NIGHTSHIFT

Oxford's Music Magazine

Free every month. Issue 118 May 2005



"Shortly afterwards the knocking began and I shit myself" - Interview Inside

plus

4-Page Punt Guide
Truck Fest line-up Announced

inside

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THE FINE ART OF QUALITY INSTRUMENTS



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THE OXFORD PUNT takes place this month, promising to be the definitive showcase of new unsigned local music talent. The Punt will feature 24 acts across eight venues in Oxford city centre on the night of Wednesday 11th May. In previous years the Punt has featured the very cream of Oxford's unsigned bands and made the reputations of many bands who have played it, including Goldrush, Winnebago Deal, The Young Knives and Meanwhile, Back In Communist Russia.

Inside this issue you will find a handy pull-out guide to the Punt which kicks off at Borders bookshop with acclaimed songstress Laima Bite and finishes six hours later at the Cellar with chaotic industrial noisemakers The Walk Off. There are still a handful of the 100 all-venue Punt Passes available as we went to press, on sale, priced £7 (plus booking fee) from oxfordmusic.net, Polar Bear Records or the Oxford Music Shop on St Aldates. Don't miss out on the one of the best nights of live music you'll hear all year.

AT TIME OF GOING TO press it looks likely that The Download will be given an extended run on BBC Radio Oxford. The weekly local music show, presented by Tim Bearder, has had a successful initial eight-week run and it is hoped that continued support from local music fans will keep it on air for longer. The Download is broadcast every Friday evening at 7pm on 95.2fm. The show is also available to listen to online at bbc.co.uk/oxford. Keep supporting the show and keep local music on the radio.

THIS YEAR'S CHARLBURY

Riverside Festival takes place over the weekend of Saturday 18th and 19th June. The organisers are looking for local bands to play. Demos can be sent to Tom Sharp c/o 40 Stonesfield Road, Combe, Witney OX29 8PE.

YOUTH MOVIE SOUNDTRACK

Strategies re-release last year's album, 'Hurrah! Another Year. Surely This One Will Be Better Than The Last: The Inexorable March Of Progress Will Lead Us All To Happiness', this month, with

extra tracks, including new single 'Ores', on Fierce Panda. Also included on the re-released version of the album is a 65 Days Of Static remix of 'Spook The Horse' and a video for 'Ores'

KLUB KAKOFANNEY

stage their annual May Bank Holiday Weekend Festival over the weekend of the 30th April and 1st May at the Exeter Hall in

Cowley. The two-day mini-festival will feature 26 acts for a bargain £4 per day. The Gs headline the Saturday with support from Kohoutek, Reverend Moonshine, Film Noir, Overflow, Red Bubble Club, Redox, Oxford Drum Troupe, Opaque, Script, Smug Jugglers and Show and Tell, with the first act on at 3pm. Sunday's proceedings kick off at 2pm and feature Kaled Mauro and David, The Epstein, Harry Angel, Veda Park, Lagrima, Frei Zinger and Chris Hills, Jeremy Hughes and Glenda and Sam, plus a headline set from The Drugsquad. Call the Ex on 01865 776431 for more details.

HANGING OUT WITH THE Cool

Kids Records release a four-band compilation album on 13th June featuring four 17-minute EPs on one CD. The bands involved are Sextodecimo, Holiday Stabbings, Gunnbunny and Deguello, each band's contribution has been produced by Winnebago Deal's Ben Perrier and Ben Thomas, while the album is currently being mastered in Seattle by Jack Endino.

Bahloul, Drift, Ali, Stem, Laima Bite,



BIFFY CLYRO AND THE MAGIC NUMBERS have been confirmed as the headliners for this year's Truck Festival. The festival takes place over the weekend of Saturday 23rd / Sunday 24th July at Hill Farm in Steventon. Biffy will headline the main stage on the Saturday night with The Magic Numbers closing the festival on Sunday.

Other name acts booked so far include Yourcodenameis:milo, Capdown and Jetplane Landing, while Truck Festival regulars like Goldrush, Piney Gir, Nervous Test-Pilot and MC Lars return to what once again proimises to be the best live music festival of the summer.

The full alphabetical list of acts confirmed so far for Truck is: A Scholar & A Physician, Alva, Biffy Clyro, Black Nielson, Capdown, Captive State, Cassette On Cassettes, Cherubs, Chip Taylor & Carrie Rodriguez, Chris McMath, Chris T-T, Dive Dive, Face Meets Grill, Fonda 500, Fork, Gabe Minnikin, Goldrush, Jetplane Landing, Jim Moray, KTB, Luke Smith, Lux Luther, MC Lars, Mindlobster, Neil Halstead, Nervous Test-Pilot, Patrick Wolf, Piney Gir, Sara Hawley, Stuffy & the Fuses, Susan Hedges The Black Madonnas, The Edible 5ft Smiths, The Editors, The Epstein, The Magic Numbers, The Mon£yshots, The Open Mouths, The Operation, The Schla La Las, Towers Of London, Trademark, Whalebone Polly, Yourcodenameis: milo and Zoë Bîcat. In all there will be over 100 acts appearing across five stages.

Tickets for the weekend are on sale now, priced £27.50 until 1st June, and £37.50 thereafter, subject to booking fee from wegottickets.com or in person from The Zodiac, Avid Records, Polar Bear, Modern Music (Abingdon), Music Box (Wallingford) and Windjammer (Didcot). Over half the tickets have now been sold, with the majority bought by fans outside of Oxfordshire, so local festival-goers should hurry to secure their tickets.

As ever, all profits from Truck Festival will go to charity. Last year's beneficiaries were The Mali Development Fund, The Darfur Crisis Fund, The NSPCC, Amnesty International and The Truck Club Juniors project. Check out www.truckfestival.org for updated listings and other festival news.





The Young Knives

WE FELL IN LOVE WITH THE

Young Knives from the first moment we ever saw them. Of course they weren't called The Young Knives then, they were called Ponyclub, they'd just moved to Oxford from the cultural nowhere that is Ashby-de-le-Zouche, they looked like the sort of geeks who might wear lab coats in their spare time and they stopped their set mid-song so they could scream some old Throbbing Gristle lyrics at the bemused audience.

In the intervening four years they've become the best unsigned band in Oxford and have twice topped Nightshift's end of year Top Twenty, something only Radiohead can equal. And now, at last, the rest of world is starting to sit up and take notice.

BACK IN 2002 THE YOUNG

Knives released their debut album, 'The Young Knives... Are Dead', on the local Shifty Disco label. The relationship with a label undergoing financial and personnel meltdown proved fraught however and what should have been a major stepping stone to greater things came to nothing. Last year's split-single with Smilex on Hanging Out With The Cool Kids kick-started the band's fortunes back to life and they haven't looked back. Earlier this year the Knives (Henry Dartnall - vocals and guitar; House Of Lords – bass and vocals, and drummer Ollie Askew) went into the studio with Andy Gill legendary guitarist with The Gang Of Four and currently the most indemand producer in the country. The result is a limited-edition 10" vinyl EP featuring four songs, 'Coastguard', 'Weekends And Bleak Days'; 'Trembling Of The Trails' and long-time live favourite 'Kramer Vs Kramer'. The EP will be released at the end of May on hot new indie label Transgressive, the label that launched The Subways. The Young Knives officially launch the new EP with a headline gig at the Zodiac on Friday 6th May, another chance for local fans to witness one of the most inventive, witty, unpredictable and accomplished pop bands Oxford has ever produced in full widescreen live action



The Young Knives (l-r): House, Henry, Ollie

BECAUSE THAT'S WHAT THE

Young Knives are in essence: a great pop band. Musically they can be awkward, brash, off-kilter and oblique, but they only get away with all those things because their songs are so sharp. Sharp like The Pixies or Supergrass or Buzzcocks at their best. The mad, crazy fripperies that echo Gang Of Four or Wire or Pere Ubu are just icing and cherries on a monumentally sweet pop cake. And that's why The Young Knives keep turning up on top of the pile in our end of year charts.

SO ANYWAY, BEFORE WE GET

too carried away and have come round to your house to shake you and shout at you about just how great The Young Knives are and how you should buy the new EP the day it comes out because you'll simply love it and won't ever want to sell it even though it's going to be worth hundreds of pounds in a year or two when they're massive, let's catch up with Henry, House and Ollie and let them tell you what a mental year it's been for them...

HENRY: "IT'S BEEN A PRETTY

mental year for us; we've been performing sexual favours on the music industry. I have also got a new dog and broke two cars. The most revolting things so far this year are watching House crack on to some 18-year-olds and having to sleep in the same bed as his feet on tour. The funniest thing was House stabbing the nice singer out of the Noisettes in the eye with a guitar string when she went to kiss him. The most dangerous thing I can think of is probably our van; it's beyond roadworthiness. The suspension doesn't work anymore and makes a noise like someone is smacking the underneath of the van with a sledgehammer. Oh, and we have written some new songs and shit like that, which House can tell you all about."

HOUSE: "Well we have been writing songs and playing gigs. Lots of gigs. Plus we got ourselves management and they are been really instrumental in getting us into the studio. We played a gig in a great big old hotel in Leeds last week called the Faversham. The promoter of the venue took us up to a room in the top of the building and told us about how people had heard lots of funny noises in the building and seen children at windows. He then showed us the unused rooms with no lights and then he left us. Shortly afterwards the knocking began and I shit myself."

OLLIE: "It made me scream like a pre-pubescent boy. I hate jokey promoters. This year I moved into a room the size of a coffin, didn't kiss any girls and got deafer."

What are your feelings about the pay EP?

HOUSE: "I think the EP sounds really good. We went to Andy Gill wanting him to do something with the recording that we wouldn't necessarily choose to and that's what he did. It meant that the songs sound fresh to us and that's really exciting. Also because it's been so long since we last recorded anything for release we had time to get together a really good bunch of songs that we are confident in. These are just four of our songs that hopefully give a good idea of the sort of things we do."

HENRY: "It has grown on me a lot since I first heard it. It was really clean and revealing so you could hear all the imperfections. That's pretty scary, it's like looking at your face under a really bright light, you always think you look like shit but it can also show you in all your glory – if you are as beautiful as me that is."

HOW DID YOU GET TO

work with Andy Gill and what was he like to work with? Have you taken away any great ideas or attitudes from spending time with him?

HENRY: "We sent him our selfreleased thing, 'Nolens Volens', which had a mix of home recordings and studio stuff. He just really liked it, I think and phoned us the next day. He's pretty trendy at the moment, which is something I hadn't fully realised but you know it's better than going for Steve Albini or insisting that it all be recorded on analogue equipment that Mott the Hoople once used. The main thing I took away from the whole experience was, wouldn't it be nice to have a big house and go out to restaurants every night and have people think you are really cool and pay you loads of money for doing something you really like doing, in a nut shell.'

HOUSE: "It's really interesting to watch him work. He's so serious about what he's doing and he sits very quietly thinking about things for long periods which can really put you on edge. I think that has rubbed off on these recordings a bit. These songs don't have any of the throwaway jokey bits that we sometimes fall back on. I think Andy has similar tastes to us and that really worked out well too. Plus he knows when it's time to stop thinking and start drinking."

AS WELL AS SECURING MR

Gill's services and touring the country, The Young Knives have also started picking up some seriously good national press reviews, suggesting that their time might finally have come. With Franz Ferdinand and Futureheads in the ascendancy the atmosphere is just right for a British band of their character and style to break through.

HENRY: "It's funny to see us being called 'hot new band The Young Knives', which I imagine is quite funny to people in Oxford too who think of us as part of the furniture. But you know you can't knock it, it's what we always hoped for and we knew we could at least have a stab at getting some recognition outside of OX1. Trouble is it's never enough, I'm always thinking about what we can do next, I don't really like to dwell on write ups and stuff, just read it and move on. I hope to get to a point where I don't even feel the need to read what is written about us. I think it is important to keep focused on what we are doing and not worry too much about what this or that person thinks of it, you would end up self obsessed and a bit sad."

HOUSE: "You can't really get too excited or depressed about other people's opinions of your music or you'd end up sounding like Stereophonics."

THE STYLE OF MUSIC

you've been making for the past few years has come back into fashion in a big way; do you find it exciting or frustrating that there are bands now getting so much acclaim for drawing on similar influences to yourselves?

HOUSE: "No, I find it really frustrating when you read in magazines that Are: Weapons are the new Suicide or something like that. You can't really start comparing bands from new with the bands they are influenced by because they are working in a completely different time and space."

HENRY: "I say good luck to them; it's a great opportunity for us and other bands that this style is 'in vogue'. There are loads of bands that won't survive this new lease of life in British music. The bands that only have one style will just burn out and hopefully we'll get a handful of really good ones. It's all really exciting at the moment, it's like you play with a band in a seedy club (for example we played with Hard-Fi) and the next week they are on *Popworld*. All right maybe *Popworld* isn't what we're

after but it all goes to show that the opportunity is there for bands to make it. I just wish it had happened when I was 19; I am starting to get bad knees and a bad back."

OLLIE: "I'm sorry. We invented it first, before anyone else.. la la la.. I can't hear you."

Have you been able to give up your day jobs yet?

HENRY: "You are fucking joking aren't you? I hope we get to do that soon. We really want to finish the album with Andy and get it out this year. In the meantime we will be touring with our miserly quota of annual leave."

OLLIE: "Yes, still working during the day in an office. It definitely gives you the impetus to make it as a band. You just think 'there must be more than this' and then you realise you're in band, and there is. Then you go on tour for a week and forget that that world exists." HOUSE: "We are going to do a couple of weeks tour in May with Special Needs and a few headline gigs of our own and hopefully after that we would like to go back into the studio and complete the album before the end of this year. There is talk of other tour supports with some famous bands and stuff but we will have to wait and see. We will definitely be playing a lot more around the UK this year and possibly some other countries."

WITH EVERYTHING

looking so positive for the band now, can they look back at the time around the release of '...Are Dead', which really took the wind out of their sails?

HOUSE: "We are now in a position where we are working closely with other people that keep us informed about everything that they are doing on our behalf and we have a say in what happens. We get straight answers from them. They are trustworthy." HENRY: "...Are Dead' is still a pretty good record. I think. We would probably take a bit more time over some of the decisions that we made if we got our time again, I'm not too worried about what we've done or not done in the past and like I said, we like to look forward to what is next."

And for now, though, The Young Knives simply don't have to look back at the past. For them the future is as bright as a flashing blade

The Young Knives play the Zodiac on Friday 6th May. The new EP is released on Transgressive on Tuesday 31st May.



MAY

Every Monday: **THE FAMOUS MONDAY NIGHT BLUES** – The best in UK, European and US blues. 8-12. £6
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24th - THE TOM GREY QUINTET

31st - ALVIN ROY

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Every Sunday: **THE CHAPEL**. 8-11pm. £3 1st - **LED ZEPELLIN TRIBUTE** with Denny Ilett Jr, Jerry Soffe, Ady Davey, Hugo Deganhart & Andy Crowdy 8th - **LOCAL BANDS SHOWCASE** (acts TBC) 15th - **A TRIBUTE TO BURT BACHARACH** with Denny Ilett Jr & Friends.

22nd - **THE ZIMMERMEN** – Quality Dylan tribute. 29th - **A TRIBUTE TO JIMI HENDRIX** with Denny Ilett Jr & Guests

Plus

Wednesday 4th - **STAND-UP COMEDY** 8.30-12 Saturday 7th - **SIMPLE** with Jupiter Ace – funky house. 9-2am

Wednesday 11th - **BROOKES ROCK SOCIETY BANDS NIGHT.** 9-12

Saturday 14th - **DEPTH CHARGE FIFTH BIRTHDAY PARTY** - drum'n'bass. 9-2am
Wednesday 18th - **HOWARD'S ALIAS** + **CHIEF LIBIDO** + **NAGATHA KRUSTY** + **FLOATING FACE DOWN** 8-12

Saturday 21st - **BLAG** – New club night. 9-2am Wednesday 25th **WARHEN** + supports Saturday 28th **STICK IT ON** (Open Decks Night – DJs welcome) – 9-2am

RELEASED

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THE CORSAIRS

DOUG HODGE'Cowley Road Songs'

(Right Back Records)

The latest talent to emerge from the Exeter Hall's weekly open mic sessions is actor-turned singer Doug Hodge, whose debut album has been practised and showcased up the far end of Cowley Road on Tuesday nights over the past year. A shame given the album's title and the location of its gestation, that the sleeve has Doug posing outside that monument to corporate folly, The Pub, Oxford at the other end of Cowley Road.

The most encouraging thing about Doug Hodge is that, unlike too many singer-songwriters around, he doesn't see himself as the new Bob Dylan, not a bit. Instead he's most comfortable, and effective, when he's riding an easy jazz or swing groove, as on 'Wish I'd Found You First', which, along with 'The Same Men' could pass for Harry Connick Jr. Doug's got a fine voice, reminiscent of Sting at his post-Police world jazz stage, and that helps to carry slender tunes like the world-weary 'This Civil War'. He does sometimes fall into that trap that so many singers do of simply strumming his acoustic guitar too hard and almost shouting when he's trying to convey more agitated emotions, but the likes of the Hammond-driven 'Don't Go' prove he doesn't need to. Doug's other downfall, as seems obligatory for so many



English folk singers, is trying too hard to be a bit kerrazy. Like on 'Onward Christian Soldiers', which we know is meant to be a pastiche of redneck American attitudes post-9/11, but simply gets on your tits after a painfully short time. Not as much as the 'joke' hidden track at the end of the album, though. 'Who Killed David Beckham' is so self-consciously clever in a Richard Stilgoe sort of way you could throttle him.

That aside, a palatable enough exercise in easy folk, jazz and acoustic pop, although too many more daft songs like that last one and I'll be right behind Mr Beckham himself in the queue to kick his arse.

Ian Chesterton

'The Man In Black' (Own Label)

If you haven't caught The Corsairs live yet it's some kind of freak accident since they seem to be playing some pub or other in some benighted part of Oxfordshire every night of the week. Such is the trio's commitment to keeping the flame of classic rockabilly alight through the storm of changing fashions.

To an unenlightened heathen like myself, whose interest in pop didn't curl up and die when The Stray Cats last graced the charts, The Corsairs' dogged revivalism is heroic but ultimately a curious sideshow, although their constant gigging suggests plenty would disagree. There are alehouses country-wide where they still want to do the twist or the mashed potato, where Eddie Cochran is still the pin-up of choice and where it is forever Happy Days and Bobbie Soxed girls need their bags carried to high school and back.

'The Man In Black', The Corsairs' latest CD release, gathers together seventeen tracks, split equally between originals and covers that stretch from old rockabilly standards like Larry Williams' 1958 hit, 'Slow Down' to the more contemporary likes of The Cars' 'My Best Friend's Girl' and Undertones' 'My Perfect Cousin', although the less said about the latter the better.

Really, though what's to be achieved by criticising something that sets out to be unashamedly retro. Like those bands cranking out the old blues standards, or the 80s theme weekends at Butlins, it's simply harmless nostalgia, and it's more honest than the lazy rock rehashing passed off as something new that is Razorlight or The 22/20s.

John Leeson

YOUTH MOVIE SOUNDTRACK STRATEGIES 'Ores'

(Figure Danda

(Fierce Panda)

The ever prolific Youth Movies follow up last year's expansive mouthful of an album,



'Hurrah! Another Year. Surely This One Will Be Better Than The Last: The Inexorable March Of Progress Will Lead Us All To Happiness', with a new single that fits neatly into four minutes and comes with a title that doesn't eat up the review's entire word count. Produced by Hope Of The States' Ant Theaker, 'Ores' puts its head down and gets on with the job in a rush and flurry of sharp metallic guitars, velocity drumming and belligerently harmonic vocals in a post-hardcore kind of way that bridges the gap between At The Drive-In, Yourcodenameis:milo and Duran Duran (really). Still, this being Youth Movies, they take various diversions and abrupt left turns, meddle with the song's dynamics along the way, as well as imploring, "please give him a cuttlefish". All this and the kitchen sink too. A fine old racket.

Victoria Waterfield



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THE KATE GARRETT BAND 'Homefront'

(Beard Museum)

After making such a strong showing on the recent Blue Kite album, as well as contributing one of the stand-out tracks to The Beard Museum's compilation album earlier this year, hopes are high for this new EP from Kate Garrett with her own band. Undoubtedly Kate has one of the best voices in Oxford but as her solo debut album a couple of years ago proved, her songwriting isn't always its equal. The same can

probably be said of this new material; engaging though the EP is you come away each time with admiration for the vocals, sweet and tender or strident and powerfully restrained by turns, as well as the intelligent and imaginative use of strings - the malevolent scraping climax to 'Star' and the minimalist atmospheric viola hanging in the air on 'The Boatman'. But the tunes are often slender, mere vehicles for the vocal and string acrobatics at times. That said, it's a

charming affair in the time you lose yourself in it. 'The Boatman' is moody and seductive, gilt-edging traditional English folk with dark 60s pop, while title track 'Homefront' manages to be both homely and brooding, the sombre cello underpinning a Kathryn Williams-style folk skip. It's an EP that rewards repeated listening, but the Blue Kite album is ultimately a more fulfilling experience.

Dale Kattack

PORT MAHON

82 St Clements, Oxford. 01865 202067.

Gigs in May

Folk Club with guest musicians and open nights.

Sunday 1st - 6am -May Morning Madness with **John Otway** Thursday 5th -

The Dharma & FriendsSaturday 7th -

Boywithatoy presents:

Mr G & Rich / Turncoat / Daughters Courageous /

Bockscar 0

Tuesday 10th Badly Built Boy presents
Burning Blue / Ben

Calvert / The Ed Finch Band Saturday 14th My Initials Club with

Toad & guests Sunday 15th -

Pilchid / Leo Brazil / Stuart Smith (acoustic

night in aid of Motor Neurone Disease Association)

Thursday 19th -

Box Theatre

Saturday 21st -

Osprey & guests Saturday 28th -

Oxfordbands.com

presents: Shoji Haro & Gary Smith / Pinkie MacLure &

John Wills

Doors: 8.30pm



SUNDAY 1st

KLUB KAKOFANNEY MAY FESTIVAL: The Exeter Hall, Cowley (2pm) - Second day of Klub Kak's annual May Weekend mini music festival. As ever it's a great chance to see all manner of musical strangeness and charm for a budget £4 entry. After yesterday's opening session, things get off to a gentle acoustic start with the likes of Glenda and Sam, Jeremy Hughes and host Frei Zinger, before culminating in The Drug Squad's upbeat ska-punk and spaghetti western rock. Along the way there's full-blooded country rocking from The Epstein, virulent guitar noise from Harry Angel, inspired gothic folk from Laima Bite and spacey electro-pop from Drift.

Thursday 5th

YOURCODENAMEIS: MILO/THE MODEY LEMON: The Zodiac

We like it when bands turn round and knock us off our heels when we'd gone and got them safely pinned down. So it is with Newcastle's much-vaunted but until recently underwhelming post-hardcore manglers Yourcodenameis:milo. Our last encounter with them at the Zodiac suggested a betterthen-average bunch of emo chancers but new album 'Ignoto' - produced by master of grand sounds, Flood – is a belter, fulfilling all that early hyperbole: call-to-arms vocals, wrecking ball guitars and battle-ready rhythms. Both discordant and highly melodic, it touches on both Radiohead and Fugazi but with a zeal all its own and a stuttering political menace to tracks like 'Rapt.Dept.', with its echoes of Killing Joke; it's already one of Nightshift's favourite albums of the year. Even better, you get Pittsburgh's demonic narco groovers The Modey Lemon in support. Big, big riffs, even bigger volume, casually relentless noise in a Stooges-meets-Suicide way and synths so heavy they eat the guitars halfway through the set as the band spiral off on elongated psych-rock wigouts. Awesome stuff.



All these, plenty more besides and all played out in the usual relaxed Klub Kak atmosphere. Take a breather from the world outside, why not.

A TRIBUTE TO LED ZEPPELIN: The Bullingdon - Tribute to the rock legends with contributions from Denny Ilett Jr, Jerry Soffe, Ady Davey, Hugo Degenhart and Andy Crowdy. LOADED: Black Horse, Kidlington

MONDAY 2nd

MELANIE C + WIRE DAISIES: The Zodiac (upstairs) - While the Indie Spice tag has long since become redundant as Ms Chisholme becomes more and more of a soft rock balladeer, Mel C can at least retain the title Credible Spice having made the effort to tour her solo show around the country a number of times, marking herself out as some kind of successor to Pat Benatar's throne. The new album's hardly breaking any fresh ground but you'll still get cracking oldies like 'Never Be The Same Again', and Mel looks like she'll be still be out there doing her thing long after Geri's starved herself to the point of singularity.

MARTHA WAINWRIGHT: The Zodiac (downstairs) - If Melanie C's brand of soft rock is just a little too saccharine for your tastebuds, pop downstairs instead to witness the rather more turbulent Martha Wainwright, daughter of Loudon (and folk singer Kate McGarrigle) and sister to Rufus. She dedicated her recent single to her estranged father, which would be sweet if it weren't called 'Bloody Motherfucking Asshole'. Martha's is a world of unhinged emotions and low self esteem, set to a gentle folk soundtrack that's

inspired as much by the likes of Cyndi Lauper and Kate Bush as it is her own talented but dysfunctional family.

GILES HEDLEY & THE AVIATORS: The Bullingdon - British blues

legend and mainstay of the European blues festival circuit, Hedley has one of the biggest voices in contemporary blues and is a mean slide guitar player. Funky, swampy Delta blues in the grand tradition of Son House and Robert Johnson

PIGPEN with FRANKO'S CHARIOT + KOHOUTEK + DJ PATSY DECLINE: The Elm Tree

TUESDAY 3rd

TOM VEK + CLOR + RED PONY:

The Zodiac - Jack-of-all-trades genrehopping from Londoner Tom Vek, much in the vein of Beck, switching from garage rock to synth-pop and all stations in between. Quirky electro punk-disco from Devo-inspired Clor. JAZZ CLUB with PADDY MILNER:

The Bullingdon - Special guests at

the Bully's excellent, long-running jazz club. And it's free.

OPEN MIC: Exeter Hall, Cowley **DELICIOUS MUSIC OPEN MIC** SESSION: Old School Inn VERTIGO with THE PHOENIX DRIVE + SUNNYVALE NOISE

SUB-ELEMENT + THE SOCIAL: The Cellar -University Indie Music Society club night with local post-rock electro experimenters Sunnyvale in session.

CHIARINA: Café Rouge - Weekly acoustic jazz, pop and folk residency.

WEDNESDAY 4th

GIGSWAP UK with THE KICKS + DAUGHTERS COURAGEOUS + MEET HER SISTER: The Wheatsheaf - Local bands play hosts to unsigned bands from around the country. COROFIN & FRIENDS: Exeter Hall, Cowley

- Weekly trad Irish folk residency.

P.Y.E + HARLETTE + LAST PROPOSAL: The Vibe Youth Centre, Didcot - Young local bands night, with jazz-core rockers PYE, goth grungers

Harlette and all-girl punkers Last Proposal. HEADCOUNT + JUNKIE BRUSH +

SUBMERSE: Kiss Bar – Punk rock triple bill with local heavyweights Headcount kicking out a Killing Joke-inspired racket. Support from oldschool punkers Junkie Brush and Submerse.

CATWEAZLE CLUB: Northgate Hall -Weekly all-comers live music and poetry night. BARCODE: The Hollybush, Osney - Weekly 'energy jazz' residency.

THURSDAY 5th

YOURCODENAMEIS:MILO + THE MODEY LEMON + FALLOUT TRUST: The Zodiac -

Armour-plated rock killing machines go head-tohead at The Club That cannot Be Named - see main preview.

SCANTILY CLAD + DEAD HORSE WILD: The Exeter Hall, Cowley - Debut gig for local teenage metallers.

THE TREAT + WARHEN: Kiss Bar - 60sinfluenced rock from The Treat, plus heavy indie rocking from Warhen.





Friday 6th

THE GO! TEAM: The Zodiac

Well, now that it's finally Summer, it's time The Go! Team paid us a visit. Because in their supercharged pop world, it's always summer and it's always time for a party. Check out their 30-minute, ultra-compact, fun-packed debut album, 'Thunder Lighting Strike' if you're in any doubt. Here you'll find the Brighton crew's good-time mash up of stolen beats, old school hip hop, cheerleader pop, northern soul and NYC punk raising the dead and bidding them dance. Fronted by a girl simply called Ninja, The Go! Team (see, even the name bleeds positively) hark back to the glory days of uplifting, slightly mischievous hip hop, like De La Soul and Salt'n'Pepa, but updated by way of The Avalanches' bamboozling sampladelica. 80s US TV themes mingle with sweet strings and children's voices and any urge to resist the temptation to dance will be roundly mocked.

SKYLARKIN: The Brickworks - Weekly dose of dub, ska, funky house, Latin beats and electro from host Aidan Larkin and guest DJs. SABOTAGE: The Zodiac - Weekly rock club

night spinning the latest metal, hardcore and indie sounds.

FRIDAY 6th

THE GO! TEAM: The Zodiac - Sunshine party vibes from the feelgood Brighton hip hop crew see main preview

THE YOUNG KNIVES + THE NOISETTES + HARRY ANGEL + THE GULLIVERS: The

Zodiac - This month's Nightshift cover stars launch their new EP. Support from The Noisettes, plus local gothic guitar manglers Harry Angel and sparky indie punks The Gullivers - see main interview feature.

SOULBURN + JUNKIE BRUSH + FLICK KNIVES + SPLINTER: The Exeter Hall, Cowley - Punk and hard rock showcase. KLUB KAKOFANNEY with TRANSMISSION + PHYAL: The Wheatsheaf – Arabian-tinged Muse-like indie rocking from Transmission, plus punky metal from Bicester's Phyal.

ENRICO RAVA: Jacqueline Du Pre Building - OCM presents Italy's leading jazz musician, now in his 66th year, on his first UK tour, promoting acclaimed new album 'Easy Living'

SOUNDS OF THE JAM: The Barn, Red Lion,

BACKROOM BOOGIE: The Bullingdon -Weekly club night playing classic soul, funk and disco.

SATURDAY 7th

BIKINI ATOLL + PICASTRO: The

Wheatsheaf - Gorgeous melancholy at tonight's Vacuous Pop club night - see main preview. CARAVAN: The Zodiac - One for connoisseurs of vintage English psychedelic rock tonight as legends of the Canterbury scene return. Poppier cousins to Soft Machine, but employing similarly tricksy time signatures and lyrical eccentricity. Not sure exactly which original members remain but expect dreamy melancholy and extended highly-textured soirees into the rock ether. MILLION DEAD + DAYS OF WORTH +

ENERGICA: The Zodiac – UK hardcore scrappers return with their loud'n'hairy hard rocking noise, promoting new album, 'Harmony No Harmony

BOYWITHATOY presents MR G & RICH + TURNCOAT + DAUGHTERS COURAGEOUS + BOCKSCAR 0: The Port Mahon - Another eclectic mixed bag at tonight's BWAT club night. Local Radiohead-inspired duo Mr G & Rich headline. Support comes from Brighton's Turncoat, labelmates with Winnebago Deal and Charlotte Hatherley; Southampton's Daughters Courageous go for some Sebadoh-style guitar noise while Bockscar 0 look to Nirvana and Placebo for inspiration.

RAMI'S FLYING CIRCUS: The Exeter Hall, Cowley

SIMPLE with JUPITER ACE: The Bullingdon - Monthly funky house club night. YYZ: The Barn, Red Lion, Witney SKITTLE ALLEY ACOUSTIC with NICK

CHAMFER + TOULOUSE + JEREMY **HUGHES + REDOX + LAGRIMA: King's** Head & Bell, Abingdon

SUNDAY 8th

ALEXISONFIRE + RISE AGAINST + RED LIGHTS FLASH: The Zodiac - Double-header tour from Canada's sensitive screamo types Alexisonfire, no strangers to the Zodiac, although Chicago's rise Above will be making their Oxford debut, kicking out a more straightforward hardcore racket in the vein of Minor Threat and Bad Brains. Aussie hardcore outfit Red Lights Flash open the bill.

THE AUSTRALIAN PINK FLOYD: The New Theatre - Original and probably still the best of the tribute bands, moving from pubs up to the big arena circuit with full-on light shows, playing classic Floyd hits.

THE CHAPEL: The Bullingdon - Local bands showcase night.

ELECTRIC JAM: The Exeter Hall, Cowley (5pm) - Jam along with the in-house rhythm section - all musicians welcome.

ANOLA TRIBE: Black Horse, Kidlington MONDAY 9th

LES WILSON & THE MIGHTY HOUSE ROCKERS: The Bullingdon - Gutsy slide guitar veteran of 25 years on the UK blues scene with a style learned from the likes of Buddy Guy, Hound Dog Taylor and Albert King.

TUESDAY 10th

BURNING BLUE + BEN CALVERT + THE ED FINCH BAND: The Port Mahon - Femalefronted jazz duo Burning Blue return to the Port's acoustic club with support from soporific, autumnal songwriter Ben Calvert and raucous folkies The Ed Finch Band.

THE BAYS + RICHARD BARBIERI + DAVID TORN: The Zodiac - Improvisational virtuosity from the anti-marketing free-range collective see main preview.

MORNING RUNNER + BELARUS: The Zodiac - Fast-rising Reading indie starlets recently signed to Parlophone after tours with Athlete and Ian Brown and soon to be seen supporting Coldplay this summer. Faringdon's

Belarus, until recently known round these parts as Spacehopper, continue their own upward journey with an epic melodic rock sound that looks increasingly likely to be filling stadiums.

JAZZ CLUB with THE TOM GREY QUINTET: The Bullingdon

OPEN MIC SESSION: Exeter Hall, Cowley **DELICIOUS MUSIC OPEN MIC SESSION:** Old School Inn

VERBAL KINK + CORPORATION BLEND + FORMALDEHYDE: Kiss Bar - Nirvanainfluenced grunge from Verbal Kink.

ACOUSTIC NIGHT: Hobgoblin, Cowley Rd CHIARINA: Café Rouge

INTRUSION: The Cellar - Goth club night.

WEDNESDAY 11th

THE OXFORD PUNT - 24 acts, eight venues, one night - the best showcase of unsigned Oxford musical talent you could hope for - see preview

LAIMA BITE + KATE CHADWICK: Borders (6.15pm)

THE FACTORY + A SILENT FILM + THE **EVENINGS: Jongleurs**

CHANTELLE PIKE + THE THUMB QUINTET + **ZOE BICAT: Far From The Madding Crowd** JUNKIE BRUSH + FELL CITY GIRL + THE HALF RABBITS: The City Tavern CONFIDENTIAL COLLECTIVE + VENA

CAVA + P.Y.E: The Wheatsheaf FILM NOIR + THE FAMILY MACHINE +

MOOCHER: The Purple Turtle

Saturday 7th

BIKINI ATOLL/ **PICASTRO:** The Wheatsheaf

One of the highlights of last October's Audioscope were Chicago's Bikini Atoll, prime purveyors of a dark-hued form of alt.country with a tendency to veer menacingly into the realms of krautrock. Singer Joe Gideon is a man with a voice like cigarettes stubbed out in whisky, some way between Lou Reed and Johnny Cash, but with an ear for a solemn and simple tune. The band teamed up with Steve Albini who else - to record their new album, 'Liar's Exit', due for release in June. A such they've captured the downbeat intensity and suffocating atmosphere of their live show perfectly. Seriously top grade support at tonight's Vacuous Pop night comes from Canada's Picastro, who make Bikini Atoll sound like The Cheeky Girls in the jollity stakes. A swooning, ghostly cross between Cat Power, His Name Is Alive and the spookier bits of Sonic Youth, they'll have you checking your heartstrings are still intact throughout their set, and probably checking under the bed for ghosties later on.





Tuesday 10th

THE BAYS: The Zodiac

"The performance is the product", runs The Bays' musical manifesto. Here is a band who never rehearse and have never released a record. And yet they've headlined The Big Chill, played a near-legendary live set on the John Peel show, performed Arts Councilfunded shows at the Royal Festival Hall and toured the globe with their wholly improvised shows. Formed by virtuoso drummer Andy Gangadeen (who has played with Massive Attack and The Spice Girls), bassist Chris Taylor and keyboard players Jamie Odell and Simon Richmond (and occasionally augmented by former-Japan synthist Richard Barbieri), The Bays' improv is a world away from free jazz or elitist abstract electronica, more concerned with exploring the simple melodies and malleability of dance music. With no preprogramming, sets swerve through trance, jungle, house, dub and ambient electronica, structured like a master DJ set and usually culminating in a frenzy of high energy drum&bass. One of the most remarkable live bands out there, but you'll have to see them live to discover as much. There's no point trying to track them down in HMV.

SCRIPT + HARRY ANGEL + TV BABY: Kiss Rar

THE WALK OFF + BIG SPEAKERS + THE E BAND + BLUE KITE: The Cellar COROFIN & FRIENDS: Exeter Hall, Cowley BROOKES ROCK SOCIETY BANDS NIGHT: The Bullingdon

BARCODE: The Hollybush, Osney

THURSDAY 12th

SILD: Modern Art, Oxford – Welsh-Estonian duo playing traditional folk sounds.

IN THE FLESH: The Exeter Hall, Cowley LIMEHOUSE LIZZY: The Zodiac – Thin Lizzy tribute

ENGINEERS + BABEL: The Zodiac – Oceanic proggy pop and introverted shoegazing noise from Manchester's rising stars.

JEFFREY LEWIS: The Cellar SKYLARKIN with ASHER PHUTURESOUL:

The Zodiac – DJs Aidan Larkin and Jason King play a varied mix of reggae, soul, jazz, Latin, dub, Afrobeat and ska, while local star AJ brings his latest musical project to the stage.

SABOTAGE: The Zodiac

FRIDAY 13th

TRIUMVIUM + THREE INCHES OF BLOOD + STILL REMAINS: The Zodiac – The latest Roadrage package tour celebrates 25 years of Roadrunner Records, the label that is a byword for quality, innovative hard rock. This time round it's technical, hook-heavy hard rockers Triumvium

on top of the pile with the absolutely ace and completely OTT old school metal warriors Three Inches Of Blood as back-up. Iron Maiden riffs and songs about vikings and orks? They gotta be proper metal, innit? New Roadrunner signings Still Remains open proceedings.

SELFISH CUNT + SMILEX: The Zodiac – Ooh, I say, such profanity! Here we go again then, London anti-fashionistas get angry and confrontational over old punk and industrial noise backdrop and shout misanthropic stuff about how 'Britain Is Shit'. The complete collapse of civilisation can be only days away.

SLIDE: The Zodiac – Monthly house club night. MOFO: The Exeter Hall, Cowley – Local hard rock regulars.

OXFORD FOLK FESTIVAL: Various Venues – see main preview

BEAVER: The Barn, Red Lion, Witney BACKROOM BOOGIE: The Bullingdon WOODSTOCK LIVE: Various Venues, Woodstock – First night of the two-day live

music festival, featuring everything from blues and rock to opera.

SATURDAY 14th

OXFORD FOLK FESTIVAL: Various Venues

– Second day of the second annual festival, including a headline set from Ireland's Danu – *see main preview*

NICK KENNY & THE PIG IMPROVEMENT COMPANY + BLUEWAX + LOOPY: The

Wheatsheaf – Genteel country rocking from the former Four Storeys fellas.

PETE FRYER + MOZ: The Exeter Hall,

Cowley - Local rock eccentric.

BOOT-LED-ZEPPELIN: The Zodiac
DEPTH CHARGE: The Bullingdon – The
drum&bass club night celebrates its fifth birthday
FUSED: The Barn, Red Lion, Witney

RAT IN THE KITCHEN: Romanway, Cowley – UB40 tribute band.

LEGENDARY: Wantage Town Football Club WOODSTOCK LIVE: Various Venues, Woodstock – Full day of live music in its myriad

ALLISTER + HIDDEN IN PLAIN VIEW + HALIFAX + I AM THE PIER: The Zodiac -

Drive Thru pop-punkers continue to dish it up in heavy handed lumps with usual attendant support bill of similarly-minded fret hackers.

A TRIBUTE TO BURT BACHARACH with DENNY ILETT Jr & GUESTS: The Bullingdon

- Classic easy listening gems from the renowned local guitarist and guests.

BADGE: The Exeter Hall, Cowley – Blues and funk rock

BEARD MUSEUM with OX + KATE GARRETT + ANDY LOVEGROVE: Purple Turtle –

Pretty, downbeat alt.country melancholy in the vein of Giant Sand from Toronto's really rather great Ox (aka Mark Browning) at tonight's Beard Museum club night. Local folkstress Kate Garrett launches her new EP, while producer Andy Lovegrove goes live and solo for the night.

PILCHID + LEO BRAZIL + STUART SMITH:

The Port Mahon – Acoustic night in aid of Motor Neurone Disease Association.

TASTE OF PURPLE: Black Horse, Kidlington

MONDAY 16th

JIMMY GRISWOLD: The Bullingdon -

Energetic blues rock guitaring from Tampa Bay resident Jimmy Griswold, playing in the style of T-Bone Walker, BB King and Jeff Beck.

HAL: The Zodiac – 70s FM rock revivalists and recent tour partners with The Magic Numbers. Soft rock and Hall & Oates retro kisch are the order of the day. Oh dear, oh lore...

FAIRPORT CONVENTION: Nettlebed Folk Club – Intimate and already sold out gig from

the English folk legends.

TUESDAY 17th

TEENAGE FANCLUB + LUCKY LUKE: The Zodiac – Back with another new album, 'Man Made' and an extensive UK tour, Mssrs Blake, Love and McGinley, the Scottish granddaddies of indie sweetness and light, continue to write and play gorgeously fluffy Byrds-inspired pop. You gotta love 'em, yes?

SILVERSTEIN + THE BLACK MARIAS +
AIDEN: The Zodiac – Emo/metal crossover
crew, backing up their sparky, melodic Get Up
Kids-style songs with Slayer-inspired riffage.
JAZZ CLUB with DENNY ILETT Jr & KATYA:

The Bullingdon – The local guitar virtuoso guests at this week's jazz club.

OPEN MIC SESSION: Exeter Hall, Cowley

Friday 13th - Sunday 15th

OXFORD FOLK FESTIVAL

The second Oxford Folk Festival sets the event in the local annual music calendar with three very busy days of concerts, ceilidhs, workshops, open mic sessions, DJ sets, trade fairs and, of course, real ale. As with last year's festival, the main attractions are at the Town Hall, where festival headliners Danú perform on the Saturday night. Currently the hottest young things in Irish folk, they were voted best band in last year's Radio 2 Folk Awards for their youthful updating of traditional sounds. Among the multitude of world acts joining them over the weekend are English folk duo Show Of Hands (voted best live act in the Radio 2 Folk Awards), Flamenco guitarist and composer Juan Martin, fiddle legend Frankie Gavin, a capella harmony trio Cooper, Boyes and Simpson, eclectic Belgian outfit Jaune Toujours, mixing up everything from gypsy swing, ska, jazz and Balkan folk to brass band sounds, barn dance sensations Whap Weasel and Orkney twins The Wrigley Sisters. As well as the Town Hall concerts their will be gigs and music sessions of all kind at the Wheatsheaf, Exeter Hall and Port Mahon, plus late night DJ sets at the Cellar. Ticket details are available online at



OXFORD PUNT 2005

Wednesday 11th May

24 acts, 8 venues, 1 night.

The essential showcase of new Oxford music.

Borders, Jongleurs, Far From The Madding Crowd, City Tavern, Kiss Bar, Wheatsheaf, Purple Turtle, The Cellar

Pull-out Punt guide

THE WHO, WHAT AND WHI

BORDERS

As is now traditional, we kick the Punt off in the civilised environs of Oxford's most rock and roll bookstore. Given the location and the early hour, we keep it relatively sedate for starters but it's a real pleasure to present two of the very best young female singers on the scene. LAIMA BITE completely blew us away with her debut demo last year and has gone on to impress everyone who has seen her perform live since, with an intoxicating blend of downbeat, gothic folk and startling emotional depth in the great tradition of Heidi Berry and Kendra Smith. KATE CHADWICK, by contrast, takes a more upbeat but no less enthralling take on life with a simple but engaging blend of folk and acoustic pop that recalls Edie Brickell.



JONGLEURS

Best known as Oxford's premier comed for some serious rocking. THE EVENI Punt bill to have played the Punt before last time round, when they had 400 fans at the climax of the 2003 event, we just ! supergroup locally, featuring members o Sunnyvale Noise Sub-Element as well as their brand of visceral electronic experir for a full-blooded analogue assault. In ar SILENT FILM did grace a former Punt then. If you're looking for the next bund could start here: Queen riffs, piano balla harmonies. They're made for stardom. I FACTORY are gonna blow your brains sonic storms you'll hear this year or nex her head above water as Spacemen 3 and You're halfway there.

FAR FROM THE MADDING CROWD

One of two free entry venues on this year's Punt and like the other, Borders, a comfortable setting for some of Oxford's more gentle pop pleasures, brought to you in conjunction with our friends at Delicious Music. ZOË BICAT has rapidly become a favourite on the Oxford folk circuit, offering a lyrical maturity that defies her years as well as a gracefully portentous style of traditional acoustic music that's both hypnotic and soulful in its melancholic warmth. Newcomers THE THUMB QUINTET have a pedigree that takes in some of the best hardcore and electronic bands from Oxford's recent past but in this incarnation quiet is the new loud as acoustic guitars and cello blend with electronic beats and textures to create pleasingly odd new folk hybrid of Four Tet and Pentangle. CHANTELLE PIKE is one of Oxford's real vocal stars, singing with a strength and range that defies easy categorisation, ranging from rootsy and raw to delicate and ethereal and given plenty of room to breathe by her accomplished but minimalist band.



THE PURPLE TURTL

Most of the time The Purple Turtle acts as the U Oxford's very own student union bar, but when Museum take over twice a month, it transforms great pop music. So thanks to the Beard people f this great little venue on board for tonight's Punt have long been mainstays of the Delicious Music their solid melodic rock deserves a wider audience guitar work binds with intelligent use of keyboar tight sound over which singer Mars' powerful vo well. Beard Museum hosts THE FAMILY MAC often languorous path through countrified pop th fresh as approaching summer, and appropriately averse to having a bit of birdsong in their best tur would probably rather stare at their shoes than u their affection for bands like Ride and The Smith cool, delicate way with a downbeat pop song that suited to the Turtle's labyrinthine subterranean e

THE CITY TAVERN

The pub formerly known as Bar Oz is tucked neatly away behind the Covered Market and has a great upstairs venue that too few people even know about. And where better then to hear three of Oxford's best kept secrets? **THE HALF RABBITS** are already making a lie of that with their contributions to Jetplane Landings' 'Public Service Broadcast' compilations of unsigned UK talent. Harking back to alternative pop's glorious dark days of The Chameleons and The Banshees as well as the gloomy dreaminess of The Doors, they're a girl-boy indie band in the classic mould. Also making a noise that is becoming impossible to ignore beyond the confines of the Oxford scene are University band **FELL CITY GIRL**. The word here is epic and epic is the word. Sky-touching squalls of intense guitar noise all funnelled through Muse's theatrical big rock filter. They're big *and* clever and very soon they'll be even bigger, so tell everyone you were there at the start of it. Punk rock, now is that clever? And does it matter when it's fired out as raw and authentic as the real deal, just like **JUNKIE BRUSH** do. Junkie Brush say "Pah!" to fake American accents and second-hand Green Day riffs. Three chords, some serious attitude and foot to the throttle; that's what it's all about.



- 1. Borders
- 2. Far From The Madding Crowd
- 3. Jongleurs
- 4. The City Tavern

ERE OF THE OXFORD PUNT

y club, tonight Jongleurs is the setting NGS are the only band on this year's , but such was the impact they made dancing like grinning monkey loons nad to get them back. Something of a f Sexy Breakfast, eeebleee and s main man, drummer Mark Wilden, nentation eschews laptop glitchiness other incarnation, Shouting Myke, A but they've come on some since even h of stadium-filling rock tykes, you ads, rock star poses and four-part But before that happens, THE out with one of the most incendiary t: imagine Grace Slick trying to keep I The Stooges do battle around her?



THE WHEATSHEAF

Now firmly established as Oxford's favourite small gig venue, the Wheatsheaf hosts a varied bill of jazz-rock, metal and soul tonight. The jazz rock, if you could really call it that, is P.Y.E, instrumental guitar manglers who follow in the footsteps of Oxford legends Nought, producing passages of dynamic guitar noise that bolster their alternately meandering or jagged journeys with tight funk rhythms. A young band stretching their musical boundaries and creating something special. The metal comes courtesy of VENA CAVA, named after the major vein to the heart and pumping ferociously through a convoluted sound that's equal parts old school riffage and virulent 21st Century hardcore, with a proggy attention to detail. And the soul - that's **CONFIDENTIAL COLLECTIVE**'s territory, featuring strong female soul vocals and an MC, as well as a full brass section and scratch DJ. Funky hip hop blends seamlessly with acid jazz and it'll be all you can do to keep your body still for the final half hour of tonight's



5. The Wheatsheaf

- 6. The Cellar
- 7. The Purple Turtle
- 8. Kiss Bar

KISS BAR

Park End Street's Kiss Bar has been an integral part of the Punt for the past few years but it's only just become a fully-fledged live music venue, and so it's a particularly warm welcome to the Punt for them tonight. And a warm welcome too to **TV BABY**, a band unknown to most but formed by three of Oxford's most legendary figures. Ellis, Andy and Steve were once three-quarters of The Bigger The God. Their new lease of musical life finds them breathing fresh life into the classic New Wave sounds that first inspired them. The power of Killing Joke and the angular energy of Gang Of Four and Wire battle for supremacy but in the end everyone's a winner. Dark New Wave leanings too from **HARRY ANGEL**, noisemakers of no little ferocity. You might spot Radiohead's epic guitarscapes trying to make a bid for freedom in the midst of the noise but you'll hear them dragged back into the deep, dark earth by Bauhaus' gothic din and some serious Sonic Youth-inspired wiggery. Relax though, for **SCRIPT**'s tender if sometimes histrionic brand of rock. Drawing on everything from The Beatles to Muse to 60s folk-pop, they'll guide more tenderly through the later part of the evening, but don't try and get too comfortable in their presence – plenty of surprises along the way.

Æ

Jniversity of The Beard nto a haven for or helping us get . MOOCHER club nights but e: some excellent ds to make for a ice can work so HINE steer an nat's as sweet and enough, aren't e. FILM NOIR p at the sun, but s has lent them a t will be well nvironment.



THE CELLAR

And so we come to the Punt's late-night venue. Here's where things will finally, not so much wind down, as come to an almighty head. Still, there's a whole evening of fun to had along the way. Opening a four-band bill are long-standing local enigmas BLUE KITE, a previously reclusive bunch of musos now taking their gently exotic dream pop into the live arena. With the addition of local siren Kate Garrett into their ranks Blue Kite have hit new creative heights with recent third album, 'Resolution' bridging the gap between the 60s hippy dream and a dark English folk edge. Equally enigmatic are the nebulous E BAND; even they don't seem to know who will be playing at any given gig or what form the music will take. Programmed beats, wilful improvised mayhem and whisky-sodden heartache, all in the key of E. Expect the unexpected. And expect some quality UK hip hop from BIG SPEAKERS, an increasingly expansive crew who take in four MCs as well as the powerful soul voice of local veteran AJ and a backing mix that takes in live drums and guitar as well as samples and scratching. And then it's the last band of the night - the mighty WALK OFF, a storm of industrial electronics and hardcore guitars and the band we most wanted to close the night since absolutely no bugger, however loud and drunk, could possibly talk over the top of them.

OXFORD PUNT 2005

Line Up & Set Times

Borders

Magdalen Street - 203901 6.15 – Laima Bite

7.00 – Kate Chadwick

Free

Jongleurs

Hythe Bridge Street - 722437

7.30 - The Evenings

8.15 - A Silent Film

9.00 – The Factory

£4

Wheatsheaf

City Tavern

Market Street - 248388

8.30 – Half Rabbits

9.30 - Fell City Girl

10.30 - Junkie Brush

Wheatsheaf Yard, High Street - 721156

8.00 - P.Y.E

9.00 - Vena Cava

10.00 - Confidential Collective

£4

£4

Far From The Madding Crowd

in conjunction with Delicious Music

Friar's Entry - 240900

8.15 – Zoë Bicat

9.15 – The Thumb Quintet

10.15 - Chantelle Pike

Free

<u>Purple Turtle</u>

In conjunction with Beard Museum Frewin Court, Cornmarket - 247086

8.30 - Moocher

9.30 - The Family Machine

10.30 - Film Noir

£3.50 (or free with a full beard)

Cellar

Frewin Court, Cornmarket - 244761

9.00 - Blue Kite

10.00 - The E Band

11.00 - Big Speakers

12.00 - The Walk Off

£4

Kiss Bar

Park End Street - 200555

8.30 - TV Baby

9.30 – Harry Angel

10.30 - Script

£4

All acts will play for 30 minutes

GOT YOUR PUNT PASS?

Get the most out of Punt night with an all-venue Punt Pass

For just £7 you'll be able to get into every venue on the Punt (unless the venue is already sold out).

So you can catch as many bands as you want.

Get your Punt Pass from Polar Bear Records on Cowley Road, The Oxford Music Shop on St Aldates or online from oxfordmusic.net. There are only 100 available so don't delay.

190 Cowley Rd Oxford Tel: 01865 420042 online tickets from www.thezodiac.co.uk or www.wegottickets.com

MARTHA WAINWRIGHT

YOURCODEMANEIS:MILO - THE FAILURE THREST

THE YOUNG KNIVES + THE HOPSETTES + HARRY

@ Sat 07 May

Sun 08 May

(D) Fri 13 May 6

(D Sat 14 Ma

BOOT-LED-ZEPPELIN

DRIVE THRU INVASION TOUR

ALLISTER + HIDDEN IN PLAIN VIEW + HALIFAX + I AM THE AVALANCHE

(2) Mon 16 May

(1) Tue 17 May

DOGS DIE IN HOT CARS + FANS OF KATE

Tri 20 May

THE FACTOR

Sat 21 May THE MAGIC NUMBERS * THE RISERTE iami Bomb

AUSO ON SAIO

wed 1 June - The Casbah Club Mon 6 June - The Magic Band

Thu 9 June - The Rakes

sun 12 June - Martin Grech

Fri 17 June - The Kate Garrett Band

Mon 20 June - Buck 65

Wed 6 July - LOVE with Arthur Lee

Fri 8 July - Place Above

Thu 8 September - The Mission

Cladb Nights

Tuesdays Monthly

Hammer & Tongue: Tue 3 May Poetry Slam night plus Hip Hop DJs

Thursdays

SABOTAGE: Alt rock, metal & punk weekly SKYLARKIN SOUNDSTYSTEM: Thu 12 May with ASHER PHUTURE-SOUL + DJS Jamie King + Dalton Nuggets spinning Reggae & Groove DJ DEREK: Thu 26 May Legendary Grandaddy of Ska. Reggae & Dancehall

Fridays

TASTES LIKE CHICKEN: Fri 6 May Trip Hop Electro Funk & House. DJs Aleekat + Mate Matig

SLIDE: Fri 13 May - PLAYGROUND - Quality House

SOURCE: Fri 20 May- DJ HYPE & MC IC3 Drum'n'Rass BOOGIE BASEMENT: Soul, Funk & Disco every week

TRANSFORMATION: Indie, Rock & Alt Bance upstairs

TRASHY Goes Weekly! Trash pop. 80s, Indie & Glam Rock downstairs

These details are subject to change, call to check.



Sunday 15th

FUTUREHEADS: Brookes Union

Another one of those bands we bumped into at Truck Festival some years ago who have since gone onto become megastars in the making, Sunderland's Futureheads are still playing the same musical game as they were back then - short, sharp, jerky shocks to the system - but, by way of a series of limited edition 7" single releases, some Xfm patronage, national tours of working men's clubs and an NME package tour, they're now one of the hottest young guitar bands in the UK (and beyond if their successful American tour last month is anything to go by). That their debut album squashed 14 tracks into 33 minutes gives you an idea of where they're about, firing out their infectious New Wave pop in frenzied, nofrills blasts. Basically an amalgamation so many great 80s things (XTC, Housemartins, Devo, Adam and the Ants, Gang of Four) stuck through the Fugazi blender, they're feisty and immediate, while recent Top 10 hit, a barking cover of Kate Bush's 'Hounds of Love', proves that where classic pop is concerned, The Futureheads don't mess about.

THE RICHARD WALTERS BAND +
WOODIN SHADES + CHARLOTTE JAMES:
Kiss Bar - Delicate, divine pop with shades of

Tim Buckley from Richard Walters and band. **DELICIOUS MUSIC OPEN MIC SESSION: Old School Inn**

ACOUSTIC NIGHT: Hobgoblin, Cowley Rd WEDNESDAY 18th

HOWARD'S ALIAS + CHIEF LIBIDO + NAGATHA KRUSTI + FLOATING FACE DOWN: The Bullingdon - Ska punk from Howard's Alias on tour.

COROFIN & FRIENDS: Exeter Hall, Cowley AT RISK + ALL YOU MISS + FATALLY YOURS: Kiss Bar - Local gothsters At Risk launch their debut EP with support from grunge-

pop types All You Miss and Smiths-inspired popstrels Fatally Yours.

CATWEAZLE CLUB: Northgate Hall BARCODE: The Hollybush, Osney

THURSDAY 19th

DOGS DIE IN HOT CARS + FANS OF KATY + SI CONNERLY: The Zodiac - No stopping the slow but steady rise of the Scottish pop softies, always guaranteed to hit the spot with pure guitar pop nuggets unearthed from the early-80s halcyon days - Orange Juice, Aztec Camera and The Cure get a Dexy's danceability injection. ARCTIC WOLF + RED BUBBLE CLUB + WHORES OF BABYLON + WHERE DO I BELONG: The Exeter Hall, Cowley - Funk

and soul from the headliners, with punk mayhem from Whores of Babylon.

KERSHAW & KJØLBY: Modern Art, Oxford – Idiosyncratic, minimalist contemporary jazz from the Anglo-Danish duo (guitar and double bass) mixing traditional acoustic instrumentation with modern technology.

SUNNYVALE NOISE SUB-ELEMENT + CAMP ACTOR + THE DHARMA: Kiss Bar –

Dissonant electro noise and nasty guitars from the reliably esoteric Sunnyvale. Synth-pop from London's Camp Actor, plus hippy folk-rock from the Dharma

SKYLARKIN: The Brickworks SABOTAGE: The Zodiac

FRIDAY 20th

A + INSTRUCTION: The Zodiac - The grand old men of UK skate-punk come round again to show the kids how the big boys do it.

THE FACTORY + 100 BULLETS BACK + NINESTONE COWBOY: The Zodiac – Fresh from playing the Punt the hottest new band on the local live scene crunch up those big, dirty Stooges riffs and Spacemen 3 mantras once again and let the storm pour down. They're great, go and see them. Support from New Wave synth-popsters 100 Bullets Back and former Candyskins guitarist Mark Cope's new band, Ninestone Cowboy (named after an Arthur Turner's Lovechild song, trivia fans).

SOURCE: The Zodiac – Drum&bass club night with big name guests and resident DJs.

LUX LUTHER: The Wheatsheaf – Former Meanwhile, back In Communist Russia bassist Ollie Cluet returns with his new band. Piano-led pop with an Elvis Costello and ELO leaning.

THE GOOD + LAIMA BITE: The Exeter Hall, Cowley – Touring Australian acoustic folk-rock duo in the vein of Crowded House. Local gothic folk songstress Laima supports.

SKETCHY with JABERWOK: The Cellar – Live funk from Jaberwok, plus hip hop, and drum&bass sounds from Sketchy DJs.

WHO'S NEXT: The Barn, Red Lion, Witney – Who tribute.

BACKROOM BOOGIE: The Bullingdon SATURDAY 21st

THE MAGIC NUMBERS: The Zodiac -

Blissed-out sugar-sweet 60s pop revivalists in a Mamas and Papas and Lovin' Spoonful vein from the soon-to-be Truckfest headliners.

THE CHEESEGRATERS: The Exeter Hall, Cowley

BLAG: The Bullingdon – Funky house and more at the monthly dance club.

EVOLUTION: The Barn, Red Lion, Witney SUNDAY 22nd

WHO'S NEXT: The Exeter Hall, Cowley – Who tribute.

SKA CUBANO: The Zodiac – If Castro's revolution had never happened, this fusion of Jamaican rhythms and Cuban mambo probably would never have taken so long to evolve. As it is, it's taken Hackney-based ska band leader (Natty Bo of the Top Cats) to bring this project out into the open and such a fusion of two of the most infectious strands of dance music in the world can't fail. New songs and fresh treatments of old favourites by the likes of Beny More and Machito get a theatrical and energetic outing.

WHOLE LOTTA METAL: The New Theatre –

Oh yes, non-stop classic headbanging favourites, featuring the vocal talents of Tony Martin (Black Sabbath and The Cage), Carl Sentence (Krokus) and Matt Moreton (Blaze, TRF) singing the hits of Led Zep, AC/DC, Whitesnake, Sabbath, Iron Maiden, Guns'n'Roses and more. Dust off that denim and prepare for whiplash in the morning.

THE ZIMMERMEN: The Bullingdon – A

tribute to Bob Dylan.

FAJITA EATERS: Black Horse, Kidlington MONDAY 23rd

SUPER FURRY ANIMALS: Brookes

University Union – Eclectic Welsh pop heroes hit town as part of an intimate club tour – *see main preview*.

TSUNAMI BOMB + HOPESFALL + NAME TAKEN: The Zodiac – Female-fronted melodic punkers headline tonight's package tour of American noisemakers.

NEVER THE BRIDE: The Bullingdon – London-based blues-rockers fronted by vocalist Nikki Lambourn and songwriter Catherine Feeney, plus band who've backed Elton John and Dido. Power ballads and soft rocking in the style of Melissa Etheridge, plus old rock standards from Led Zep to the Stones.

SHOW OF HANDS: Nettlebed Folk Club – The duo recently voted best live band in the country in the Radio 2 Folk Awards show how it's done at the legendary Nettlebed club.

TUESDAY 24th

MC LARS + MY AWESOME COMPILATION + THE WALK OFF + THE CLIFFHANGERS:

The Zodiac – The return of Truck Records' US hip hop anti hero, more Tom Waits than 50 Cent, promoting his new single, 'Signing Emo' a great piss-take of the entire music industry. Somewhat ironically support comes from Leicester's emo rockers My Awesome Compilation, with a Get Up Kids-style upbeat

Monday 23rd

SUPER FURRY ANIMALS: Brookes Union

What's left to say about a band who have consistently been one of the most innovative, inventive, eclectic and eccentric in recent British pop? It's perhaps ironic that the Welsh heroes were born into life at the same time as most of the Britpop crowd and have existed in uneasy parallel ever since – similarly defined by their regional origins but never constrained by the retro musical traditions of those other bands. Last year's oddly-compiled greatest hits, 'Songbook Volume 1', is probably only equalled by Supergrass' 'Is 10' compilation in its buoyant celebration of everything a great modern pop band should be about always reinventing themselves and drawing on myriad influences to make for a genuinely original sound. So, psychedelia, melancholic acoustic folk, pristine guitar pop, nosebleed techno, punk and plenty of lateral lyrical thinking. It's all here if you want it. Along with stories about dogs, Newton's theory of gravity, alien abductions, war and the weather. Some of it in Welsh, some in English. Whatever, they speak a universal language of brilliant pop.



vibe, plus local industrial agents of chaos, The Walk Off.

JAZZ CLUB with THE TOM GREY QUINTET: The Bullingdon OPEN MIC SESSION: Exeter Hall, Cowley DELICIOUS MUSIC OPEN MIC SESSION: Old School Inn

VERTIGO with THE HALF RABBITS + WE THE STARLING: The Cellar – Local new wavers headline University indic club. ACOUSTIC NIGHT: Hobgoblin,

ACOUSTIC NIGHT: Hobgoblin, Cowley Rd

CHIARINA: Café Rouge

WEDNESDAY 25th

WARHEN: The Bullingdon – Noisy indie rocking from the local hopefuls.
COROFIN & FRIENDS: Exeter Hall,
Cowley

CHINESE FINGERTRAP + DOMES OF SILENCE + ATN: Kiss Bar – Showcase of Ricester hands

BOSSAPHONIK: The Cellar DELICIOUS MUSIC OPEN MIC SESSION: Far From The Madding Crowd

BARCODE: The Hollybush, Osney

THURSDAY 26th
THE PORTER BOYS: The Exeter Hall,

Cowley – Celtic acoustic pop.

THE EVENINGS: Kiss Bar – An evening in the company of Oxford's premier purveyors of electronic noise.

HARRY ANGEL + CAPSKEY &
GREASY RED: The Cellar – Dark-edged
noise from Harry Angel, plus lo-fi UK hip
hop from Capskey & Greasy Red.
SKYLARKIN: The Brickworks
SABOTAGE: The Zodiac

FRIDAY 27th

THOMAS TRUAX + IVORY SPRINGER + CASSETTE FOR CASSETTE: The

Wheatsheaf – One of the more oddball, if not entirely satisfying attractions at last year's Truck Festival, New York's Thomas Truax creates his own bizarre instruments, but his self-consciously crazy music is often pure hillbilly folk. Rather better are nautically-obsessed artcore types Ivory Springer with their angular Fugazi and Shellac-inspired noise, plus local riot grrl-influenced rockers Cassette For Cassette.

GAPPY TOOTH INDUSTRIES with FORK + WHISKEYCATS + ZERO POINT FIELD: The Zodiac – Punky metal shambling from Fork.

BACKROOM BOOGIE: The Bullingdon

SATURDAY 28th

SHOJI HANO & GARY SMITH + PINKIE MacLURE & JOHN WILLS: The

Port Mahon – Top class night of improvisational music tonight, courtesy of Oxfordbands.com. American improv guitarist Gary Smith, renowned for his pioneering use of on-stage stereo sound, teams up with Japanese percussionist Shoji Hano, a member of speed-freak cult stars High Rise who has collaborated with Eugene Chadbourne and Peter Brötzmann. Together they make a violent and explosive cocktail of sound. Support comes from former Loop and Hair & Skin Trading Company man

John Wills and Pinky McLure, together creating dark laments, gothic blues and eerie soundscapes using multi-octave improv vocals, guitar loops, concertina and melodeon.

ALABAMA 3: The Zodiac – Another trip into the Deep South with Brixton's southern gospel-inspired acid house tribe. The Rev Larry Love as ever leads the congregation to salvation through Willy Nelson and E. THE GREEN + THE FAMILY MACHINE + TOULOUSE: The Wheatsheaf – Blimey, the former members of Medal reunite for the evening, albeit in three different bands. Drummer Lemmy plays with Suede-inspired rockers The Green, frontman Jamie now ploughs a sweet countrified pop furrow with The Family Machine, while guitarist Mark offers a more bullish form of country rock with Toulouse.

PIRATES OF PANACHE: The Exeter Hall, Cowley

STICK IT ON: The Bullingdon – Open decks night for aspiring local DJs.

ROLLERCOASTER Vs CHICKS WITH DECKS: The Cellar – Good mix of punk, indie, electro-pop and trash.

SUNDAY 29th

ARMOR FOR SLEEP: The Zodiac – Teenage New Jersey emo rockers play a one-off headline gig for The Club That Cannot Be Named during a break from supporting Fightstar on tour, following similar support duties for Fall Out Boy and Taking Back Sunday.

A TRIBUTE TO JIMI HENDRIX with DENNY ILETT Jr & GUESTS: The Bullingdon

ELECTRIC JAM: The Exeter Hall, Cowley (5pm)

BEARD MUSEUM with THE SPIRALIST + MARIANAS MAGNAVITA + PHIL

McMINN: Purple Turtle – Trip hop and atmospheric electro-dance from The Spiralist at tonight's Beard Museum. CAT & FIDDLE: The Barn, Red Lion,

Witney THE INFLATABLES: Black Horse,

THE INFLATABLES: Black Hors Kidlington

MONDAY 30th

HITMAN BLUES BAND: The

Bullingdon – New York blues band fronted by Russell 'Hitman' Alexander, playing Chicago and Delta blues, Texas swing and r'n'b in the style of The Allman Brothers, Elmore James, Johnny Winter and Stevie Ray Vaughan.

TUESDAY 31st

THE DUKE SPIRIT: The Zodiac -

Smouldering New Wave pop with the dark, almost theatrical underbelly of later-period Velvet Underground from The Duke Spirit, centred around the vocal talents of the magnetic Liela Moss.

JAZZ CLUB with ALVIN ROY: The Bullingdon

OPEN MIC SESSION: Exeter Hall, Cowley

DELICIOUS MUSIC OPEN MIC SESSION: Old School Inn ACOUSTIC NIGHT: The Hobgoblin,

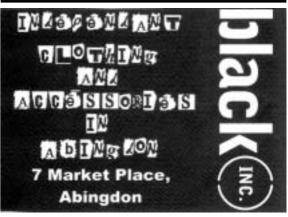
Cowley Road

CHIARINA: Café Rouge

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ROCK-POP-DANCE-GOLDEN OLDIES-INDIE-SOUL-TECHNO-HIP-HOP-JAZZ-LATIN-REGGAE-DRUM&BASS-GARAGE—R&B-DISCO-1950s-2000s. Brand new back catalogue CDs £4 - £7 each. Brand new chart CDs £5 - £10 each



DO ME BAD THINGS / FEABLE WEINER / TOKYO DRAGONS

The Zodiac

There are times during Tokyo Dragons' set where you may well think you're enjoying a pint at the Marquee in 1983, watching the latest thing from the New Wave of British Heavy Metal. Long, lank hair, grizzled Lemmy-like features and dueling guitar solos are the order of the day (which year that day is from is an entirely different matter). It's served up without the hint of irony that certain other bands employ to appear tongue in cheek and acceptable. The question is, can you let yourself go and join in the hands in the air clap-a-long drum solo?

Florida's Feable Wiener, despite having one of the most awful names ever bestowed upon a band, also deliver. Their take on Blink 182-inspired American 'punk' may not be the most original thing in the world, but it is handled deftly enough to inspire another outbreak of hands in the air audience participation. The world may not need another Sum 41, but for some reason tonight The Zodiac does.

Over the next few months you will be hearing a lot of headliners Do Me Bad Things. Tonight's gig follows hot on the heels of their somewhat overproduced debut album 'Yes', but when they hit the stage, they get to show you exactly how good they can be when overdubs and over zealous



production don't get in the way. Nine strong, and with three lead vocalists, visually DMBT are a stunning proposition. When Chantal Brown lets rip with her note-perfect Skin-meets-Tina Turner voice, it feels like the hairs on the back of your neck will never stop prickling. Throw in the Bowie/Mercury hybrid that is Nicolai Prowse, and the dirty growl of Mark Woods against the AC/DC-inspired riffing of the band and you've got something truly exceptional. Do Me Bad Things seem almost incapable of doing bad things when they're on stage. Expect them to be doing great things before too long.

Allin Pratt

EMILIANA TORRINI The Zodiac

Out pops little Emiliana Torrini. With great big puppy dog eyes she starts as she means to go on. Ouiet. Oh so quiet.

Which reminds me. Let's get the comparisons to Björk out of the way. They once shared the same label (but Emiliana's moved on from One Little Indian). They both come from Iceland. They are both small and fierce. But now, Emiliana is more like a Björk on Ritalin.

She broke into the 'bigger time' with her last album, which was produced by Tears For Fears' Roland Orzabal. The 1999 album is pure pop at its best. She is showing tonight, though, she's doggedly focused on removing any notions of the past. As if she is determined to show the world she's all grown up.

Tonight is just one of many nights on a mini tour supporting her latest album, 'The Fisherman's Wife'. Her eyes are closed through every song and her voice... Well imagine licking the sweetest vanilla ice cream while walking barefoot on a gravel path on a warm day. Much like the album, it's the sound of ultimate sparseness and there are some absolute gems that make everyone stir silently, including 'Nothing Brings Me Down' and single 'Sunnyroad.' But also like the album there's not much momentum and she's losing the audience about half way through the set. She manages to get them back through pure charm and in-between banter.

As much as I love – no, adore - this woman's voice the songs are just not here. The lyrics evoke loss and a heart-felt sadness but the songs meander and become indistinguishable. She has definitely experienced some life-changing events in the last few years (including the death of her partner) and as a result she has firmly shut the door on her pop sensibilities. But I know they're in there... waiting to get out. She just needs a bit of time to see the light again.

Katy Jerome

IAM KLOOT The Zodiac

I have no great expectations of I Am Kloot; the Manchester trio have been around for six years and three albums, but haven't significantly impinged on my, or the record-buying public's, consciousness. One of those bands who build up a cult fanbase but never get big.

Suitably for a band who arrive on stage to a classical fanfare, their sound is larger than the sum of their parts (guitar/vocals, bass and drums, with occasional keyboards by the bassist), even on the more acoustic numbers. They are very much tune- and voice-led; the instruments follow and complement the vocals, rather than try to equal it or compete. Their songs are complex, melancholy stories of relationships and situations - sometimes kitchen-sink, sometimes more opaque, like the slow and sleazy, wry and acerbic 'Twist', a song, according to singer/guitarist Johnny Bramwell, about "fucking and disaster". The boozy, bluesy 'The Stars Look Familiar' and 'Storm Warning' could be crooned by disillusioned bar philosophers at closing time.

The twisted tales stick in the mind; the melodies are never overdeveloped or flogged, and the lyrics are succinct and mysterious. Their set is a brisk 23-tracks long, drawing mostly from the new album 'Gods and Monsters' and their first, 'Natural History'. Most memorable tracks seem to be the ones where something different happens - like cymbal-heavy jazzy drumming ('Strange Without You'), prominent falsetto (debut single 'To You') or a prominent keyboard riff ('Gods and Monsters').

I Am Kloot's strength is the fact that they are based around Bramwell, who is a strong songwriter; but they come across more like a solo act with a backing band at times. Despite never being upbeat, they're endearing for their honesty and brevity; but those things may just be what prevents them from becoming big.

Kirsten Etheridge

CHRISTINA KUBISCH Old Fire Station Theatre

Click. Whirr. Hum. Crackle. Fzzzz. This, by all accounts, is the hidden sound world of Oxford, and it sounds like a cross between a somnambulant member of Einstürzende Neubauten and a broken washing machine.

A little background might be necessary: Berlinbased sound artist Christina Kubisch handed out eight pairs of modified headphones which record electromagnetic soundwaves, sent eight people off for a wander round town, and now constructs a live, eight-way mix of the results as a performance. The set-up is utterly minimal in terms of equipment, movement and appearance, leaving the focus entirely on the process of composition and the sound itself. The boundary between an art installation and a live performance is blurred, but the question remains as to whether the piece stands on its own merits.

In places, the duo build the array of throbs and pulses beautifully, each tiny adjustment to their mixing desks layering a fresh opacity to an already-dense collage. Interesting also to note the audience's instinctive attraction to familiarity, like eyes seeking out the form of a shop dummy: over the course of an hour, the sense of relief whenever a recognisably-human sound forces its way to the top of the mix is palpable.

At its most controlled, the organic ebb and flow of sound is redolent of Oval, perhaps, but the random nature of the source material makes control of the overall sound a struggle. Sounds fade in and out before they've had chance to germinate and develop, and as such the piece only really gets going for five minutes at a time before it's unsatisfyingly deflated. It's by turns fascinating and flawed as a live performance, and brimming with potential or pretension as an installation, depending on your perspective. Me? I'm off to buy myself a new pair of headphones and go for a walk.

Stuart Fowkes

GOOD DOG

Chipping Norton Youth Club

It's an idle Wednesday evening and I'm in what appears to be a school assembly hall that's taken on the role of Banshee Central for the night. I'm being blind-sided by a vortex of over-excited teenagers, tables are bowing to break with too many dancing bodies and the soundman is growling protectively as his equipment is on the point of being swept away and trashed. Penned in the corner amongst the stacked chairs, speakers and empty musical cases, the focus for all this hormonal heat haze are cranking out a fizzing two-part vocal pop/ rock song called 'Little Miss Oestrogen'. Never has a number been more apt. Good Dog are a band of 15 and 16 year old Oxfordshire lads who, at first sight, may come over as the Four Paperboys of the Apocalypse, but during the course of an hour-long set they range from genuinely impressive to eye-poppingly talented.

The core of the music is founded on an over-exposure to Green Day. What really makes them special, apart from the quality of all the playing, is the growing maturity of the song structures. The basic neo-punk template is transformed by guitarist Joe Yon's stunning riffing, and this is augmented by liberal slivers of Cooper Temple Clause and Dive Dive. The lyrics too stand out, and throughout there is a healthy awareness of being misunderstood that speaks to the steaming pressure cooker of fans who like them are backed up against a wall of GCSEs.

If all four of them can stay together through the furnace of academia, and if the singer, through a simple bit of vocal coaching, can lose the worst of the adenoidal Billy Joe Armstrong phrasing, then we could be talking less Good Dog and more Good God!

Paul Carrera

THE E BAND / ASSASSINS OF SILENCE The Zodiac

Enter, unexpectedly at a Friday night Point event, The Assassins Of Silence, a Hawkwind tribute act. Reviewing a tribute act without extensive foreknowledge of the tributee is always dangerous work, but it must be said the gig was rather more tame than I was expecting. There may have been some dayglo amps, but where were the galaxy-swallowing synth washes? Where were the nebula-destroying phase pedals? Isn't this sort of mid-paced blues wailing just one small step away from roadhouse boogie? The Assassins are tight, and play with an obvious respect for the canon they've adopted, but if this is space-rock, it felt oddly earthbound. Esteemed passengers, take off has been delayed indefinitely; we shall be serving complementary lemon scented napkins very shortly. In complete contrast, The E Band's music

is extremely open-ended and intriguing. They may only play in one key (no prizes for guessing, I'm afraid) but manage a fair range of effects. The formula is simple: the guitar, bass and brass players apparently improvise over an electronic backing, whilst a melancholy monologue is recited over the top. Clearly this could have turned into a 6th Form exercise in self-congratulatory "experimentation", but luckily the beats could rock blocks in six dimensions, the guitarists weave variegated textures, and the vocals have a real sense of quiet drama. And they had a trombone, which is something we can't encourage enough. Time will tell if this is a musical one-liner or a serious endeavour, but The E Band certainly have a knack with freeform soundscapes. So in the end we got a little psychedelia after all. Richard Catherall

JIM MORAY

The Zodiac

Jim Moray's thing is to take traditional English folk songs and radically update and rework them. Tonight's gig starts perfectly with the quite beautiful 'Lemady', Jim sampling his vocals as the music swirls and cascades around the room. He's then joined by his band, which features the most minimal looking upright bass I've ever seen. It's tribute to Jim's arrangements of these songs that the only way you'd still recognise their roots is by the lyrics and their old English phrasings. Oh and the fact that Jim takes time to explain where the songs came from and introduces one as "previously a hit in 1904". Most of the songs played tonight make up the contents of Jim's last album, 'Sweet England' and there's a couple from the as yet unfinished forthcoming one. Thunderous drums give an ominous feeling

to the early songs, while Jim's voice is close

to Roddy Frame in the innocence and wonder it invokes. In many ways it's a fine example of what they're calling folktronica, but it's much more than that. The sound is much fuller and expansive than that term would suggest, whether it's through swathes of haunting electronic noises or blasts of wall of sound folk rock. By the end of the main set the band has worked up to full on, the sound being as loud as I've ever heard for a good while. The encore brings the show full circle, Jim appears alone and does one song a capella that truly highlights his beautiful voice and finishes on the keyboards with one of his own compositions, 'Longing For Lucy'. If he can write tunes like that let's hope he finds room to incorporate a few more into his set in future.

Russell Barker

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May

Every Tuesday - Open Mic - all welcome Every Wednesday - Corofin & Friends

Sat 30th April / Sun 1st May Klub Kakofanny May Fest check website for listings

Thu 5th Scantily Clad + Dead Horse Wild - 8pm FREE Fri 6th C J Rock Presents - Soulburn, Junkie Brush, Flick Knives & Splinter 8:00pm

Sat 7th Rami's Flying Circus - Acts TBC Sun 8th Electric Jam - 5:00pm FREE

Thu 12th In The Flesh 8:30pm FREE

Fri 13th MOFO 8:30pm FREE

Sat 14th Pete Fryer + Mozz FREE

Sun 15th Badge - 6:00pm FREE

Thu 19th Artic Wolf + Red Bubble Club/Whores of Babylon/Where Do I Belong 8:30pm FREE

Fri 20th The Good - Brilliant Australian Acoustic Duo + Laima Bite 8:30pm FREE

Sat 21st Cheesegraters 8:30pm FREE

Sun 22nd Who's Next - Who Tribute 8:30 pm FREE

Thu 26th The Porter Boys Contemporary Acoustic Pop with Celtic vibes 8:30pm FREE

Fri 27th TBC - 8:30pm FREE

Sat 28th Pirates of Panache 8:30 pm FREE

Sun 29th Electric Jam - All Welcome 5:00pm FREE



DELICIOUS

ENTERTAINMENT

Live Music in May

Every Tuesday - OPEN MIC SESSION

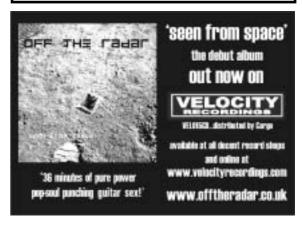
The Old School House, Gloucester Green 8.30-11.15 Free! Every Thursday - LIVE JAZZ & BLUES

Far From the Madding Crowd, Friars Entry 8.30-11 Free! Wed 4th / 18th May OPEN MIC & BANDS

The Swan, Wantage, 8.30-11 - Free!

Wed 11th May - OXFORD PUNT NIGHT / Wed 25th - OPENMIC

Far From the Madding Crowd, Friars Entry 8.30-11 Free! For bookings/info-Tel: 07876 184623 / 01865 242784





BOSSAPHONIK PRESENTS THE SUGAR BEATS

The Cellar

If anyone's spied me looking the worse for wear on (many) Thursday mornings this year, it'll be because those good people at The Cellar have gone and put my favourite new club night on fortnightly Wednesdays. It's called Bossaphonik, and in addition to well-spun nu-jazz and Latin grooves courtesy of resident DJs Gil Karpas and Dan Ofer, I've been enjoying live sets from some of my favourite Oxford acts: Natureboy, Barcode, The Spiralist and Mariana Magnavita. Tonight sees the turn of Birmingham-based quintet The Sugar Beats, fresh from a successful residency at the city's Medicine Bar and a critically lauded 12" on Calm Beast.

Jazz is The Sugar Beats' bag, and with a line-up that boasts drums, percussion, horns, keys and double-bass, they're pretty good at it. But a closer listen betrays an ear for the contemporary – set opener 'Impact' gets going with some slow,

atmospheric grooves that recall Cinematic Orchestra and Two Banks of Four. The pace quickens considerably on 'MTD', with trumpeter Leo Altarelli switching to vocals, and the dancefloor is soon theirs when the group break into a wild rendition of the Stevie Wonder classic 'As'. But it's on the original material that the band truly shine -'French Girl From Luton' is the sound of Roy Ayers remixed by Madlib; Alterelli scatting like Sammy Davis as the drummer and percussionist trade blows and a tenor sax stutters and wails. And elsewhere there's as much for the head as for the feet; one tune introduced as a "ska" piece exits Jamaica for jazzier shores quicker than Hurricane Ivan. The Sugar Beats finally exit the stage after two encores, and a creditable midweek crowd wonder, what did we do on Wednesdays before Bossaphonik? Aidan Larkin

Sunday 22th May Tickets £15.00 Matt Moreton (Phenomena, TRF) Sunday 22th May Tickets £15.00 Tony Martin (Black Sabbath) Carl Sentance (Krokus, Persian Risk) 3 Unbelievable Singers, I Incredible Band! AC/DC, Whitesnake, Black Sabbath, Led Zeppelin, Iron Maiden, Guns N Roses, Thin Lizzy, Ozzy Osbourne, Rainbow, Metallica, Judas Priest, Van Halen ticketmaster 0870 606 3500* get Co.uk/oxford *

THE BLACK WATCH / THE JAZZ BUTCHER / ANTON BARBEAU / THE NEW MOON

Port Mahon

The New Moon are a familiar-looking local duo. Their lively, pacey songs are a bit too 80s-like in their use of wacky word-play and funny chord changes, trying to come over a bit too clever and knowing. Nice bass from a fella who looks like Barney Sumner but sounds like Peter Hook, but they need something extra to make the leap from pub duo to a proper band.

If it's wackiness you're after, then Anton Barbeau turns the wackometer up to 11. Apparently quite well known in his native Sacramento, he's produced eight albums of intelligent, offbeat country-tinged pop with a heavy, and openly acknowledged, debt to XTC. Curiously, he acts like a returning hero playing to a packed stadium whereas he is, of course. addressing a crowd who've never heard of him, in the smallest venue in town. Look beyond the hyperactive showmanship and there's a real song-writing talent here. If he could calm down a bit, he might come across more Andy Partridge and less Kenny Everett. The Jazz Butcher, AKA Pat Fish, lived here as a student and his May Morning busking sessions outside the Radcliffe Camera are still fondly remembered by many. Twenty years

from the foppish haircut to the magpie-like collection of classic pop influences. He introduces his set as a karaoke session, which takes the form of an electric guitar, a backing track and a trip through the catalogues of such luminaries as Lou Reed, Wings and, er, Grandmaster Melle Mel. Fun though this is, we could have done with more than the solitary Jazz Butcher song, as he has always been savagely underrated. It's all over too soon but great to see him back.

the black watch (no capitals for them) is, tonight, main man John Andrew Fredrick on his lonesome. Another Californian with a love of classic British pop, he's combined a career as an English professor with a sporadic output of seven albums over eighteen years. Well-crafted pop gems in the style of Robyn Hitchcock and our own Jazz Butcher flow effortlessly forth, but there's a certain unmistakeable American expansiveness. Though bigger on enthusiasm than variety, new single 'Innercity Garden' has the makings of a summer anthem. Tonight's theme has been wellcrafted pop with elaborate, imaginative lyrics. Throw in the free black watch single and you've got the bargain of the month. Art Lagun

THE EARNEST COX / THE SPIRALIST

The Bullingdon

on and he's hardly changed a jot,

A word to the wise, when you're starting your set it's not a good idea to say "We haven't finished this song yet, I hope it sounds okay". There may only be a few people there to see you on a bleak Sunday evening, but it does little to inspire confidence. Thankfully The Earnest Cox have remembered to complete the rest of their songs, and as the venue starts to fill up, so The Earnest Cox grow in confidence. Sadly the soundman has chosen to bury the keyboards in the mix which means that when they should be sounding a little like the wonderful Tiger, they sound perilously similar to Ocean Colour Scene, or worse, Shed Seven. When the guitars take a back seat, and they slow the pace, it sounds fine.

There are even a couple of songs that could have been written by criminally-ignored 90s hopefuls Tiny Monroe, if Tiny Monroe did gospel. For the last few songs they break out the big riffs, and it's possible (although entirely unlikely) that they have been listening to Girls Against Boys' 'Kill the Sex Player'. Given a healthy audience and a decent mix, The Earnest Cox could provide you with a few thrills, but for now this feels like a missed opportunity.

The Spiralist suffer a similar fate. Theirs is a normally a rich sound: cinematic and jazzy with huge looping beats and smart vocals. Tonight the beats are lost under a wash of guitar, and at times the vocals are barely audible.

There's clearly some clever stuff going on, it's just impossible to hear. There are hints of Massive Attack's dubbier moments, and occasionally there's a touch of Portishead, but the mix is so bad it's pretty hard to make out exactly what is going on. A disappointment then, but The Spiralist are probably worth listening out for when their soundman understands what he is dealing with. *Allin Pratt*

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DEMOS

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DEMO OF THE MONTH

ASHER DUST

Asher Dust is the laptop / minidisc-based solo project of Big Speakers frontman AJ who is also involved with Mackating and used to front dark-edged local funk outfit Nortica. AJ has one of the most distinctive voices in Oxford but here it's his storytelling and use of electronics that most stand out. There's a Streets feel to both 'Spilt Milk' and the excellent 'Pissed Up' in the way they tell simple late night tales of going out clubbing (in the latter, the Park End gets a slating while the Bully's Depth Charge night gets a big up). The almost dreamy chorus refrain of "You're a twat, just accept the fact" on 'Spilt Milk' is pure Mike Skinner, while "Every time you're pissed, you're like the Exorcist" is a classic rhyme. Elsewhere on a five track demo there's the bobbling synth-heavy hip hop canter of 'Stretch Like Elastic' with its slight reggae edge, and the more bullish rap of 'Wah Gwan', which unfurls over an exciteable guitar loop, heavy bass and chattering beats. With so much UK hip hop now superior in every way to its overcommodified US counterpart, it's great to hear someone reflecting the Oxford experience so imaginatively, even in such a lo-fi style.

ATLANTIC BREAKERS

Ooh, a blues rock band with a bloke called Jack White in – could be on to a winner here. Well, you live in hope. Sadly lightning doesn't strike twice as Carterton's Atlantic Breakers seem to have the original drunken tone-deaf pub singer on vocals, meaning that however hard the guitarist tries to emulate Jeff Beck or Jimmy Page, it's all for nothing. The old blues licks are rudimentary but ballsy, especially on 'Keeping Emily Happy', with its nod to grunge, but the singer's lack of any emotional depth sucks the life from it. His passing resemblance to a Dalek on 'So Blue', however, does add a bit of colour to the Oasis-style plod. And we sincerely hope that the injection of a cheering crowd into the guitar solo on 'Goodbye' is tongue-in-cheek rather than the work of a huge frustrated ego.

FREE MOJO

More retro blues rocking with a grungy edge and perhaps a band who could teach Atlantic Breakers a lesson or two in how to do it properly. Extremely old fashioned, highly derivative and almost completely oblivious to anything that's happened in the last 25 years, Free Mojo nonetheless crank it up with sufficient gusto: forty year old riffs played by fists as big as hams and the drummer prostrated fully at the altar of Keith Moon. Sometimes it sounds like Free Mojo can't decide whether to be Lynyrd Skynrd, Jimi Hendrix or the Pistols and that being the case they generally end up sounding a lot like Dr Feelgood. Such sounds have graced a million stages in a million towns and cites across the globe over the past few decades and it's a certainty they will continue to do so.

THE GULLIVERS

A hell of an improvement on their last demo offering, Bicester's Gullivers seem to have ditched most of their ill-informed Libertines influences and now come with a bit of proper punk rock spit and spirit. 'Flower' is one and half minutes of spunky indie fuzz straight out of the Buzzcocks reform school for errant market town teenagers. And of course one and half minutes is long enough for any punk rock song, ain't it? 'She Said He says', meanwhile, steals plenty from The Young Knives in its uptight punk-funk style and sounds all wound up and not knowing whether to leave through the door or the window. Nothing remarkably original on show but plenty of vim and vigour and on this showing, the Gullivers could easily hold their own against the likes of The Paddingtons or Thee Unstrung.

SILVER SURFERS

Hey, Silver Surfers – wild adventurers on the dark side of society, combating evildoers in dynamic style... or a fairly bogstandard trundle along the middle of Indie Street? Go on, take a wild guess. This is solid enough: jangly guitar, capable vocals, slightly fey, slightly disinterested, in need either of some serious steroid abuse or some equally serious heartbreak, the band sound like they can't quite be bothered to be any good, letting half-decent songs fluff about a bit without ever being as ephemeral or emotionally engaging as they need to be. The final track, 'Simple Things' comes closest to getting it right in its Billy Bragg ballad kinda way.

MESAPLEX

Ooh, ooh, slight outbreak of excitement. Here is the return of Meanwhile, Back In Communist Russia, albeit the Russians without fag-addled poetess Emily up front. Gone are the slow-build walls of screaming guitars and pounding pianos, in come ambient passages of electronic noise that seems more content to exist in the near distance, like a delicate watercolour painting that might get swallowed up should anyone nail it up against a patterned wallpaper. There are understated spacerock synth whooshes, tinkling piano and barely-there electronic beats and everything washes and wafts discreetly or hovers like a lonely space station, all bleeps, bloops and whirrs. A loving mastery of subtle textures by the former Russians, then, but we miss those brain-searing crescendos.

VENA CAVA

Named after one of the two main veins carrying blood to the heart, it'd be easy for us to describe Vena Cava as full-blooded rock and roll. But they're a rather more complex beast than that. They've got all the shouty, screamo bits and the darker, more melodic bits with portentous piano stabs and stuff, but they like to beat the most esoteric path through the metal labyrinth that they can find. Each track clocks in at around the five and half minute mark but there's not much wasted time as they switch between Funeral For A Friendstyle pop-friendly post-hardcore to soulscorching screamfests, taking in almost hymnal passes of noise, three-second-long Spanish guitar solos and an almost proggy attention to detail.

MINDEFINE

A band who claimed on the internet that however bad their music was, our journalism was worse. Mainly because we spelt their name wrong last time out (it's pronounced Mindy Fine apparently, as in Mork and Mindy, but that's just silly if you ask us), but also cos we thought their lower than lo-fi sub-T-Rex racket was a bit much to stomach. As such, we don't know why they've come back for another review but at least they seem to have recorded this demo in the same room as the tape machine this time. First up is 'Retro Electric' which, as the title sort of suggests, borrows an old Hawkwind riff and sticks a snarling Liam Gallagher vocal on top of it, a trick they sort of repeat on 'Insomnia' but with a Neil Young riff in place of Hawkwind, while 'Burn' could be a long-lost old punk single played at 33rpm. So, probably an

improvement on their previous effort since you can at least glean what's supposed to be going on, but its merits firmly dependent on your opinion of Liam Gallagher singing along to Hawkwind or old punk records played at the wrong speed.

LEAVES IN FALL

It's easy to be suspicious of one-song demos - is it a novelty or is that all they got? Or maybe we're just too cynical and it's all they could afford to record. But then Blackbird Leys teenage trio Laves In Fall are a punk rock band so recording quality is surely irrelevant? But anyway, the track in question is called 'Headrush' and being punk rock it bundles along on two simple fuzzed-up chords and a succession of eager drum rolls. To his credit the singer doesn't try and sound American and the whole thing sounds absolutely nothing like Good Charlotte. What it does sound a lot like is 'Paint It Black' stripped of its darkness and frills, shut inside an old biscuit tin and kicked down a muddy slope. A simple but only semi-successful exercise in angry, angsty noisemaking

THE DEMO

MEET HER SISTER

Look at the photo of the band on the CD sleeve and you'll be surprised, nay shocked, that there isn't a long blonde mane in sight, just five blokes who look like they should be replacing exhausts in Kwikfix. No indication of the flowery guitar licks or heroically angsty, windswept FM rock that lies within. In the first minute of the first track alone you can catch echoes of Iron Maiden, Tool and Poison; in fact Meet Her Sister sound like so many other bands, or parts of other bands at different times that they ultimately sound like nothing at all, just a well-oiled, musically accomplished mush of MOR blandness personified. The singer hollers about all manner of terrible soul-crushing experiences with all the emotion and soul of a New Labour press statement, eventually repeating the line, "I'm sorry", possibly finally aware of the assault and battery of blandness he is inflicting on the listener. Well, young sonny m'lad, sorry isn't good enough. The damage is done and we'll expect you in here first thing every morning for the next month scrubbing floors and peeling spuds until we decide you've properly atoned.

Hey, stoopid people, read this bit before you send a demo in!

Send demos for review to: Nightshift, PO Box 312, Kidlington, Oxford, OX5 1ZU. IMPORTANT: no review without a contact address and phone number (no email or mobile-only). No more than four tracks on a demo. If you can't handle criticism, please don't send us your demo. And don't go sending us bitter little rants like that sad sack Gareth from Les Les Pwe Blo did, although it made us laugh. Aw, boo hoo, mummy kiss it better.



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