really friendly neighbours. There is also a really handsome fox who lives in the hedge next door. He's eyeing up the chickens whose pen is just around the corner. We're keeping tabs on him though, so they'll be okay."

Career highlight so far:

"There's been a few. Our EP launch in London was amazing fun. It was packed out, which was pretty special. It was hot in there though, like being



in a tin of sardines in a Scandinavian sauna."

And the lowlight:

"There really haven't been any lowlights yet. We ain't been doing it long, though. Maybe that's one for the battle hardened veterans to answer. We're still young, naive and smiling."

Their favourite other Oxfordshire band is:

"Foals: so good live."

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

"Radiohead - 'In Rainbows'."

When is their next gig and what can newcomers expect?

"Gathering on the 20th October. Hopefully it'll be a bonanza."

Their favourite and least favourite things about Oxford music are:

"Oxford has lots of cool things going on musically. It's really bubbling at the moment. There is definitely a buzz from outsiders looking in. The only sad thing is that The Zodiac got lost. Someone needs to go find it pronto."

You might love them if you love:

Radiohead; Anthony & The Johnsons; Pink Floyd; Tanlines; Wild Swim.

Hear them here:

glass-animals.tumblr.com

ALL OUR YESTERDAYS

THIS MONTH IN OXFORD MUSIC HISTORY

20 YEARS AGO

"I hate you, you complete bastard." Such was the delightful opening gambit from **Curfew** magazine's interview with psychotic local grunge darlings **Squid**, who graced the front cover in October 1992, while hanging upside down from some local railings. Singer Matt was a bit miffed to learn that the interviewer has been to see Jane's Addiction, his favourite band, before they split up, hence his slight outburst. Squid were also Curfew's Demo Of The Month that issue, having been given £500 by East West Records to go into the studio – no small sum for an unknown band back then. They were also being courted by LA-based label Katalina, who, like many local fans, had fallen for their effusive blend of Smashing Pumpkins, Buffalo Tom and Teenage Fanclub and their legendarily raucous live shows. They also talked about recording with Alan Titchmarsh and partying with Frank Bough and wearing pants that were too small. Most of which they'd made up. Bands, eh?

In other local music news, the mighty **Radiohead** had filmed the video for their new single, 'Creep', at the **Oxford Venue** and promptly donated all the door takings to Curfew to keep it afloat. Chaps. The show was reviewed more than a little enthusiastically in the mag, declaring that "the whole set blazed with fire."

Coming to town this month were two of the greatest live bands we've ever had the privilege to witness: **Th'Faith Healers** and **The God Machine**, both at the **Jericho Tavern**, while local acts treading the boards included **The Bigger The God, Damage, The Daisies** and a headline show from **The Candyskins** at the Venue.

10 YEARS AGO

While **Supergrass** were the featured band in October 2002's **Nightshift**, talking about the release of 'Life On Other Planets', their fourth studio album, ("There are points during the recording of all our albums where I think I'm going to have a heart attack through stress," declared Mickey Quinn), the lead news story this month concerned the state of **The Pub Oxford** on The Plain. Previously home to the legendary **Point** venue, a year after the venue's forced closure, the room was still standing idle, while the manager declared the pub's takings had fallen dramatically, giving lie to Six Continents' previous claims that the live music venue was bad for trade. The company was also responsible for ending the **Famous Monday Blues** tenure at the **Fuggle & Firkin**, making them pariahs as far as Oxford gig goers were concerned.

In other local news **Nightshift** was set to celebrate another great year in local music with a show at the **Zodiac** featuring **South Sea Company Prospectus, The Young Knives, Ivy's Itch** and **Psychid**. Elsewhere on the local gig calendar were **Oceansize, Danko Jones** and **Purescence**. Over in the demo pages, **Ivy's Itch** topped the pile for "wearing a pretty floral frock and smiling like butter wouldn't melt in their mouth, before turning on a sixpence and shoving a hand grenade down your pants." At the other end of the room **Echo Royal** were "Shouty funk-metal – our favourite." Their declaration that they were "The bastard offspring of Curtis Mayfield and The Stones," which we thought was less accurate than "A thoroughly unpleasant hybrid of The Cult and Jamiroquai." We also said, "Get out and stay out."

5 YEARS AGO

Youthmovies glowered moodily from the cover of October 2007's **Nightshift**, the second time they had graced the cover. The band, prolific as ever, had numerous releases coming out, notably a collaboration with American poet **Adam Gnade**, who was set to join them at their headline show at the **Zodiac** this month. With typical modesty **Youthmovies** denied they were Oxford's most influential band, despite having helped inspired everyone from **Foals** and **Jonquil** to **This Town Needs Guns** and plenty more besides – an influence they still exert on Oxford acts of a more esoteric nature. Back then they'd just played ATP, signed an album deal with **Drowned In Sound** and appeared at three **Carling Weekend Festivals**. A five-week UK tour was due to kick off and plans were in the pipeline for a Japanese tour.

In local music news **Supergrass**'s homecoming show at the newly-opened **O2** was cancelled after bassist Mickey broke two vertebrae during a fall in France. Thankfully he was to make a full recovery. Longstanding local favourites **The Thieves**, who had been living and touring in the States for the previous few years, announced they were to split, and **The Epstein, Young Knives, Headcount** and **This Town Needs Guns** all had new CDs out.

Editors, Harold Budd, Seth Lakeman, Seasick Steve, Kate Nash and **Super Furry Animals** were among the big names coming to town; noisemongers supreme **Xmas Lights** topped the demo pile, while **InLight** were dumped for their "soulless MOR rock" that made us want to "hurl the singer across the room like a twee porcelain ornament and hope he breaks into tiny pieces."

DEMOS

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DEMO OF THE MONTH

1877

We've been here before and enjoyed ourselves – not the actual year 1877 obviously, but this band. They're from Aylesbury so maybe it's a bit of a cheat giving them Demo Of The Month, but they damn well deserve it and anyway, we like Aylesbury cos it's near Haddenham and St Tiggywinkle's animal hospital is in Haddenham. They mend hedgehogs there. And badgers. And foxes. And, yeah, well, you get the picture. But anyway, 1877; this is bloody great, this. There's two tracks here; the lead one is called 'Videophobia' and it's eight and half minutes long and is built from strips of rigid, steely melancholy and buckets of tangible tension. Initially it's 'Autobahn' by way of Joy Division, all motorik rhythms and desperate, hollowed-out vocals and urgent electronic beats. The Chameleons pop in at some point to add to the general air of pensive moodiness, but by the end we're reminded more of iLiketains' extended gothic trippiness, the band eschewing clichéd crescendo for a bleaker conclusion, fading out like a hazy, half-remembered dream. 'Icebergs' can't equal that. It is, predictably given its title, a chillier affair, shimmering trebly guitars, funereal beats and heavily Vocodered vocals creating a mood piece that doesn't really have a central tune to call its own but probably doesn't need one since it's so moody you'd never dare point such failings out. Mighty stuff.

TIGER TAMERS

Some serious quality around in the demo pile this month and Tiger Tamers, a name previously unknown to Nightshift, sound like a band we're going to enjoy keeping an eye on in months to come if this demo is anything to go on. Like 1877 they're a moody bunch, 'Denmark' arriving on a gloomy overture with a rugged beachcomber vibe, all mournful piano and echoes of both Stornoway and King Creosote before the wide-eyed, slightly plaintive vocals arrive, taking the song to the more emotive side of modern shoegaze. It feels intimate yet widescreen and ambitious, its finale perhaps predictably intense but well reined in. A good start. What follows is more mixed but always interesting: 'Old Fur' sounds like it's trying too hard to attain the atmosphere and intensity that 'Denmark' managed seemingly effortlessly. 'Paper Cranes' is folkier, closer to The Waterboys but with nods to Spring

Offensive's delicate alt.rocking, while 'Faroe Islands' is more wistful and reflective still, conjuring an engaging ambience before 'Retreat' closes with its haunting atonal piano and lo-fi crackle. Plenty if promise then and hopefully the band name is an indicator of their potential for musical courage and adventure in the future.

EAT. LOVE. SING!

The name suggests one of those irritatingly prolific Facebook types whose wacky photos or posts of cod-spiritual wisdom tend to get shared on a seemingly hourly basis by the more puncheable of your FB 'friends'. Get past that less than promising start and this is quite lovely, almost entirely due to a singer called Luci, whose surname isn't revealed, but whose musical partner is Sean Hodgson from the excellent From The Ladder Factory podcast. He strums acoustic guitar and chants backing vocals, the latter of which become an unnecessary distraction after a while, since Luci's voice is a wonderfully limpid affair, soft like cat fur and completely unaffected. The one song here, 'American Hero', is about American troops returning home injured, physically and mentally, and in lesser hands it might be trite or overly worthy but Luci sings it with such sweetness it could be about unicorns and pixies and it'd sound just as sad and lovely.

FRAGMENT

So unreadable is this band's none-more-metal font logo, we spent the first song convinced they were called *Fragment*, which would be a fantastic name for a hardcore death metal band. They even have a Hieronymus Bosch painting on their CD sleeve to prove their hellish credentials and songs with titles like 'I'll Watch You Rot' and 'Stygian Abyss' and 'Two Thousand Years Of Pain'. And of course they have double bass drum salvos and endlessly churning riffs and a singer who sounds like an ogre what just stubbed his toe on a pile of human bones, and it crawls and sprawls, churns and hellburns across a plateau of evil-sounding METUL that visits Napalm Death and Cannibal Corpse and Gojira, making occasional diversions into something less extreme to let in a bit of light, but not too much and not for long. Maybe it adds little to an already crowded genre but it growls and grumbles with suitably vile style and would surely wreck your home and eat your neighbours just for the hell of it, so we love it obviously.

ASHER DUST

As with pretty much everything Asher Dust does these days, this is probably deserving

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of Demo Of The Month status, but the man is up against stiff competition this time round and anyway, since this latest offering is the fruits of his time in the studio with Umair Chaudhry that he won by coming top last time, it's probably best we give others a chance, eh? It feels like a bit of a hurried affair truth be told, and AJ himself admits, "not everything works, as you will hear." The dedication to "pop hooks with fucked up musical ideas" persists though and the best tracks here are, as ever, a joy. 'Tender Pieces', for example, an almost maniacal melange of Latino disco, swimming psychedelia, sci-fi electro craziness, a 200MPH electro skitter and wacked-out soul crooning, everything chucked in the pot, the resulting mad fun a suitably messy affair. Elsewhere 'Zodiac Signoff' sounds like a deliberately malfunctioning android skank and 'Shall I Name Names' mines industrial drum&bass. The thumping ragamuffin scurry of 'Flaming Hell' doesn't so much find the demo running out of steam as settling into a more steady pace. Asher Dust's trademark style of shovelling everything and a bit more into the mix and hoping the resulting three and a bit minutes doesn't burst under the strain will always produce uneven, often idiosyncratic music, but when you consider the sensible, staid alternatives below, ain't that really the best way?

NIKKI NOODLES & HELEN SANDERSON-WHITE

There's a perfectly reasonable argument – before you even hear the music – for anyone calling themselves Nikki Noodles to be boiled alive with a sachet of chilli sauce for company. Nikki is a dance producer and, like so many of her contemporaries, she seems to have swallowed the Big Book Of Sounding Exactly Like David Guetta. So instead of a madbastard gabba frenzy, 'Insane' is lightweight Eurohouse topped by a lightweight Kylie-style vocal from (we presume) Helen Sanderson-White with a noticeable lack of welly, oomph or even wahey, sounding flat and characterless as it funks and squelches its way unconvincingly along. There's a more than a trace of Faithless in 'Leaving Me', and 'Ricochet' mixes up a lightweight 70s funk groove with a 90s disco vibe, but since it rarely sounds like it's interested enough to get the party started, we wonder why any dancefloor would want to follow it.

RED AXE JAM

Red Axe Jam's accompanying blurb describes them as "A blues-rock influenced band. Theatrical stylings crossed with

red hot rock guitar. They are irresistible." At least one of these statements is a wild exaggeration, while another is a downright fib – can you guess which ones? So anyway, trusting types that we are, we're sitting here fervently anticipating a high-octane musical equivalent of triple chocolate fudge cake, crack cocaine and Natalie Portman in that scene from *V For Vendetta* when she had her head shaved so you could see just how utterly gorgeous and, well, irresistible she is. What we actually get dumped in our lap is more like a cross between Garibaldi biscuits, Tesco own brand cold and flu remedy and Julie Goodyear without her make-up on. For a few brief moments Red Axe Jam might be Arctic Monkeys with all their snap, crackle and pop filleted and replaced with all the collected gas from a barrel of Fosters lager, so bloated and inconsequential are they. Ultimately they're really too bland to be truly offensive, but talking of rubbish biscuits...

THE DEMO DUMPER

THE BOURBONS

Yeah, yeah, they're probably named after the cranium-melting liquor not the cheapo chocolate-substitute accompaniment to a cup of weak tea down the local blood donor centre, but The Bourbons are still rubbish. They were rubbish last time and they haven't got any better. In fact, what in fuckery are you lot doing back here after we kicked your sorry retro soft rock arses out of the building a couple of months back? It's not as if you've changed or progressed or anything. Maybe you're gluttons for punishment, but sat here faced with another of your demos, it's us doing the real suffering. Two songs here: 'Flavour' is 'Walk This Way' with its tune metaphorically replaced by a drawing of a rudimentary penis, all Aerosmith riffage, Chili Peppers funk twang and characterless soft rock hollering. Instead of kicking out the jams it chugs along with a heap of macho (but permed) posturing in place of actual talent. But at least it's marginally better than their acoustic number, 'Shining Away', which isn't even able to hide behind the bluster of 'Flavour'. It truly is a wretched affair, amply demonstrating that the singer really can't. Sing, that is. It ambles and strums with little soul or conviction, just the feeling there is a noise of some sort coming out of the speakers. One that sounds like the terminal ward of the local vets as it becomes increasingly desperate and overwrought. "Let it shine, like a star-ee-eye-ee" wails the singer, as he shakes his tambourine like a right fey old fucker and we vow to hunt him down and shove said jingly jangly object up his rectum. At least then he'd have an excuse for sounding in so much pain.

Send demos for review to: *Nightshift*, PO Box 312, Kidlington, OX5 1ZU, or email links to nightshift@oxfordmusic.net, clearly marked Demos. **IMPORTANT:** no review without a contact address and phone number; no more than four tracks on a demo please. If you can't handle criticism, please don't send us your demo.



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EVERY WEDNESDAY NIGHT
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EVERY SATURDAY NIGHT
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10.30pm - 3am • over 18s only



Mon 1st Oct • £11.50 adv
Aiden Grimshaw

Tues 2nd Oct • £12.50 adv
Mayday Parade
+ Summer Set + Natives

Weds 3rd Oct • £17.50 adv
7pm - 10pm
The Enemy

Fri 5th Oct • £12.50 adv
7pm - 10pm
Flux Pavilion
Standing On A Hill Tour + Dillon Francis

Fri 5th Oct • £7 adv
7pm - 10pm
Kyla La Grange + Glass Animals

Fri 5th Oct • £9 adv
11pm - 4am • over 18s only
Bedlam In Oxford
ft. Redlight + MC Dread

Sat 6th Oct **SOLD OUT**
7pm - 10pm
Azealia Banks

Sat 6th Oct • £9 adv
7pm - 10pm
Dan le Sac & Friends
+ Special Guest Merz

Sat 6th Oct • £5 adv
10.30pm • over 18s only
Propaganda
Trashy & Jack FM, The Cocktail Bar,
ft. 'Vod' from Fresh Meat (DJ set)

Sun 7th Oct • £15 adv
The Selecter
ft. Pauline Black

Mon 8th Oct • £8 adv
Turbowolf + Black Moth

Tues 9th Oct • £14 adv
10pm - 2am • over 18s only
Foreign Beggars
+ True Tiger + UZ

Weds 10th Oct • £5 adv - Free with Club Class
10pm - 2am • over 18s / students only
Brookes Big Night Out
ft. Lovable Rogues
plus Dub Focus (Room 2)

Thurs 11th Oct • £16.50 adv
Cockney Rejects

Fri 12th Oct • £15 adv
10.30pm - 3am • over 18s only
Jaguar Skills & His Amazing Friends
+ Adam F + Calvertron + DJ@War

Fri 12th Oct • £12 adv
T.Rextasy

Sat 13th Oct • £19.50 adv
7pm - 10pm
Julian Cope
+ Anton Barbeau

Sat 13th Oct • £5 adv
10.30pm • over 18s only
Propaganda
Trashy & Jack FM, The Cocktail Bar,
ft. The Subways Live

Sun 14th Oct • £8.50 adv
Submotion Orchestra
+ Zyklon Sound

Mon 15th Oct • £20 adv
Marina and the Diamonds
+ Foxes

Tues 16th Oct • £7 adv
Life In Film + My Grey Horse

Weds 17th Oct • £16 adv
Scritti Politti

Thurs 18th Oct • £8 adv
Ben Montague

Fri 19th Oct • £7 adv
Skeletor

Fri 19th Oct • £12 adv
10pm - 3am • over 18s only
Mr Scruff
Keep It Unreal (5 hr Set)

Sat 20th Oct • £15 adv
Gathering Festival
ft. Dry the River, Spector, Liars,
Lucy Rose & Jake Bugg
Multi Venue Festival around Cowley Rd
www.gatheringfestival.co.uk

Sun 21st Oct • £11 adv
Reckless Love
+ Mallory Knox

Mon 22nd Oct • £13 adv
Lianne La Havas

Tues 23rd Oct • £18 adv
The Cribs

Weds 24th Oct • £17.50 adv
7pm - 10pm
Space

Thurs 25th Oct • £12.50 adv
The Blackout

Fri 26th Oct • £15 adv
11pm - 4am • over 18s only
Hospitality
ft. Danny Byrd, London Electricity,
Camo & Krooked, Fred V & Grafix,
Enei, Med School

Fri 26th Oct • £12.50 adv
7pm - 10pm
Evile + Wolf

Sat 27th Oct • £18.50 adv
7pm - 10pm
Bowling For Soup

Sat 27th Oct • £12.50 adv
Gaz Coombes

Mon 29th Oct • £22.50 adv
World Party

Tues 30th Oct • £10 adv
Little Comets + General Fiasco

Weds 31st Oct • £16.50 adv
7pm - 10pm
Owl City

Thurs 1st Nov • £24.50 adv
The Proclaimers + Blue Flint

Thurs 1st Nov • £9 adv
Katzenjammer

Fri 2nd Nov • £20 adv
7pm - 10pm
Heaven 17 The Luxury Gap Tour

Fri 2nd Nov **SOLD OUT**
7pm - 10pm
Alt-J

Fri 2nd Nov • £11 adv
10pm - 4am • over 18s only
Annie Mac (BBC R1)
+ Copy Paste Soul, Emily Williams,
James Weston Room 2: Hosted by Simple

Sat 3rd Nov • £16 adv
7pm - 10pm
Ska Cubano + Count Skylarkin

Sun 4th Nov • £14 adv
Mystery Jets

Tues 6th Nov • £25 adv
Adam Ant & The Good The Mad & The Lovely Posse

Weds 7th Nov • £10 adv
7pm - 10pm
Pulled Apart By Horses

Weds 7th Nov • £5 adv - Free with Club Class
10pm - 2am • over 18s / students only
Brookes Big Night Out
ft. Greg James plus Dub Focus (Room 2)

Thurs 8th Nov • £12 adv
7.30pm
Limehouse Lizzy

Fri 9th Nov • £12 adv
7pm - 10pm
Mike Peters of The Alarm
(Red Poppy Tour)

Fri 9th Nov • £15 adv
Punch Brothers

Sat 10th Nov • £10 adv
7pm - 10pm
Complete Stone Roses

Sun 11th Nov • £15 adv
The Beat

Mon 12th Nov • £14 adv
Noisettes

Tues 13th Nov • £14 adv
The Revival Tour 2012
ft. Chuck Ragan, Jay Malinowski
(Bedouin Soundclash), Cory Brana,
Rocky Votolat, Emily Barker
Also featuring: Jon Gaunt (Fiddle)
& Joe Ginsberg (Bass)

Fri 16th Nov • £10 adv
Yashin
+ We Butter The Bread With Butter
+ Shadows Chasing Ghosts + Azriel

Sat 17th Nov • £13 adv
7pm - 10pm

The Wedding Present
Performing 'Seamonsters' in full

Sat 17th Nov • £6 adv
7pm - 10pm
Upstairs ft. Chew Lips
in association with BBC Introducing

Sun 18th Nov • £18 adv
Gong

Weds 21st Nov • £8 adv
Gentlemen's Dub Club

Thurs 22nd Nov • £5 adv
Dance a la Plage
+ John Wean + Yellow Fever
+ Northmoor

Fri 23rd Nov • £11 adv
7pm - 10pm
The Rifles (Acoustic)

Sat 24th Nov • £7 adv
Skeletor

Mon 26th Nov **SOLD OUT**
Frank Turner & The Sleeping Souls
+ Tim Barr + Jim Lockley & the Solemn Sun

Tues 27th Nov • £8.50 adv
Akala

Thurs 29th Nov • £18 adv
Alabama 3

Fri 30th Nov • £10 adv
7pm - 10pm
The Milk

Sat 1st Dec • £11.50 adv
7pm - 10pm
Netsky Live

Sun 2nd Dec • £21.50 adv
The Saw Doctors

Sun 2nd Dec • £8 adv
Sam & The Womp

Thurs 6th Dec • £17.50 adv
For Those About to Rock
with Livewire AC/DC and ZZ Tops

Tues 11th Dec • £18 adv
The Damned + Dickies

Thurs 13th Dec • £24 adv
Orbital + Nathan Fake

Fri 14th Dec • £12.50 adv
Electric Six
10th Anniversary Tour,
performing FIRE in its entirety

Sat 15th Dec • £7 adv
Skeletor

Sun 16th Dec • £15 adv
8pm - 12 midnight
Dappy
Rescheduled from 28/9/12 • original tickets valid

Fri 21st Dec • £8 adv
8pm - 12 midnight
The Original Rabbit Foot Spasm Band Christmas Knees-Up
ft. The Original Rabbit Foot Spasm
Band (Live), Count Skylarkin' & more

Fri 15th Feb 2013 • £10 adv
CASH Johnny Cash Tribute

Tickets for Saturday night shows include FREE ENTRY TO PROPAGANDA AND TRASHY (or £6, £5 NUS / members, £4 NHS on the door)