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Oxford's Music Magazine

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Issue 191
June
2011

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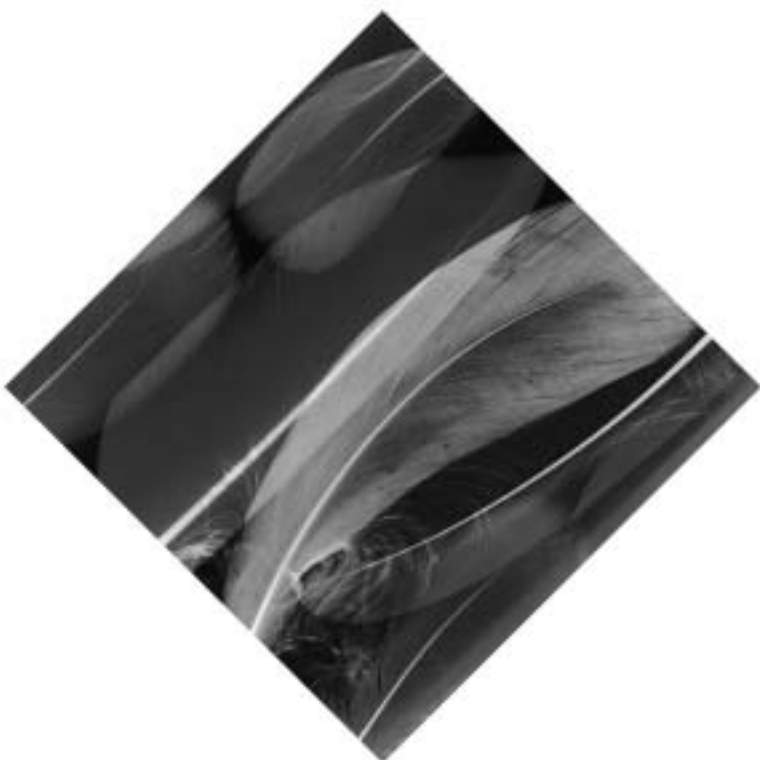
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NEWS

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COWLEY ROAD CARNIVAL

will be a South Park-only event this year after the organisers were unable to secure enough funding to cover the cost of staging the event on Cowley Road itself.

Carnival In South Park will go ahead over the weekend of the 2nd-3rd July, with the Saturday night event a fundraising fiesta headlined by Roots Manuva.

Carnival chairman John Hole explained the decision to make this year's carnival a more low-key affair: "A key consideration when planning an event such as this, especially when public funding is scarce, is how it can generate income in order to cover costs. East Oxford no longer attracts regeneration funding, and the grants and sponsorship funds we have received mostly apply to the events in South Park and cannot be transferred to the Road.

"Therefore, staging the event on Cowley Road itself relies on financial support from the businesses that will benefit from the event. Our ambition has always been to hold the Carnival on Cowley Road, and we are immensely grateful to all those who have contributed so far. However, we have not received support to the scale that we had hoped and planned for, resulting in a major shortfall in funding the costs of the road closure.

"This adverse position has led us to make the extremely difficult decision to hold Carnival only in South Park this year, where all of the weekend's events and activities will be staged.

"This is a decision which we have not taken lightly, and we know that many people in the Oxford community will be bitterly disappointed, as we are ourselves.

However, we hope everyone will understand that it is the right one to make in the financial circumstances."

For more info on Fiesta and Carnival, visit www.cowleyroadcarnival.co.uk

BBC OXFORD INTRODUCING moves to a new day and time from this month. From May 29th the dedicated local music show will go out on a Sunday at 9pm, moving from its traditional Saturday 6pm slot.

Presenter Dave Gilyeat said, "I'll miss the Saturday evening slot but I was increasingly being told that people weren't able to listen live as they were already out on the town going to gigs. More and more people are listening on demand via either the website or podcast, which is brilliant, but hopefully Sunday nights will mean more listeners can tune in live. They can catch us when they get back from evening song!"

Having just celebrated its sixth anniversary, BBC Oxford Introducing features the best new local releases and demos, as well as featuring interviews and live sessions with Oxford acts. You can listen to it live on 95.2fm, or download the podcast at www.bbc.co.uk/podcasts.

STORNOWAY's rise and rise continues this month as they play the main stage at Glastonbury. The local heroes open the main stage on the Saturday (25th June), headlined by Coldplay and Elbow. The band also play at the Isle of Wight Festival on June 11th and the Hop Farm Festival in Kent on July 1st.

The Original Rabbit Foot Spasm Band are another Oxford act set for Glastonbury this month;

A GUY CALLED GERALD is the star attraction of this year's **Out To Graze Festival**. Organised jointly by local club nights Bassmentality, Slide and Simple, Out To Graze is set to feature over fifty live acts and DJs over the weekend of **8th-10th July** at Fir Tree Country Park. Joining the house pioneer are Soul 2 Soul's Jazzy B, Totally Enormous Extinct Dinosaurs, Scratch Perverts' Prime Cuts, Hipbone Slim & The Kneetremblers, The Original Rabbit Foot Spasm Band, Lee Mortimer, Colin Dale, Backbeat Sound System, DJ Derek, The Drop, Onlyjoe, We Are Dubist and Count Skylarkin. The festival also features theatre, art installations and a special Out To Graze Olympics. For more info and ticket details visit www.outtograze.com.



YOUNG KNIVES are among the latest set of acts to be confirmed for **Truck Festival**. The local trio, who are currently on tour to promote their new album, 'Ornaments From The Silver Arcade', and recently played an intimate set at Truck Store on Cowley Road as part of National Record Store Day, will join **Gruff Rhys** on the main stage on the Saturday night.

Other new acts confirmed include **Liam Finn**, **Pete & The Pirates**, **Electric Soft Parade**, **The ODC Drumline with Coloureds**, **Durrry Goodz**, **Rhosyn**, **Wild Swim** and **Solid Gold Dragons**.

This year's Truck Festival takes place over the weekend of **22nd-24th July** at Hill Farm in Steventon.

Bellowhead, **Graham Coxon**, **Phil Selway**, **St Etienne**, **The Go! Team** and **Roddy Woomble** are among the highlights of this year's line-up.

Tickets for Truck, including day tickets, are on sale now, online from www.seetickets.com, and from the Truck Store and other outlets around Oxfordshire. Visit www.thisistruck.com for more details.

the New Orleans-style hot jazz outfit play the Bourbon Street Stage on the Friday and Sunday as well as the Snakepit Stage on the Saturday. They also appear at The Isle of Wight's Bestival over the weekend of 24th-25th September.

A SILENT FILM, Spring Offensive, Charly Coombes and The New Breed and Alphabet Backwards are all featured on the soundtrack to First Touch Soccer, a new game for iPod, iPod Touch and iPad. Charly Coombes contributes three songs: 'Panic Between The Sheets', 'God Knows' and 'Dress To Kill', while Spring Offensive offer 'A Let Down', Alphabet Backwards 'Blink Of An Eye' and A Silent Film, 'You Will Leave A Mark'.

OXFORD CONTEMPORARY MUSIC's annual Open Concert

takes place at The Pegasus Theatre on Saturday 11th June. Acts picked to perform this year are Listing Ships, Branch Immersion, Stuart Chalmers, Untitled and Praxis Bold.

Previous OCM Open star Duotone, meanwhile, plays a concert at the Warneford Chapel on Tuesday 14th June as part of OCM's outreach and education programme. Visit www.ocmevents.org for more details and ticket booking.

BLACK HATS have launched a competition to design the artwork for their next single, due for release in the autumn.

The prize includes your artwork being used for the release plus free entry for you and a friend to any or all of the band's autumn gigs; free merchandise and more. Full details, plus previews of a couple of the new tracks can be found at www.blackhatsmusic.co.uk.

FOR UP TO DATE ONLINE LOCAL MUSIC NEWS don't forget to visit the Nightshift forum at nightshift.oxfordmusic.net or www.musicinoxford.com, which also features regularly updated interactive reviews, live sessions, free downloads, interviews and a local gig guide.



WIN CORNBURY FESTIVAL TICKETS!

Now firmly established as one of the cornerstones of Oxfordshire's summer festival season, **CORNBURY FESTIVAL** enters a new era this year. Not only is it expanding to three days, it's also moving to a new home.

This year's Cornbury Festival takes place over the weekend of the **1st-3rd JULY** at the **GREAT TEW ESTATE**, near Charlbury, a suitably idyllic setting for what must be among the most civilised festivals in the UK.

Appealing to a family audience, Cornbury's line-up this year is a mix of big name stars, cult heroes and up and coming pop acts.

In the first category are the weekend's headline acts – **James Blunt**, **The Faces** and **Status Quo**, alongside living legend **Ray Davies** (*pictured*) and 80s hitmaker **Cyndi Lauper**. Joining these acts are the likes of rising rockabilly queen **Imelda May**; *X-Factor* runner-up **Olly Murs**; disco diva **Sophie Ellis-Bextor**; folk-rock faves **The Saw Doctors** and British r'n'b pioneer **Wilco**



Johnson. Award-winning folk big band **Bellowhead** should, as ever, steal the show, confirming their reputation as the best live band

around at the moment.

With three stages of live music, including a host of local acts on the

Riverside Stage, Cornbury's line-up is eclectic but accessible, while away from the music, there are a host of activities, including Bhangra and Bollywood dance classes, circus skills, poetry and craft activities.

Tickets for Cornbury are on sale now, priced £160 for an adult weekend camping pass, with concessions for under-18s and under-16s and over-70s admitted free. Visit the festival website at **www.cornburyfestival.com** for full line-up and ticket details.

Nightshift has a **pair of weekend camping tickets** to give away. To win them, simply tell us

WHO IS THE CURRENT SINGER WITH THE FACES?

Answers on a postcard (no email entries please) to: Cornbury Competition, Nightshift Magazine, PO Box 312, Kidlington, OX5 1ZU.

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Friday 3 June at 8pm Apollo

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Tickets £11.50 and £15 (Booking fees may apply)

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Wednesday 15 June at 8pm Sound and Music / Apartment House present Listen to This The Music of What Happens

Ground-breaking experimental music group Apartment House, perform fascinating music including: 124 Milton Street Extract by Zach Seldess, Dead End by Amnon Wolman (performed by a solo clarinetist who battles for space with mechanical toys), Deux Plateaux by Pelle Gudmundsen Holmgren (a cellist and percussionist), and a world premiere from Jonathan Marmor, using computer algorithms to create alien song cycles.

This first concert in the **Listen to This** series is curated and presented by Jennifer Walshe.

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a quiet word with

COLOUREDSDS



“ELEVATOR MUSIC FOR THE descent to Hell”. “A closing-time punch-up involving a pissed-up Cyberman.” “Ha ha ha!”

Critical appraisal of Coloureds tends to involve either extreme phraseology or utter bafflement.

The above quotes are all direct responses to the local electronic duo’s early demos, the last being 6Music DJ Tom Robinson’s on-air reaction.

COLOUREDSDS ARE MATT

Mooney and Nick Brewer. The pair were previously members of Xmas Lights, a technical, electro-metal band for whom extremity and awkwardness seemed like primary reasons for existence.

When Xmas Lights split two years ago Matt and Nick decided to marry that extremeness and awkwardness to their shared love of techno and disco; the result was thrilling and disconcerting, a frenzied, tangled maelstrom of analogue synths, circuit-bent toy instruments and furious beats. Murder on the

dancefloor.

Coloureds’ handful of live shows to date have been similarly visceral with the duo donning sinister masks to provide a more theatrical spectacle than two blokes pressing buttons onstage might otherwise be. Like Holy Fuck, Coloureds prove that electronic music can be as much fun live as any rock band.

THIS MONTH COLOUREDSDS

release their latest CD, ‘The Tom Hanks EP’, which finds them at their most accessible yet while retaining the ability to wreak aural carnage on a whim: a disjointed, propulsive fusion of Aphex Twin-style electronic experimentation, 90s rave and disco.

The pair have also contributed an exclusive track, ‘Tennis’, to a new compilation of local electronic acts, ‘We Do Not Have A Dinosaur’; the album has been compiled and released by local electro clubs The Psychotechnic League and The Modernist Disco and is being sold in aid of the Red Cross Japanese

Tsunami Appeal. Alongside Coloureds are fellow local electro stalwarts like Space Heroes Of The People, The Evenings, Keyboard Choir, Sikorski and Tiger Mendoza.

‘We Do Not Have A Dinosaur’ proves that while Oxford’s electronic music scene is a pretty marginal affair compared to its indie, metal and folk scenes, what it lacks in quantity it makes up for in quality.

Coloureds in particular are making new fans at quite a rate. Following on from their appearance at Blessing Force’s weekend warehouse party earlier in the year Nick and Matt will be performing on the Blessing Force-curated stage at Truck Festival in July where they are teaming up with the ODC Drumline.

HAVING INTERVIEWED MATT

and Nick previously with Xmas Lights we know they’re not ones to take themselves particularly seriously, even while making music that should be taken very seriously. Equally the pair forever seem surprised that

anyone else could be so taken by their music.

We wonder first how much of an intention it was for Coloureds to emulate the attitude they had towards metal in Xmas Lights?

MOONEY: “I don’t think it was intentional to fuck around specifically with techno and disco; we started by wanting to make noise. It just so happens that’s what we’re listening to and it’s filtered into what we’re making now.”

NICK: “This project certainly began with a plan to include a lot of nastiness and weird timings and that first EP we put out is testament to this.”

MOONEY: “Initially Nick and I were over-complicating things, so for the time being we’re trying to learn to keep it simple; we just want to make noise funky.”

NICK: “We’re really keen to make the whole thing a lot more dancey. So we’ve set out to adapt Coloureds to be exactly that, while keeping a lot of those raucous sounds that we’d

brought to the act in the beginning.”

What do old fans of Xmas Lights tend to think of Coloureds?

MOONEY: “Oh blimey, I don’t think I’ve never met any fans of Xmas Lights other than my mates, although most of them were scared off by the shouting.”

NICK: “I don’t really know of any either, except for those who are just close friends and so follow any junk in which we partake.”

MOONEY: “Some of my friends like Coloureds, although some are scared off by the masks.”

NICK: “So if some of our close friends liked Xmas Lights and the same ones like Coloureds, by that reasoning we can conclude that fans of Xmas Lights *are* fans of Coloureds. QED.”

Those critical responses so far suggest Coloureds are doing something right. It’s unusual for a band to provoke such extreme critical phraseology. Do the duo view that as a triumph and do they think people genuinely struggle to describe Coloureds’ sound?

MOONEY: “Ha ha! Anyone taking the time to listen to our crap is a triumph, let alone someone willing to print something about it. We used to struggle to explain what we did, in the main part because we didn’t really know what we were doing, but I think at the moment we’ve got a goal and aim and that makes it easier for us, I don’t know about you guys.”

NICK: “I like the wordy quotes we get, they make for interesting things to pop up on websites or stick in press packs. I’d rather people had to be inventive with their descriptions of us, than be able to come up with a few regular words.”

WHEREAS WITH XMAS LIGHTS

Nick and Matt found an incendiary meeting point between everything from Dillinger Escape Plan to Brian Eno and Earth to Trans Am, with Coloureds they openly profess their shared love of disco and techno; which acts in particular inspired them and do they feel any particular affinity with acts like Holy Fuck with what they’re doing with electronic music and how they present it?

NICK: “My friends at college had introduced me to a lot of techno, mainly from central and eastern Europe, producers and DJs such as Marco Bailey, Valentino Kanzyani, and Adam Beyer. It was their shows that gave me insight into how it functioned live. Shortly after that we were setting up our own techno nights in Oxford.”

MOONEY: “Richard D James is a big influence and not just for his music but for his lovely long hair. Richie Hawtin is incredible. I watched him in Barcelona and was blown away by his whole live set-up; it’s really organic and fresh. He’s also got lovely hair.

Jackson and his computer band has such a wealth of ideas, and the best hair cut I can think of, but the B-Suite by Krazy Baldhead is the tits. He has no hair any more.”

NICK: “I’ve always been a big fan of Disco, currently really enjoying that early 80s Hi-NRG stuff, people like Patrick Cowley and Sylvester.”

MOONEY: “I can understand being compared to Holy Fuck in regards to the presentation of our music, but not in regards to similarity of sound.”

A notable feature of Coloureds’ live set is the garish rubber masks the pair don onstage, something that has become an integral part of their image. Was that initially an attempt to counteract the idea that electronic music can appear a bit static live? Given an unlimited budget, what would a Coloureds gig involve?

“The masks are about theatricality, not anonymity”

NICK: “Yeah we reserve the masks for the live show and photo shoots and avoid wearing them for jogging, and shopping. It’s about theatricality, not anonymity. Hopefully it looks rather fun, seeing a couple of strange characters fiddling behind some electronics, rather than just me and Matt. We also make sure we put them on after the set has begun, and remove them before we have left the stage, so as to include the metamorphosis as part of the act.”

MOONEY: “Masks are great for the audience too; no-one wants to see my over-bite while I’m mounting a midi controller. Richard D James once superimposed his own face onto individual members of the crowd and projected that live image on to a huge screen behind him. That was cool, but I’ve got no idea... maybe something to do with computer games and replication reality; the replication of a live show inside Civilisation V. In fact I’d probably just buy Civilisation again with the money and sack the show off.”

NICK: “I’d just stack every note of the cash in a massive wall behind us, and laugh manically at the crowd about how rich we are.”

COLOURED’S NEW EP SOUNDS

less chaotic, more leaning towards classic disco and early techno; do they detect a particular direction their sound is taking?

MOONEY: “Nowadays, I think we’re working with musical form which means there are more rules to bounce off, but you’re right insofar it means our stuff is less chaotic. It all seems quite a natural progression to me, you fumble around and fuck things up until you’ve learnt enough to know what you’re doing.”

NICK: “We were already adapting

most of our stuff in the live set, tweaking the loops, and adding more to them to make the set more inviting to a club crowd. So it’s really something we’ve started to take into effect as we produce new material now. We still try and keep that sense of chaos, but it’s controlled and forms a key part of the rhythm.”

Then again, ‘Wanna Come Back To My Room And Listen To Some SebastiAn?’ (featuring Tim Collis from This Town Needs Guns and a pun on one of that band’s old song titles) is pretty mad deranged chaos”

NICK: “We’re chummy with Tim and got him in to the studio to play guitar for a few hours. After which we went through and chose certain phrases – as well as all those random noises a guitar will spit out unprovoked – then arranged them

with some of our stuff to create this track. The title was nicked from one of TTNG’s tracks, replacing ‘Belle And Sebastian’ with French electro producer SebastiAn, of whom we are fans. Clever, eh?”

MOONEY: “With the title referencing SebastiAn it makes sense this track was a bit of a beast. It all fell into place nicely as some of the toys we’d put Tim’s guitar through had produced some vicious stuff.”

NICK: “I do like the juxtaposition of Tim’s beautiful guitar abruptly interrupted by our own harsh sounds.”

COLOURED’S PLAYED AT THE Blessing Force weekender earlier this year and are playing the Blessing Force stage at Truck in July; how much of a help has that kind of involvement been to them?

NICK: “Yeah, we’re doing a special set at this year’s Truck with the ODC Drumline boys. So yeah, a modified Coloureds set, with four drummers, a guitarist, and more.”

MOONEY: “Nick and I realised that Graeme (ODC and former-Youthmovies drummer) had similar ideas on simplicity and taking pride in doing something simple very well. It’s really nice that they put us on. We’ve known some of them for a number of years, playing on stages in our older outfits when we were younger and shinier.”

NICK: “There are some excellent acts amongst them; ODC Drumline of course and Andrew Mears’ Pet Moon project is bloody great. It goes without saying that Chad Valley is superb. But I really, really enjoyed Neon Pulse at the BF show; he managed to stretch out Fleetwood Mac’s ‘Everywhere’ to about ten minutes, lovely stuff!”

MOONEY: “I was keenly awaiting

Pet Moon’s material very early on, and they get better each time I see them live. Apart from that, I’ve recently been enjoying King of Cats; Max is brilliant, and the Cooling Pearls record. That has real charm too.”

You’re featured on the new local electro scene compilation too.

MOONEY: “Oxford’s live electronic music scene is not the best catered for, but there are certainly some individuals trying to make a difference, like Audioscope. That’s not to say Oxford’s audiences aren’t clued in, we’ve been really well received by people so really there is nothing much to complain about. Mark Wilden from The Evenings has been really supportive since he first saw us, as has Jimmy Evil at The Cellar – he wanted to put us on way before we even had a live set up, which is really nice.”

NICK: “We’d just finished this new EP, when we were asked if we wanted to lend one of our tracks to the compilation. We were both really up for a challenge, and thought we’d put something new together especially for it. We love setting ourselves the task of writing and producing a track in a short period of time, it doesn’t give you chance to get bored of it!”

MATT: “Hard to choose a favourite, that whole compilation is great, but we do both love The Evenings and Space Heroes For The People.”

SO ANYWAY, “A CLOSING-TIME

punch-up involving a pissed-up Cyberman.” It’s as good a description of Coloureds’ music as you’ll get, but which characters, factual or fictional, would Coloureds themselves have involved in their fantasy closing-time punch-up and who would win?

MOONEY: “MacReady from *The Thing* versus Ash from *Evil Dead*. Physically I think Ash would have the edge: a chainsaw for a hand, a sawn-off shotgun, great abs etc. but Mac’s ability to drink whiskey would mean he’d keep his head cool under the pressure of last orders and therefore probably go the distance. They’d both be naked of course.”

NICK: “Linda Bellingham’s Oxo family versus Kris Marshall and his BT family. I hate those drawn-out series of adverts that last for years following a particular collective of people devoted to the product, and all their crazy shenanigans through the decades. A couple rounds of fisticuffs between the two families would rekindle my interest.”

‘Tom Hanks EP’ is on sale online on June 1st. ‘We Do Not Have A Dinosaur’ is out now. Coloureds play at Out To Graze Festival over the weekend of 8th-10th July and at Truck Festival over the weekend of 22nd-24th July. Visit www.coloureds-music.com for tracks and live dates.

RELEASED

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VARIOUS ARTISTS

‘We Do Not Have A Dinosaur’

(Download)

People doing things for charity; we like that. People doing bleepy things; we like that. So, let's be honest, we're well disposed towards this Japan tsunami fundraising LP from promoters The Psychotechnic League and The Modernist Disco, featuring various flavours of Oxfordshire electronica. As is the way with these things, the record feels more like a grab bag than a carefully cohered entity, but anybody with a passing interest in digital dance music should find something to make the fiver tag acceptable, not least the efforts from the curators of the project: We Are Ugly (But We Have The Music) offers a simple little chugger that sounds like it could have been made by a schoolchild on their Amiga (not necessarily a bad thing), while Space Heroes Of The People's 'Kosmoceratops' is an insistent spiral of buzzing synths that's like being harangued by Jean-Michel Jarre at a political rally.

There's a fair variety of styles on offer, from Left Outer Join's crusty trance that brings back king Rizla memories of Astralasia, to icy Biosphere tones from The Keyboard Choir, and Sikorski's chest-thumping synth rock (which we don't really like, because it sounds like Big Country doing Eurovision, but it makes a change). 'Winter Sounds 4' by King Of Beggars isn't the arctic techno we were expecting, but rather a portentous grid of synthesised harp with a bleak vocal direct from early OMD, and it's rather great. Meanwhile, The Manacles Of Acid live up to their name by producing



straightforward acid house with samples about, err, acid house; it's almost criminally unoriginal, but if like us, you find any vestige of critical opinion evaporating in the face of a 303, you'll agree it's bloody brilliant. Tiger Mendoza and Cez can also hold their heads high.

But we end with the best. Coloureds have made a track called 'Tennis', which is logical, because listening to its relentless chopped vocal fragments feels like spending four minutes as the ball in a game of Pong. It also sounds like it's going to break into Orbital's 'Chime', which is obviously fantastic.

Perhaps not a perfect LP, but one well worth getting hold of. Unless you're one of those people who thinks that electronic isn't real music, in which case just go stick your head in a bucket of elephant dung. I bet even the bucket is plastic. Can't even get a proper tin bucket nowadays. Poor you. Yes, yes, we know: hell in a handcart.

David Murphy

MR SHAODOW feat. GHETTS

‘Get Stronger’

(Own label)

No longer resident in Oxford, rapper Mr ShaOdown stays in touch with the city where he honed his craft but is increasingly making a mark on his native London's grime scene, something apparent from this collaboration with former NASTY Crew freestyler and Kano associate Ghetts.

Stylistically he's moved on some from his early pithy observational raps and here seems even to have left behind crowd-pumping good-time anthems like 'R.U Stoopid?', moving into darker territory. 'Get Stronger' feels cluttered on first listen, ShaOdown's trademark bullish rapid-fire delivery tumbling over the squelch and twist of the backing track, the main hook slightly reminiscent of Onyx's 93 hit 'Slam', but the AK remix is far stronger, bolstered by some serious bass synths for a more spacious, electro-heavy take on the track, lyrics given far more space to be heard while the groove hits harder and deeper, underpinned by a militant marching snare beat. Virtual flipside 'Stay Away' is far closer to ShaOdown's earlier rap, minimalist electro providing the space for his free-flowing, machine gun delivery, but now bolstered by cleverer, heavier production.

Dale Kattack

PROSPEKT

‘Prospekt EP’

(Own label)

Talk to pretty much anyone in a local metal band and they'll extolling the virtues of Prospekt's Lee Luland, easily one of the most technically gifted young guitarists in the county. Technically gifted can sometimes be bywords for wanky old show-off, but thankfully not here, where, combined with the soaring falsetto vocals of Matt Winchester, Luland and his band craft exquisitely subtle yet brutal hardcore-cum-symphonic metal, where drummer Blake Richardson's creative time signatures never detract from the onward momentum of deceptively elaborate tracks like 'Dissident Priests'. Luland gives himself free rein to go where his fingers fancy but still he manages to knock out some seriously brutal riffs, darker, uglier passages providing contrast to the elaborate solos.

Highlight of this debut EP is the eight-minute 'Shroud' where the band really go stratospheric, Winchester outing his inner Geddy Lee as Luland adds weight in a Tool-meets-Opeth fashion. What's refreshing is the lack of self-consciousness or irony about Prospekt's approach – they pay homage to myriad metal clichés while simultaneously keeping it fresh: party music for Viking feasts in Valhalla.

Ian Chesterton

THE ANYDAYS

‘Move!’

(208 Records)

If The Anydays' debut album, 'Sound', introduced a band merrily locked into a mid-60s pop bubble, this follow-up indicates they're in no hurry to find the key any time soon. From its outset 'Move' offers a jauntily fuzzed-up approximation of The Beatles in their pre-psychedelia prime, tinged with The Kinks' airy wistfulness and occasional peeks over the wall into Syd Barrett's neighbouring garden to see what strange herbs he's growing in the borders.

The Anydays' strength lies in keeping everything as simple as possible – eleven songs here are packed into just over half an hour; a reminder of an era before CDs bloated albums to endurance-testing lengths. 'Tambourine' is sweetly naïve and alongside 'She's Not The One', a strong start. By contrast 'When Did the Goodtimes Go?' sounds forced, like one of those Beatles tribute acts hacking it out at wedding parties, forced grins hiding the emptiness in their souls.

There are more of these moments here than on 'Sound', perhaps an indication that The

Anydays need to expand their horizons if they're to progress, but saying that they also prove that they have a knack for taking a song that initially feels weak and letting it grow. Perhaps it's more the lack of range that seems to limit the band – a couple more of their more garagey numbers littered through the album would have given it more substance.

After the initial spring in its step, later highlights of 'Move!' are the airily nostalgic 'London Sun' – a not very subtle nod to 'Waterloo Sunset' – and the marching, playful album closer 'I Can See You', where they perhaps hint they might hop over that wall to join Syd in some psychedelic indulgence.

There's a cheeky steal of Suzie Quatro's 'Can The Can' in 'Shoot It All Down', but that's as far from the 60s as The Anydays get. They've found their groove and are happy to ride it. They just need to be careful it doesn't lead them up a dead end come album number three.

Dale Kattack

THE WINCHELL RIOTS

‘Figure 8s EP’

(Andrew The Great)

When seminal music critic Simon Reynolds coined the phrase “cathedrals of sound”, The Winchell Riots were probably still in nappies, but it could easily have been for them the term was created. The ornate grandeur of the band’s sound sits comfortably with the way that much-mocked description plays on the dichotomy and confluence of power and delicacy, intricacy and epic intent. So many bands attempt that fragile balance; so few achieve it with such easy grace.

Comparisons to Sigur Ros and Snow Patrol might seem almost clichéd when applied to The Winchell Riots – and Snow Patrol’s massive commercial success in recent years means they’re not a band too many other acts want their credibility dented by being likened to – but Phil McMinn and co. undeniably span the two – marrying Sigur Ros’s glacial, cinematic soundscaping, all twinkling guitars and soaring glissando to Snow Patrol’s melancholic but widescreen sense of melody. Nowhere is that more apparent than on ‘Undertows’ here where Phil’s yearning falsetto makes way for a crystalline barrage of guitar noise at its climax.

For how much longer The Winchell Riots will remain largely ignored by the wider world is anyone’s guess but, as with last year’s ‘Red Square’ EP, ‘Figure 8s’ carries an air of almost effortless perfection about it. They’re already big enough for the wider world.

Victoria Waterfield

PIGGASM / PARTIKLE

ACCELERATOR /

DEAF REALIST

‘3-Way Harsh Noise Split’

(Eyeless)

David K Frampton’s Eyeless label has been the launching pad for much of Oxford’s most extreme noise output but this new three-way split offering between Piggasm, Frampton’s own Partikle Accelerator and Deaf Realist (Lee Riley of Euhedral and Vileswarm) might just take the biscuit.

The idea of sheer noise as music might send most sensible folk scuttling for the comfort of Radio 2 but at its best it’s as exhilarating as chomping on a ghost chilli, a primal high that tests your pain levels. At the right volume Piggasm’s violently corrosive blend of white noise and electronic distortion could rupture buildings and kill entire herds of cattle, but it’s also infused with enough subtlety and variety to make it not just endurable but close to joyful.

Less so the shrill, drill-through-tooth-enamel scree of Partikle Accelerator’s piece, where the feeling of being the subject of a sinister CIA disorientation exercise quickly becomes all too overbearing. Which is doubtless the intent.

The Deaf Realist track, though, rumbles and skulks close to some of Coil’s most *outré* moment, dark and disconcerting, a poisonous black cloud of something simply vile that seeps through the cracks however hard you try to shut it out, the droning death of sunlight at the end of the world.

Love it or loathe it, chances are there won’t be a more extreme album released in Oxford or some distance beyond this year; so if you’re searching for a gift for the person who has everything, how about a whopping great musical brain haemorrhage. In a bag.

Dale Kattack

GUNNING FOR TAMAR

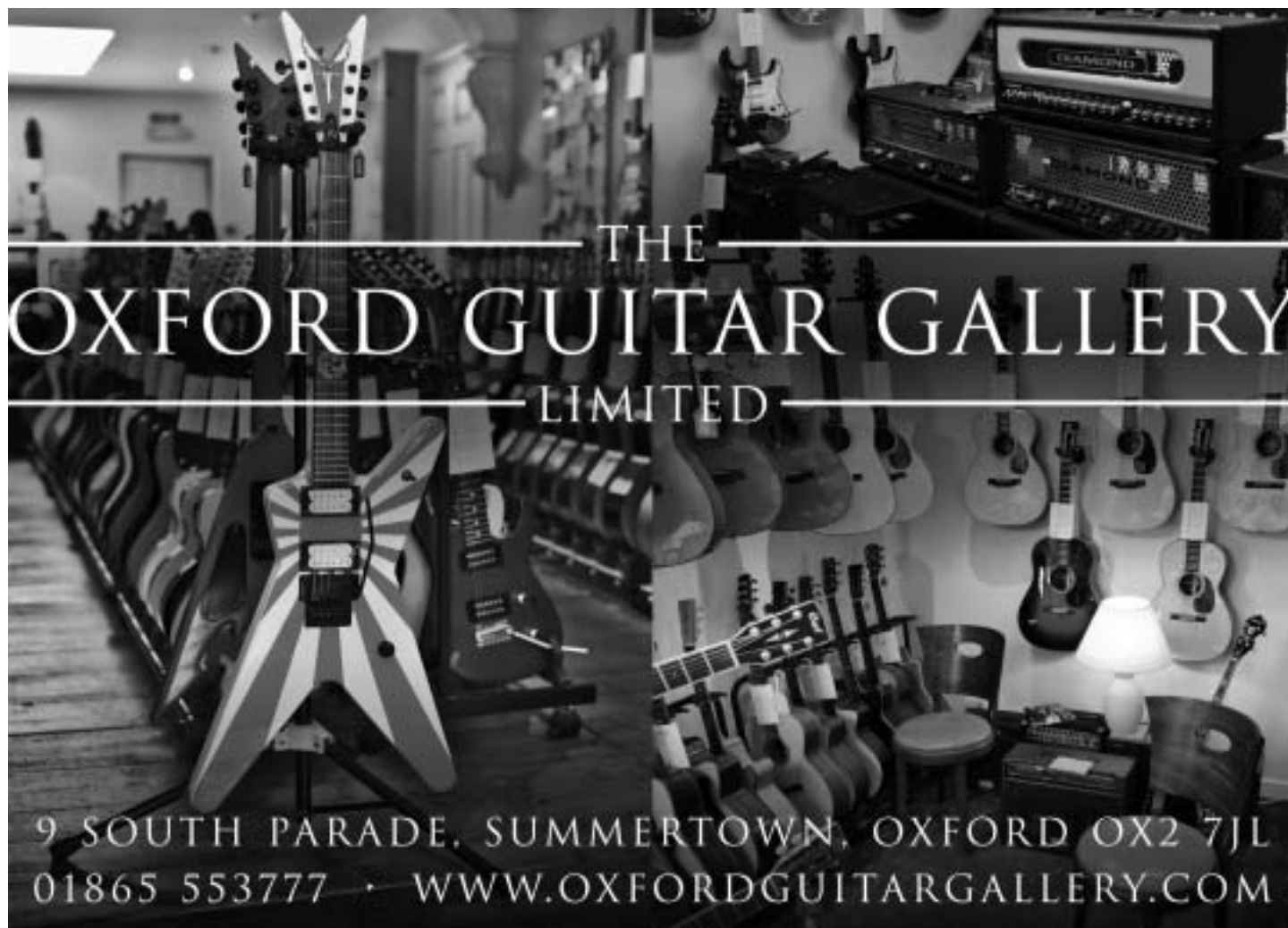
‘Deaf Cow Motel’

(Walnut Tree)

Alongside the likes of This Town Needs Guns and Spring Offensive, Gunning For Tamar seem to epitomise what’s sort of become the Oxford indie sound – partway between math-rock and the melodic side of post-hardcore – following a trail blazed previously by Dive Dive and Youthmovies. While Gunning For Tamar do fall back on that slightly tricky time signature thing, though, they never let technicality override a tune and that’s what stands out most on this new EP, stand-out track ‘Running With Scissors’ mixing indie spangle with rousing Biffy Clyro-like riffage, balancing the urge to be clever with a free-flowing adherence to melody.

‘God Made Colours’ is prettier, more elegant and contemplative but fails to deliver on its initial promise, taking too long to ponder where it wants to go before simply giving up having gone nowhere in particular. ‘Bonfires’, though on a similar tack, holds the attention far more firmly, with a lightness of touch, almost a folky feel, that belies its solid, underlying guitar noise.

Ian Chesterton



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GIG GUIDE

WEDNESDAY 1st

THE KILLS: **O2 Academy** – Sparse, dark-hearted garage rocking from the cult duo on the verge of commercial breakthrough – *see main preview*

THE PHOENIX FOUNDATION: **The Jericho Tavern** – New Zealand's longstanding cult faves look set to make the break into European territory with their acclaimed fourth album, 'Buffalo', a spacious, dreamy form of psychedelic pop that sits easily alongside The Byrds and Fleet Foxes.

FREE RANGE: **The Cellar** – Drum&bass and dubstep club night.

Wednesday 1st

THE KILLS: O2 Academy

The Kills have always been cool, almost painfully so, but slowly and surely the duo – Alison Mosshart and Jamie Hince – have become both cool and popular. Not something you'd have expected when they arrived on the scene a decade ago pursuing an almost anti-careerist path, refusing interviews and creating a tense, minimalist form of dark-hued garage rock that seemed set to forever be a cult concern. Since their critically-lauded debut, 'Keep On Your Mean Side', showing off the pair's shared love for The Velvet Underground, Captain Beefheart, Suicide and Patti Smith, The Kills have remained very much in the darker shadows of pop's underworld, but increasingly their music has ended up in unexpected place, including the soundtracks to shows like *House*, *90210* and *The Mighty Boosh*. At the same time Hince's relationship with Kate Moss and Mosshart's dalliances with Primal Scream, Placebo and most recently The Dead Weather, have served to increase their profile and widen their appeal. 'Midnight Boom's more melodic bent all added to the band's rise and new album 'Blood Pressures', with its bigger grooves, heavier beats and nods to The Rolling Stones and even Patsy Cline, looks set to be their biggest seller to date. And yet, at their heart, they're still very much a blacker shade of blues, something no amount of tabloid attention can detract from.



JUNE

AURAL CANDY + DAVE & THE DRAGON + SCELFIÉ: **The Hollybush, Osney** – Local acts every Wednesday at the Hollybush's new acoustic session.

THURSDAY 2nd

FUTURES + LOWER THAN ATLANTIS + PEGASUS BRIDGE: **O2 Academy** – Bucks-based, Mercury-signed rockers, mixing lightweight pop-punk with sunshiney indie rock, on tour to promote debut album, 'The Holiday'. Watford's melodic post-hardcore outfit Lower Than Atlantis support, plugging new album, 'World Record'.

THE SPIN JAZZ CLUB: **The Wheatsheaf** – Long-running weekly jazz club hosts a special birthday bash.

JAMES KHUT + KUBRIS: **The Port Mahon** – New local acts at the weekly Live & Loud promotion.

CATWEAZLE CLUB: **East Oxford Community Centre** – Oxford's oldest and best open mic club continues to showcase local singers, musicians, poets, storytellers and performance artists.

LOCAL BANDS SHOWCASE: **Fat Lil's, Witney**

GENTLEMEN OF DISTORTION + CIRCLE US + RIOT HOUSE: **The Hobgoblin, Bicester** – Rock and metal at tonight's Jambox promotion.

OPEN MIC SESSION: **The Half Moon**

BLUES JAM: **Jack Russell, Marston**

FRIDAY 3rd

APOLLO: **Oxford Playhouse** – Icebreaker and BJ Cole perform Brian Eno's pioneering 1983 ambient piece 'Apollo' with accompanying visuals of the early Apollo space missions; sticking close to Eno's original vision of music to properly complement the strangeness of the first moon landings.

KLUB KAKOFANNEY with SCREAMIN' JOE JEFFERSONS + BIG SOCIETY + THE KAFFIRS: **The Wheatsheaf** – Bluesy stoner rock from Screamin' Joe Jeffersons at this month's reliably eclectic Klub Kak.

PURPLE ZEPPELIN: **Fat Lil's, Witney** – Tribute to Deep Purple and Led Zep.

FUNKY FRIDAY: **The Bullingdon** – Classic funk, soul and r'n'b every Friday.

SKYLARKIN SOUNDSYSTEM: **The Cellar** – Count Skylarkin and Indecision present their monthly dose of reggae, dancehall and hip hop, tonight featuring a live set of bass-heavy hip hop from Banana Klan chap Jimmy Screech.

FOUNDATION REGGAE: **East Oxford Community Centre** – Weekly roots and dub session.

WHO DO YOU LOVE?: **The Duke, St Clement's** – Alt.rock, 60s garage, soul, new wave, punk and electropop DJ session.

SATURDAY 4th

CASH: **O2 Academy** – Tribute to country music god Johnny Cash.

GREG(O)RIAN + MOTHER CORONA + KOMRAD + DIESEL KING: **The Wheatsheaf** – Buried In Smoke metal night with London's doom merchants Greg(o)rian supported by local psychedelic stoner rock crew Mother Corona, proggy math-metallers Komrad and southern-friend metallers Diesel King.

LEE 'SCRATCH' PERRY: **The Regal** – The legendary reggae producer and madcap performer brings the dub – *see main preview*

KAIROS QUARTET: **The North Wall, Summertown** – Freewheeling, melodic jazz improv from the acclaimed quartet, led by tenor and soprano saxophonist Adam Waldmann, managing to bridge the gap between crossover success and serious jazz credentials, incorporating heavy grooves and elements of world music into their complex but accessible sound and set to release their second album, 'Statement Of Intent'.

FUSED: **Fat Lil's, Witney** – Nineties and Noughties pop and rock covers.

BOXFORD: **The Cellar** – Truck warm-up from the Fresh Out The Box crew, playing a goodly mix of house, disco, bass and beats.

BRACE FOR IMPACT: **The Centurion, Bicester** – Rock covers.

PROPAGANDA + TRASHY + ROOM 101: **O2 Academy** – Weekly three-clubs-in-one extravaganza, with indie and electro at

Propaganda; glam, 80s and kitsch pop at Trashy and metal, hardcore and alt.rock at Room 101.

SON OF PRISM: **The Bullingdon** – Vintage house and techno from the local club night vets.

NIKKI LOY: **The Talbot Inn, Eynsham**

SUNDAY 5th

SUPERLOOSE + BEARD OF DESTINY + MOON LEOPARD + STRANGE VINTAGE: **Donnington Community Centre** – Free acoustic session.

HUSTLE & CUSS + CHARLIE GANNON + STEVE COOPER + AURORA YOUNG: **The Hobgoblin, Bicester** – Jambox acoustic night and open mic session.

SUNDAY ROAST: **The Cellar** – Chilled-out mix of rock'n'roll, swing and folk, with live bands.

MONDAY 6th

WALLIS BIRD + MIDAS FALL + SANDRA MacBETH + JON OAKLEY: **O2 Academy** – Traditional folk, blues and funk with a twist from Irish singer and guitarist Wallis Bird, whose unusual playing style – including playing a right-handed guitar upside down – came about after losing the fingers of her left hand in a lawnmower accident, before having them sewn back on. Often compared to Janis Joplin, Ani deFranco and Fiona Apple, she's supported Gabrielle and Billy Bragg on tour, while releasing her debut album on Island Records.

PETE BROWN & PHIL RYAN WITH

PSOULCHEDELIA: The Bullingdon – A rare chance to catch British blues veteran Pete Brown at the Famous Monday Blues tonight, where he's joined by former-Man keyboardist Phil Ryan. After sharing a stage with fellow beat poets William Burroughs and Alan Ginsberg in the 60s, Brown went on to write lyrics for Cream, including 'The White Room' and 'I Feel Free', before teaming up with r'n'b pioneer Graham Bond and later producing Mick Jagger and Jeff Beck amongst others. Alongside Ryan and Psoulchedelia, they mix gospel, rock and psychedelia into their electric blues.

TUESDAY 7th

JAZZ CLUB: The Bullingdon – Free weekly live jazz club, tonight featuring groove-heavy keyboard-led ensemble The Howard Peacock Quintet.

GOOD VIBRATIONS: Café Tarifa – Weekly acoustic and semi-acoustic session.

OPEN MIC SESSION: The Port Mahon

BEAT KITCHEN: The Cellar – Old-skool hip hop.

WEDNESDAY 8th

JON ALLEN + JOSH BRAY: The Jericho Tavern – Authentically rootsy folk-rock in the vein of Bob Dylan, Nick Drake and Cat Stevens from the London-based singer-songwriter, who has shared stages with Mark Knopfler, Emmylou Harris and KT Tunstall in recent times.

ALPHABET BACKWARDS + DANIEL G HARMANN + SPRING OFFENSIVE

ACOUSTIC: The Wheatsheaf – Joyous, big-hearted electro-indie pop from Alphabet Backwards, plus an unplugged set from mathsy rockers Spring Offensive.

JAZZ MORTON: The Port Mahon

PHAT SESSIONS: The Cellar – Open jam session with the in-house band, playing a mix of hip hop, Latin, ska, drum&bass, funk and reggae.

THURSDAY 9th

WINE, WOMEN & SONG: The Jacqueline du Pre Building – Nashville heroines Matraca Berg, Gretchen Peters and Suzy Boggus team up for a night of classic country fun – *see main preview*



THE SPIN JAZZ CLUB: The Wheatsheaf – With guests The Martin Pickett Quintet, featuring Steve Waterman.

SURFACE FESTIVAL: The Bullingdon – Unsigned bands showcase.

BAD SIGN + ILLUSION: The Hobgoblin, Bicester – Anthemic trad metal from Bad Sign headlining tonight's Jambox gig.

CATWEAZLE CLUB: East Oxford Community Centre

HELLFIRE CLUB NIGHT: Fat Lil's, Witney

OPEN MIC SESSION: The Half Moon

BLUES JAM: Jack Russell, Marston

WORDPLAY: The Cellar – Hip hop club night.

FRIDAY 10th

YO LA TENGO: O2 Academy – The cult New Jersey trio spin the wheel and see what comes next – *see main preview*

CHRIS TT + LISTING SHIPS + TAMARA & THE MARTYRS: The Wheatsheaf –

Alternately whimsical and bitingly satirical songsmithery from enduring indie-folk troubadour Chris TT, equally at home playing it personal and political, now signed to Xtra Mile for whom he released last year's 'Love Is Not A Rescue'. Great support from instrumental krautrockers Listing Ships and powerfully emotive songstress Tamara Parsons-Baker and her new band.

I'M NOT P!NK: Fat Lil's, Witney – She's not but she's doing a tribute to her all the same.

LES CLOCHARDS + HOT HOOVES:

Chester Arms – French café pop with a classic rock'n'roll twist from Les Clochards, plus super-fuzzed rocking partway between Eddy & The Hotrods and Guided By Voices from Hot Hooves.

OXFORD HARMONY + THE MUSES + NIKKI LOY: The Holywell Music Room – Close-

harmony choir Oxford Harmony play as part of Oxfringe, alongside local songstress Nikki Loy.

CARAVAN OF WHORES + EYE FOR AN EYE

+ KIELAND RIDGE: The Wheatsheaf,

Banbury – Jambox metal night with heavyweight stoner-rock outfit Caravan Of Whores headlining.

SURFACE FESTIVAL: The Bullingdon

FUNKY FRIDAY: The Bullingdon

BOSSAPHONIK: The Cellar – Latin dance, Balkan beats, world breaks and nu-jazz club night with a live set from 13-strong Brighton collective Kalakuta Millionaires, fusing Fela Kuti-inspired brass lines, Latin percussion, Afro-psych organ and James Brown-style funk riffs.

FOUNDATION REGGAE: East Oxford Community Centre

SATURDAY 11th

TINDERBOX FESTIVAL: The Old Wharf, Cropredy (12.30-10.30) – Confrontational jazz-metal improvisers Red Square bring the noise to sleepy Cropredy with an army of experimental chums – *see main preview*

WINCHELL RIOTS + RICHARD WALTERS + THE FAMILY MACHINE: O2 Academy –

Glacially epic indie rocking from the local favourites, launching their new 'Figure 8s' EP, mixing the intricate ambience of Sigur Ros with the pop-friendly grandeur of Snow Patrol. Great support from songsmith Richard Walters and lachrymose indie rockers The Family Machine.

BLACK HATS + SKETCHES + VERY NICE

HARRY: The Jericho Tavern – Exuberantly bullish new wave rocking from Black Hats, inspired by The Who and The Jam as well as Young Knives and tonight playing as part of



Saturday 4th

LEE 'SCRATCH'

PERRY: The Regal

Bob Marley; Junior Murvin; King Tubby; Sir Coxson; The Heptones; Max Romeo; The Congos. A list of Jamaica's all-time musical greats and all of them at some point produced by the living legend that is Lee 'Scratch' Perry, mostly back in the 1960s and 70s at his home-built Black Ark studio where he helped develop reggae and practically invented dub while pioneering sampling among other studio techniques. Now 75 years old, Perry's importance in the history of Jamaican music is irrefutable. Which is why, these days, people still tend to indulge his – ahem – eccentricities. Basically if someone behaved on public transport like Perry tends to on stage they'd be carted off in a straight jacket. Whether his lunatic persona is genuine or a contrived stage act is open to debate, but it means that, like other eccentric performers, what you get at any gig can range from the sharpest dub grooves known to man, or some nutter gibbering wildly for his own amusement. What's never in doubt is that Perry's live band is spot-on in a set littered with classics like 'War In A Babylon', amid more obscure cuts and jams, so whatever lyrical detours the main man takes, the music remains high quality.

Oxfringe Festival, with support from bluesy indie rockers Very Nice Harry.

OCM OPEN: Pegasus Theatre – Oxford Contemporary Music's annual showcase of new, unsigned local talent tonight features blues, folk and klezmer outfit Branch Immersion; glitchy electronic experimentation marrying dance music to dissonance from Stuart Chalmers; classic hip hop and jazz riffs from Untitled; squalling jazz-infused rock from Praxis Bold and thunderous krautrock from Listing Ships.

SYNTRONIX: Fat Lil's, Witney – 80s synth-pop hits. Get in there!

JERICHO STREET FAIR: Jericho (12-9pm) – Three stages of live music at today's street fair, including sets from gypsy dance collective Inflatable Buddha, Chris Podmore, Talc Daemons, Borderville, Wireless, Mundane Sands and The Scott Gordon band.



Thursday 9th

WINE, WOMEN & SONG: The Jacqueline du Pre Building

Empty Room Promotions have really made their mark in the past few months, bringing some of Americana's unsung heroes to Oxford from across the Pond. Following on from recent shows by Willie Nile and Mary Gauthier, tonight's show brings together a trio of Nashville's most respected singer-songwriters: Matraca Berg, Gretchen Peters and Suzy Boggus. Hardly household names in the UK, but three women with peerless pedigree in country music, boasting some 30 albums between them and a fair few major league hits. Berg enjoyed hits with the likes of 'Baby Walk On' and 'The Things You Left Undone', as well as writing songs for Randy Travis, Marie Osmond and Reba McEntire and in 2008 became one of the youngest ever inductees of the Nashville Songwriters Hall Of Fame. Peters' songwriting credits are even more impressive, including songs for Neil Diamond, Etta James and Bryan Adams, as well as an American Country Music Association Song Of The Year award for 1995's 'Independence Day'. Perhaps the most successful of the three is Boggus, who, after making her name playing at Dolly Parton's Dollywood theme park, enjoyed platinum album success on Capitol Records in the 80s before going independent. Together the trio cover all the classic country bases, and the title of the evening gives you an idea of what to expect from three women with plenty to sing about and a mighty back catalogue to pick from.

THE MIGHTY REDOX + KNIGHTS OF MENTIS: The Chester Arms – Swamp blues and festival funk from The Mighty Redox, plus old-time country folk from Knights of Mentis.
PROPAGANDA + TRASHY + ROOM 101: O2 Academy
OUT TO GRAZE WARM-UP: The Cellar – Scuba Roots play live, plus sets from Get Yer Geek On, Drunken Uncle Bungle, Random Selecta and Sultan.
SELECTA: The Bullingdon – Drum&bass night.

SUNDAY 12th

SPINKI'S SECOND SUNDAY JAM: Fat Lil's, Witney – Open jam session. Every second Sunday. Run by Spinki.

MONDAY 13th

RHYTHM ZOO: The Bullingdon – Smooth, soulful jazz and blues from the Cheshire-based newcomers.

GOODWIN SANDS + TAMARA PARSONS-BAKER: The Honeypot – Alternately earthy and ethereal indie-folk from Dutch quartet Goodwin Sands, playing as part of Oxfringe Festival, with support from local singer-songwriter Tamara.

TUESDAY 14th

JUMPING SHIPS + CATS & CATS & CATS + NAIROBI: The Wheatsheaf – Brighton's Jumping Ships bring a poppier take on Biffy Clyro-style rock with their strung-out but melodic noise, now signed to Alcopop, having supported Get Cape, Wear Cape, Fly! and Bombay Bicycle Club. They're joined by London's Cats & Cats & Cats, whose fiery awkwardness belies a sweetly melodic edge mixing mathsy pop and epic folk. Jangly local indie types Nairobi open the show.
JAZZ CLUB: The Bullingdon – Free live jazz club with The Hugh Turner Band in concert.
NIKKI LOY + PRITA + COBY GRANT: Baby Simple
DUOTONE: Warneford Chapel – Barney Morse-Brown combines cello, loops and percussion in his contemporary classical electro project, part of OCM's outreach and education programme.
GOOD VIBRATIONS: Café Tarifa
OPEN MIC SESSION: The Port Mahon
INTRUSION: The Cellar – Monthly goth, industrial, body music and 80s club night.

WEDNESDAY 15th

LISTEN TO THIS: Oxford Playhouse – The Playhouse launches a new series of concerts exploring experimental contemporary music, tonight's 'The Music Of What Happens' curated by composer Jennifer Walshe and performed by the Apartment House ensemble, taking in ideas as diverse as a clarinet battling mechanical toys, a musical interpretation of a New York rain shower, a cello's journey into space and the use of computer algorithms to create melodic song cycles.
ACOUSTIC LOUNGE: Fat Lil's, Witney – Open mic session.
DIRECTORS OF SPACE + MAMMOTH & THE DRUM + BECCA NEALE: The Hollybush, Osney – Acoustic session.
FREE RANGE: The Cellar – Drum&bass and dubstep.

THURSDAY 16th

MR BIG UK: The Bullingdon – Oxford's first ever chart stars return to action, 34 years after getting to Number 4 with 'Romeo', back with a new album, 'Bitter Streets'.
CHARLY COOMBS & THE NEW BREED + THE RECLINERS + STEM: The Port Mahon – Rock'n'soul in the vein of Little Feat from Charly Coombs and co. plus support from classic guitar pop act The Recliners, inspired by The Beatles, Kinks and Oasis.
THE SPIN JAZZ CLUB: The Wheatsheaf – With alto saxophonist Tommaso Storace.
NEON VIOLETS: The Cellar – Psychedelic blues.
NEVER MEANS MAYBE: Fat Lil's, Witney – Screamo and post-hardcore.
PROGRAM INITIATIVE + SKY SANCTUARY: The Hobgoblin, Bicester – Ambient, progressive instrumental rock from Southampton's Program Initiative at tonight's Jambox rock and metal night.

CATWEAZLE CLUB: East Oxford Community Centre
OPEN MIC SESSION: The Half Moon
BLUES JAM: Jack Russell, Marston
PHOUSA: The Duke's Cut
BEAT KITCHEN: The Cellar – Old-skool hip hop.

FRIDAY 17th

WOLF GANG: O2 Academy – Ambitiously anthemic and shiny stadium-pop from one-man-band Max McElligott, whose epic piano-heavy tunes draw on influences as diverse as David Bowie, David Byrne, The Beach Boys, La Roux and Grizzly Bear. He's out on tour to promote his debut album, 'Suego Faults', after supporting Editors, Florence & The Machine and The Naked & Famous.
INFLATABLE BUDDHA + MUSTARD & THE MONOCLE: The Wheatsheaf – Great local double pairing of gypsy dance-cum-slam poetry crazies Inflatable Buddha and folkie recent Nightshift Demo of the Month winners Mustard & The Monocle.
HYPERMUSED: Fat Lil's, Witney – Muse tribute.
COUNTRY FOR OLD MEN + THE UNFORGIVEN: The Chester Arms – Old-time country from CFOM.
WE ARE ELEMENTS: The Cellar – Dubstep, garage, hip hop, funk and house from Angus Cowan, Typo, J Blocks and Man Of Science.
FUNKY FRIDAY: The Bullingdon
FOUNDATION REGGAE: East Oxford Community Centre

SATURDAY 18th

RIVERSIDE FESTIVAL: Charlbury – First day of the annual free festival. The Rock Of Travolta headline, plus Charly Coombes, Borderville, Desert Storm, Dirty Royals and more – *see main preview*
THE FUN LOVIN' CRIMINALS: O2 Academy – Return to town for Huey Morgan and chums after last year's show at the same venue, still documenting New York life sixteen years on from their biggest UK hit, 'Scooby Snacks'. From hip hop, funk and rock, to lounge, there's an endearingly gleeful satire entrenched in their crime and drug narratives and Huey's innate star quality always makes the band worth a visit.
SPRING OFFENSIVE + PHANTOM THEORY + DEER CHICAGO + CAT MATADOR + MESSAGE TO BEARS: O2 Academy – The second of the Academy's new monthly Upstairs local band showcases keeps the quality count high, with esoteric math-rock-cum-prog-pop outfit Spring Offensive making with the rinky dink guitar trilling and funk-ed-up grooves. Guitar'n'drums duo Phantom Theory make a thunderous hardcore-tinged heavy rock racked in support, alongside indie rock newcomers Deer Chicago, dark-minded ambient popstrels Cat Matador and string-heavy folk-pop mini orchestra Message To Bears.
TELLISON + GUNNING FOR TAMAR: The Jericho Tavern – Classic emo-inspired indie pop in the vein of Get Up Kids from the returning Tellison – *see main preview*
EMPIRE SAFARI + THE SCHOLARS + CRAYON + TREV WILLIAMS: The Wheatsheaf – Daisy Rodgers gig night in aid of the Oxford Dyslexia Association, featuring ska-tinged indie rockers Empire Safari; shiny stadium-

sized electro-rockers The Scholars; lightweight guitar popsters Crayon and emotive singer-songwriter Trev Williams.

MY PIANO IS MY ROCKETSHOP: St Michael at the Northwall – Singer and pianist Karen Kay weaves a series of stories together with music as part of Oxfringe.

M@SH ENSEMBLE: Modern Art Oxford – Improvised contemporary classical and jazz from the University ensemble.

HAIRFORCE 5: Fat Lil's, Witney – 80s hair metal covers.

PROPAGANDA + TRASHY + ROOM 101: O2 Academy

FRESH OUT THE BOX: The Cellar – Disco, breaks and beats from the FOTB Allstars.

DRUM&BASS NIGHT: The Bullingdon

Friday 10th

YO LA TENGO: O2 Academy

It was once said that describing New Jersey's Yo La Tengo as 'eclectic' was like saying Nirvana were 'a bit upset'. In a career spanning 27 years the trio – formed by married couple Ira Kaplan, a virtuoso noise guitarist, and drummer Georgia Hubley – have released a dozen studio albums that encompass folk, punk, noise, shoegaze, psychedelia and electronica. They've sometimes been lumped in with post-rock, though their adherence to the idea of a great tune is too strong for that, despite a propensity for going off on elongated feedback frenzies. Against this is their ability for hushed, almost hymnal beauty. While they started life as contemporaries of Sonic Youth and Husker Du, they've as much in common with Mazzy Star at times. Career highlights so far include 1997's superb 'I Can Hear The Heart Beat As One' and the brilliantly-titled 'I Am Not Afraid Of You And I Will Beat Your Ass'. The band also have an encyclopaedic collection of cover versions, from classics to obscure gems, to pick from and tonight's show is part of their ongoing Freewheelin' Yo La Tengo tour whereby the spin of a wheel gets to pick the next song. Following this is a separate 'straight' YLT set, which will doubtless prove as unpredictable. Such is their flexibility and inventiveness, they, like so many established brand names, might come with the legend, Defying Categorisation Since 1984. A band of rare and enduring magic.



SUNDAY 19th

RIVERSIDE FESTIVAL: Charlbury – Second day of the free festival. Today's line-up includes Les Clochards, Every Hippie's Dream, Prohibition Smokers Club, Steamroller, Headington Hillbillies and Alphabet Backwards – *see main preview*

DESERT STORM + CRYISIS: The Wheatsheaf – Monster-class stoner-metal from local heavyweight champs Desert Storm, plus hardcore thrash from Crysis.

TIM BAGSHAW: The Hobgoblin, Bicester – Acoustic session and open mic night.

BEETROOT JAM: The Port Mahon – Live bands, followed by open jam session.

MONDAY 20th

AYNSLEY LISTER: The Bullingdon – Heavy-duty blues-rock from the acclaimed British guitarist, equally at home playing it raw and acoustic, or pumping it up Hendrix-style on the electric.

TUESDAY 21st

JAZZ CLUB: The Bullingdon – Jazz Club regulars The Howard Peacock Quintet play live.

GOOD VIBRATIONS: Café Tarifa

OPEN MIC SESSION: The Port Mahon

WEDNESDAY 22nd

SECRET RIVALS + PEERLESS PIRATES + KING OF CATS: The Wheatsheaf – Indie pop night down the Sheaf with fuzzy boy-girl outfit Secret Rivals kicking it out in the vein of Los Campesinos! and Help, She Can't Swim, while Peerless Pirates return from an extended hiatus to revisit their admirable Smiths fixation. Clever, theatrical singer-songwriter King Of Cats remains a singularly unusual acoustic concern.

GAVIN OSBORN: The Jam Factory – First of a two-night stint as part of Oxfringe for the West Country singer-songwriter with a neat line in bittersweet story-songs.

THURSDAY 23rd

ALPHABET BACKWARDS + THE HALF RABBITS + BLACK HATS: Fat Lil's, Witney – Big-hearted electro-pop fun from Alphabet Backwards at tonight's Back & To The Left promotion. Support from gothic new wave rockers Half Rabbits and angular power-pop trio Black Hats.

COLOUR CHANGE FOR CAMOUFLAGE + SHOOT FOR THE KING: The Port Mahon – Hip hop-tinged bluesy pop from Colour Change at tonight's Live & Loud show.

SKELETOR PRESENTS: The Bullingdon – Metal and hardcore night.

THE SPIN JAZZ CLUB: The Wheatsheaf – Saxophonist Gilad Atzman guests.

ULYSSES STORM + TAMARA & THE MARTYRS + HOT HOOVES: The Cellar – Primal hardcore blues rocking from Ulysses Storm, with support from dark-hearted blues-folk siren Tamara and punky power-poppers Hot Hooves.

PROHIBITION SMOKERS JAM: Fat Lil's, Witney – Blues, jazz, hip hop, rock, gothic folk and more from the nebulous collective that is PSC, formed around Smilex frontman Lee Christian, plus an open jam session with the band.

THE LONGEST DAY + THE MARK: The Hobgoblin, Bicester – Jambox rock and metal night.



Saturday 11th

TINDERBOX FESTIVAL: The Old Wharf, Cropredy

North Oxfordshire free jazz-cum-experimental metal collective **Red Square** have a history of upsetting civilised society, ever since they drowned out a Cliff Richard gig in Southend back in the 1970s with their confrontational blend of polyrhythms, squalling sax and atonal clarinet. Today they bring the noise to sleepy Cropredy, home to Fairport's annual folk hoe-down and as unlikely setting for a day of experimental leftfield noise as you're likely to find. Amongst the acts joining our hosts for the day down by the canal will be **Snorkel** (pictured), mixing free jazz, krautrock, funk and ambient music into an off-kilter mixture that's occasionally reminiscent of This Heat; rhythmic dissonant noise contortionists **Temperatures**; **Bitten By A Monkey**, whose description of themselves as "alternative experimental folk" doesn't really do them justice as much as the phrase "a bit mad"; wild 'awkwardstra' **Bolide** and Brighton's experimental jazz collective **Safehouse**. **Oxford Improvisers** are also on hand to add some virtuoso experimentation and exploration and the whole event should be a great lesson in challenging musical norms. If it were set in the centre of Oxford a good crowd would be guaranteed, but it's to be hoped fans will make the journey to the top of the county for something decidedly different and dissident.

CATWEAZLE CLUB: East Oxford Community Centre
OPEN MIC SESSION: The Half Moon
BLUES JAM: Jack Russell, Marston
GAVIN OSBORN: The Jam Factory

FRIDAY 24th

BRAINDEAD COLLECTIVE + DALLAS DON'T: The Wheatsheaf – Improvised psychedelia, drone-rock and more from the nebulous Braindead Collective, plus contemplative indie pop from Dallas Don't.

PURPLE RAIN: Fat Lil's, Witney – Tribute to Prince.

THE MIGHTY REDOX: The Swan, Wantage
JAGGY EDGES: The Port Mahon – Intimate acoustic pop from the Witney duo.

FUNKY FRIDAY: The Bullingdon
FOUNDATION REGGAE: East Oxford Community Centre

LOST DOGS + THE SHAPES: The Port Mahon



Saturday 18th

TELLISON / GUNNING FOR TAMAR: The Jericho Tavern

Although they've been around since 2003 and have just released their second album, London's Tellison have remained below the critical radar for the most part: those that have sat up and taken notice of the band tend to describe them along the lines of "best kept secret". Some of this might be down to the years the quartet took off from regular gigging after the release of their debut album, 'Contact! Contact!' to go to university, but that done they look set to return with more commitment. A tour support to Get Cape, Wear Cape, Fly! doubtless helped raise their profile but new album 'The Wages Of Fear' finds them sounding far more confident and cohesive, an intelligent collection of deceptively catchy indie songs that recall the early emo sounds of Get Up Kids or Jimmy Eatworld, but bolstered by some occasionally militant indie funk and Foals-like guitar trilling. There's something sweetly laddish about them but given the right breaks they sound like a band who could break through big time. Great support on tonight's leg of their UK tour from local maths-tinged heavyweights Gunning For Tamar, adding some Biffy Clyro-like welly to their clever post-rock etchings.

SATURDAY 25th

JUJU & BEN LITTLE FISH + MATT WINKWORTH + SAMUEL ZASADA: The Jericho Tavern – Little Fish singer-guitarist Juju and Hammond player Ben play a semi-acoustic set together, showcasing songs from their hopefully imminent second album. Support comes from witty showtune songsmith Matt Winkworth and hushed, ethereal dark-folk outfit Samuel Zasada.

GAPPY TOOTH INDUSTRIES with PLAYER2 + KAMIKAZE TEST PILOT + TAMARA & THE

MARTYRS: The Wheatsheaf – Characteristically eclectic bill at tonight's GTI, featuring intricate synth-pop types Player2 leaning towards the Foals and Youthmovies scheme of things, plus Afropop-tinged funk-rockers Kamikaze Testpilots and visceral, poetic and dark-hearted pop types Tamara & The Martyrs.

THE ZIGGURAT BUILDERS: The North Wall, Summertown – Oxford Contemporary Music presents a collaboration between a cappella trio Voice, cellist Tara Franks and young Od player Khyam Allami, performing an improvised piece inspired by Iraqi Assyrian poet Sargon Boulus.

SUPERNAUGHT: Fat Lil's, Witney – Classic metal covers.

DEAD JERICHO + THE CELLAR FAMILY: The Stocks, Crown & Thistle, Abingdon – Great double bill at this month's Skittle Alley bands night with reverb-drenched Cure-inspired new wave pop from Dead Jerichos, plus furious, angular post-hardcore from The Cellar Family.

PROPAGANDA + TRASHY + ROOM 101: O2 Academy

THE PETE FRYER BAND: The Dolphin, Wallingford

SUNDAY 26th

RYAN ADAMS: The New Theatre – The alt.country titan returns to live performance after a health-related lay-off in 2009, the former-Whiskeytown man having suffered hearing problems. As such tonight's show is an acoustic affair – Adams disbanded his Cardinals backing band – which means there's probably little chance of hearing songs from his recent 'Orion' metal album.

LORD AV MERCY: The Port Mahon – New roots, dub and dancehall night on the last Sunday of each month.

MONTHLY BLUES JAM: Fat Lil's, Witney (3pm) – Free open jam session.

MONDAY 27th

OLI BROWN: The Bullingdon – Return to the Famous Monday Blues from Norfolk's rising singer and guitarist, signed to Ruf Records and paying due respect at the altars of Eric Clapton and Stevie Ray Vaughan.

TUESDAY 28th

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

GOOD VIBRATIONS: Café Tarifa
OPEN MIC SESSION: The Port Mahon

WEDNESDAY 29th

NIGEL BROWN & THE ULTRAMARINES + LOST DOGS + PHOUSA: The Hollybush, Osney – Jazzy acoustic pop in the vein of Mark Knopfler and Moody Blues from Nigel Brown and chums at the Hollybush's weekly acoustic session.

THURSDAY 30th

EVAROSE + ATLAS & I: O2 Academy – Grungy pop from the all-girl newcomers.

THE CELLAR FAMILY: The Port Mahon – Frenzied, angular hardcore pop venom in the vein of McLusky and Fugazi from this month's Introducing starlets.

THE SPIN JAZZ CLUB: The Wheatsheaf – Tenor saxophonist

Mark Lockheart guests.

DRAWINGS + CUBA CUBA + GUNNING FOR TAMAR + UTE: The Cellar – Scrawling, bolshy power-rocking from Southampton's Drawings at tonight' Pure, Concentrated Evil show. Support from sprightly Cardiff popstrels Cuba Cuba, leaning towards the Bloc Party and Friendly Fires side of things. Local mathsy rockers Gunning For Tamar and eclectic indie types Ute support.

THE CRUSHING + KILL THE CONVERSATION + EMPIRE DIVIDED: The Hobgoblin, Bicester – Theatrical collision of thrash and trad British metal from The Crushing at tonight's Jambox rock night.

CATWEAZLE CLUB: East Oxford Community Centre
OPEN MIC SESSION: The Half Moon
BLUES JAM: Jack Russell, Marston

Saturday 18th – Sunday 19th

RIVERSIDE FESTIVAL: Charlbury

Charlbury's annual free festival returns once again with a characteristically inclusive line-up of acts that caters for both discerning local gig goers and a family audience.

Saturday's line-up is topped by symphonic electro-rockers **The Rock Of Travolta** (pictured), who'll be joined by a string and brass section to augment their characteristically elaborate live show. Joining them on the main stage are **Chary Coombes and the New Breed, Borderville, The Dirty Royals, The Anydays, Black Hats and Mundane Sands**, providing a bill that takes in soul, glam-rock, 60s garage-pop, new wave rocking and folk-rock. Over on the second stage there's blues from 3rd **Degree Leburn**, technical metal from **Komrad**, stoner-rock from **Desert Storm**, ghostly alt.folk from **Samuel Zasada**, theatrical folk-pop from **Tamara & The Martyrs** and wistful acoustic pop from **Welcome To Peepworld**.

Sunday's line-up is, if anything, even more of a mixed bag, with **Les Clochards'** francophile café-pop alongside the reformed **Steamroller's** heavy-duty blues rocking and **Prohibition Smokers Club's** electric jazz-folk-hip-hop-funk alongside **Manacles of Acid's** hardcore acid house. Elsewhere there's rustic Americana from **Headington Hillbillies**, joyous summery synth-pop from **Alphabet Backwards**, riff-heavy post-rock from **Gunning For Tamar** and molten proto-metal from **Empty Vessels**.

All this and more and it's free; how much better can you get? Full details and line-up are online at riversidefestival.charlbury.com.



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ALPHABET BACKWARDS + DANIEL G HARMANN + SPRING OFFENSIVE 8PM

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Thu 23rd

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Fri 24th

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LIVE

ANNA CALVI/ GROUPOLOVE / THE HISTORY OF APPLE PIE

O2 Academy

Opening tonight's Oxford leg of the latest *NME* Radar Tour are The History of Apple Pie – a five-piece band from London – who are rough around the edges, like freshers at high school but who carry their melodies and attitude with aplomb. Performing a repertoire of drone beats, the darkness in the bass and the riveting guitars draw a contrasting picture against Stephanie Min's sweet vocals, causing a thrumming effect, the musical equivalent of the contrasting sweet and sour tang of a lollipop.

LA's Grouplove, however, eradicate any sourness from their repertoire and top their set up with marigold and salt water taffy. Lead singer Christian Zucconi rises like a wave in their 'Come On Eileen'-meets-Polyphonic Spree-meets-The Fratellis (good Lord!)-meets-Arcade Fire ensemble, filling the cavities of silence with his powerful and wide-ranging vocals. The rest of the band follow him, twisting, dancing, smiling and stealing the spotlight occasionally with subtle bass



photo: Liane Escorza

or guitar arrangements that shine through like the rays of sun in a hot Californian morning and yield their otherwise undefined sound into an interesting avenue. Unfortunately and, regardless of the vocalist's acrobatics, these ingenious moments rarely match the average feel-good times of their tracks.

Yet when Anna Calvi steps onto the

stage, the ambience is overtaken by a heavy weight of expectation. Without uttering a word, the introductory guitar solo leaves the audience in an awed stupor before a thundering drumbeat breaks in for 'No More Words'. Despite a short set and a disappointing absence of full guitar play, due to an arm injury, Calvi captivates her audience though

her full and rich earthy voice, and with the help of extremely talented multi-percussionists around her on duty to wrap it all in unconventional clamour. 'Jezebel' is shyly pushed to the encore, but being strident and howling, it is a thunderous way of saying goodbye.

Liane Escorza

THE NAKED & FAMOUS

O2 Academy

It says everything about how far The Naked & Famous have come that tonight's gig was originally booked for February at the Jericho Tavern but tonight they've sold out the downstairs of the Academy.

That's the power of great pop music, though. The radio has been alive with their euphoric electro-pop these past couple of months, notably bulldozing anthem-in-waiting 'Young Blood', perfect festival fodder and compensation for anyone who bought MGMT's last album only to get lost in its proggy self-indulgence.

Already a major pop phenomenon in their native New Zealand, the five-strong gang of Kiwi college mates are set to go global, and if their current stratospheric levels of coolness means there's the usual quota of there-for-the-sake-of-it yacking yahoos who spend the entire set talking pointless shit to their pointless mates, it can't detract from the band's jubilant choruses and gleefully polyphonic psychedelia. And when they turn on a sixpence

and lurch into a serrated blast of synth and guitar squall, it momentarily stuns every last jabbering cretin in the room into silence.

Unsurprisingly it's the big radio-friendly numbers like 'Punching In A Dream' that get the loudest ovations, jagged shapes resolving into euphoric sing-alongs, tunes cresting on bubbling, almost Numanesque synth lines, but they're equally effective when Alisa Yayalith comes on all witchy and Bjork-ish on the more awkwardly-proportioned numbers where guitar squalls and electronic drones replace the airy effervescence.

Occasionally they dip too low, and in the absence of easy hooks we get untidy clamour, but there's always another pop gem round the corner, and when they inevitably close the night with 'Young Blood', all untamed "Yeah yeah yeahs!" you know The Naked & Famous are set to be the sound of this summer; of that there's no doubt.

Dale Kattack

WARPAINT

O2 Academy

Perhaps the most striking thing about Warpaint's rapid breakthrough is that it's apparently still considered remarkable in the mainstream music media that an all-female band not only exists, but is, y'know, quite good. Depressingly, this means you can construct your own Warpaint article entirely out of the 'sisters are doing it for themselves' clichés of other reviewers, should you wish to avoid discussing the music.

Which is a shame, because Warpaint have a lush, ethereal sound that veers close to proper 80s goth, steering just the right side of those other Sisters. In small doses, they're an intriguing outfit, in places sounding like a more straightforward 'God's Money'-era Gang Gang Dance, sing-song vocals drifting over reverby guitar lines, all underpinned by some elastic, propulsive basslines. 'Undertow' is a haunting and insidiously catchy single, but at its heart it's essentially one chorus and a series of echoey, rambling guitar passages that don't really go

anywhere, so at almost six minutes, it outstays its welcome.

Therein lie the two issues with Warpaint – they stick assiduously to one sound, which is to say mid-paced, cavernous, with *everything* drenched in reverb and delay, meaning the melodies have to work that much harder to make themselves known. Furthermore, given a seventy-five minute headline set and a limited catalogue from which to draw, the band channel their inner King Crimson with a series of drawn-out, quasi-prog jams around their songs that make this show feel more like an endurance test than a celebration of an arresting opening statement to the world. Songs last for six or seven minutes where three would be fine, and over the course of such a long set, the self-imposed limitations of their sound clash with the freedom they've allowed themselves in arrangement, soporific where it may otherwise have ended up triumphant.

Stuart Fowkes

THE OXFORD JAZZ FESTIVAL

Various Venues

With over 50 gigs and events, 20-plus venues and happening across four days of the Easter weekend when student numbers are low, you have to admire the risk taking and organisational skill of those who have put the Jazz Festival on.

It provides a welcome opportunity to hear some of the younger players who having such a healthy impact on the British jazz scene and beyond. **Soweto Kinch**, Oxford history graduate, alto saxophonist, rapper and freestyle artist and his group slice through the infamous echo in the Town Hall with Soweto able to project his likeable personality to the furthest corners of the big space. His alto playing is superb, sometimes all raw energy, sometimes lyrical but always emotional and you can hear enough of the words to know that they're sharp, clever and funny. The whole set is from his 'The New Emancipation' album, which Soweto has said is "fairly barbed", so there's radical social comment from start to finish. It's a surprise how well this goes down with the older than expected but lively crowd, particularly set highlight 'Love of Money'.

Fringe Magnetic, a band new to me, offer a different take on where jazz is going. They are a ten-piece, including a cello and a violin and with current hot properties Jasper Hoiby on bass and Ivo Neave on piano. The band sound is like a contemporary classical orchestra but with the lead taken mostly either by their clarinettist or the trumpet of leader and composer, Rory Simmons. They twist his music in unexpected, attention-grabbing ways; you're never certain what's coming next. I love singer Elizabeth Nygaard's voice, lyrical with a fragile edge, plus there's the deep growl of Andrew Plummer's vocal interjections – Captain Beefheart lives! They're easily my favourite band of the weekend.

Mercury-nominated **Kit Downes** brings his longstanding trio, augmented by cello, tenor and bass clarinet for a teatime gig in the Randolph. The trio is still the dominant

voice with the other instruments bringing in additional tones and only occasionally soloing. Downes is a gifted pianist and he and the band provide ensemble playing of the highest quality. Their tribute to delta bluesman Skip James shows the band's full range, starting out as a sparse, slow burning blues and building to a full-bodied New Orleans-influenced marching tune. It's a less challenging than usual but still hugely enjoyable gig.

Of the slightly older generation, guitarist **Nicholas Meier**'s gig is a bit of an epic. It's based on his concept album, 'Journey', which his group plays without a break for almost an hour. Pretentious maybe, but as I like the Middle Eastern influence on the music, and Pat Bettison's harmonica playing sparkles, I'm utterly absorbed, even if there are some around me who aren't and become restless.

Singer **Norma Winstone**, bass clarinettist and soprano saxophonist **Klaus Geising** and pianist **Glaucio Venier** are the big closing gig at a packed Randolph. They have been working on their mainly slow-tempo minimalist ethereal chamber jazz for ten years now, though it's only in the last two that recognition and rave reviews have come their way. Winstone, who has been on the scene since the 60s, has said she has found a home again. This shows in how easily and confidently three expressive lines flow, separated and converged with Geising and Venier's additional voices rather than accompanists. It's highly-refined, minimalist music but with heart from the warm tone of the bass clarinet to the sound of Winstone's voice as she loses herself in singing the pictures and the stories created by her own lyrics.

I'd have loved a couple of more high-risk hardcore free improv gigs on the programme, but undoubtedly this is the strongest year by some distance in the Jazz Festival's three year life.

Colin May

JAMES VINCENT MCMORROW

The Jericho Tavern

Dublin James Vincent McMorro emerged onto the music scene at the end of last year with his promising album 'Early in the Morning'. He gained immediate comparisons to Bon Iver's Justin Vernon and it's not hard to see why, given they both share a rather distinctive voice (as well as similar facial hair.). He has also been likened to fellow Irishman Damien Rice. Associations aside, James is a great act in his own right, and tonight's sold-out show, in front of an expectant crowd, shows that word is spreading.

Despite the fact he is recovering from a cold (which admittedly does stop him reaching all the high notes) McMorro's voice is as stunning live as it is on record and for just one man and a guitar he has a great stage presence; he's full of amusing anecdotes and interacts naturally with the audience.

Set highlights tonight include 'We Don't Eat' and 'This Old Dark Machine', two of the strongest songs on the album, which really come into their own live, while 'If I Had A Boat' is simply gorgeous, drawing the night's loudest ovation.

At the end of his set, McMorro explains that he doesn't do proper encores, so just carries on playing. One of his final songs is a cover – he doesn't tell us what it's going to be, but explains it is one of the most beautiful songs he's ever heard, and launches into a stunning rendition of Anthony & The Johnsons' 'Hope There's Someone'; the song suits his voice wonderfully, and he gives it his own haunting take, and although it's a shame it's cut slightly short, it's a fitting end to a beautiful, touching show.

Emily Bruce



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MARY GAUTHIER & TANIA ELIZABETH

The Jacqueline Du Pre Building

I have a confession. A few years ago Mary Gauthier was highlighted as someone I'd enjoy.

Unfortunately for my long suffering father, I placed her in the "If I ever get around to it pile" and thought little more of it and in doing so dismissed the likes of 'I Drink' and 'Mercy' which, when aired live at the Jacqueline Du Pre tonight, highlight the magnitude of my error. Mary you see, is charismatic and humorous, able to tell stories of Hobo Kings and Karla Faye Tucker, fused in amongst songs with personal anecdotes.

"It's a paradox really, how singing the blues can make you happy but it works," she confesses mid set, and judging by the reaction in the room the same can be said for listening too. Combined with Tania Elizabeth on stomp boards, violin and (the somewhat peculiar) goats toenails around her ankle, they create harmonies more often only heard with a large band. The audience request for 'Christmas In Paradise' highlights the need for the

duel line up, changing the guitar-driven album version, into a more upbeat calypso-style rendition.

Tania's solo of 'Reel Du Pendu' on her customised 5-string violin gives light to tonight's double billing and as Mary nods and smiles to the rear of the stage, it's clear she's aware that Tania has transformed the set.

From the more bluesy 'Snakebite' to the self-reflective 'Drag Queens In Limousines', the pair work through Mary's back catalogue, packing variation and poignancy into the set.

'Goodbye' is much more akin to its reworking on her most recent album, 'The Foundling', than the earlier version, while 'Can't Find The Way' is made even more spine-chilling, with Tania's vocals added to the chorus. Suffice to say Mary once again confirms my passion for folk and its story-telling charm, meaning that tonight only serves to validate just how much I've been missing by not embracing my father's advice.

Lisa Ward

CULTS / KISMET

The Jericho Tavern

A listen to local boys Kismet's track on Musicinxford suggests gentle dance tunes with a touch of James Blake but their second gig tonight turns out as a very different affair. The guitars are turned up and a kind of meandering post-rock tentatively emerges. Announcing that they can't decide whether to string everything together into one long piece or break it up into segments, choosing the latter path tonight suggests a bad call. Where Mogwai or Godspeed take their time building their epic tapestries of sound, here everything seems a little rushed and insubstantial.

Cults are being hailed as a New York band but are actually from San Diego, a city they firmly label as 'boring'. In the country for a week but tied up with press stuff this is only their second show, and our first impression is long hair and jumble sale clothes, like The Strokes before their sales started falling. Musically catchy and fun with a 60s vibe strongly redolent of Phil Spector and his girl groups, the mix here is a careful recreation of their recorded output with constant use of reverb.

Guitarist Brian Oblivion and singer Madeline Follin have only been making music together for a little over a year, but early songs posted online created a swift buzz, and late last year Lily Allen signed them to her In The Name Of imprint. The resulting album is imminent and timely, expect an outpouring of reviews describing it as 'sun-drenched'. Madeline has an engaging voice and the band, two of whom only recently in place, are proficient and tight. The

keyboards recreate classic organ sounds, the bass playing is fluid and funky and the guitars just prominent enough for it all to work.

'Go Outside' is instantly memorable and clear contender for a single, but its catchiness is almost annoying and may sit at odds with the increasing seriousness of the modern pop consciousness. They seem proud that the LP is only 35 minutes long, a bit of a gamble when some singles run for longer, but they're clearly on the crest of some kind of wave. They could emerge as a perfect festival band but no great troublers of the charts (think Go! Team) but in these unpredictable times any outcome is equally likely.

Art Lagun

SECRET SISTERS /

TAMARA &

THE MARTYRS

O2 Academy

Having lost half her band a week previously, the last thing Tamara Parsons-Baker needs tonight is a five-minute technical nightmare that delays the start of her set. It makes for an oddly timorous start for a singer whose voice is naturally predisposed to drama. Soon enough, though, she and her remaining compadres (bassist Humphrey Astley and drummer Tommy Longfellow, both previously of sludge-metal titans Sextodecimo) are in fullish flow, Tamara's voice seemingly possessed of a will of its own as it cracks and soars and sometimes emerges as a tigerish growl. She casts an elegant figure and when she's not

racked with despairing emotion, she sings with a neatly clipped accent, occasionally reminiscent of Sally Timms. At her most dramatic her songs carry a similar starkness and sense of turmoil to Jacques Brel, but the punchy, blues-cum-rockabilly set closer suggests she may be after Imelda May's crown.

Alabama sisters Laura and Lydia Rogers have all the onstage chemistry you'd hope from siblings seemingly raised to sing together. Laura is the chatty one, constantly teasing the more studious Lydia, but while the pair's close harmony singing issensational, when Laura leaves the stage Lydia reveals hers is the stronger, more enthralling voice.

Steeped in the timeless bluegrass and country balladry that *Oh Brother, Where Art Thou* re-popularised, Secret Sisters litter their set with covers of The Everly Brothers, Hank Williams (an excellent 'Your Cheating Heart') and Willy Nelson, but also more unexpected take on Johnny Flynn's 'The Water', professing their love for the singer while revealing they know nothing about him. But their own material also stands out, particularly the quite lovely 'Tennessee Me'.

Irrepressibly girly and as homely as apple pie, Secret Sisters are a bit too cutesy at times, but then a cover of Mark Knopfler's 'Why Worry?' is gorgeously melancholic, the audience stood in rapt silence. How these two sisters, from all the scores of musical families treading similar ground in their native state, ended up being the ones recording with Todd Rundgren and flying over for a European tour is anyone's guess, but if luck played any part, it's luck well deserved and they're unlikely to remain a secret for much longer.

Dale Kattack

MATT SAGE / DUOTONE

The Pegasus Theatre

As founder of the Catweazle Club Matt Sage is one of the most instrumental figures in Oxford's folk scene. A performer who believes in the magic of music and its healing power, it's fair to say that his approach occasionally borders on the New Age, so the availability of organic cakes and drinks at the bar should not be particularly surprising. Tonight's set, however, is not as rustic as might be expected; indeed there's a distinctly rocky edge to his band's approach. Early on Matt's working his way around the edges of The Beatles' 'Don't Let Me Down' with predictably pleasing results and as the set develops there are drawn-out jams that, for better or worse, recall the excesses of Paul Weller's 'Wild Wood' era.

Sage's lyrics might seem clunky at times and his guitars drift constantly out of tune, but his backing band more than makes up for such hitches. The slightly peculiar soft shoe shuffle he indulges in as he makes his way through his set and his Chris Rea-like vocal also helps to divert the attention just enough.

Duotone is the musical outlet for renowned local cellist Barney

Morse-Brown and his able percussionist James Garrett. The pair's songs are constructed in front of the transfixed audience courtesy of Morse-Brown's deft use of loop pedals and Garrett's rudimentary methods of keeping the beat. It's the perfect collision of the technological and the organic. By sampling a raft of guitar loops, dropping in an occasional cello motif and topping it all off by building up a choir of multi-layered backing vocals, he creates immersive and utterly emotive music. The only problem with this approach is that it sometimes feels as if the song structures have been compromised in order to accommodate the building process in a live setting. Clever it may well be, but sometimes the wait for the payoff becomes slightly irritating, particularly when the novelty of Duotone's craft wears off after the first few songs. That said, when the band attempt 'Turn The Pages Over', a song that eschews the trickery found in the rest of the set, they're not entirely convincing – but it does at least prove they're not entirely reliant on the theatre of technology for their songs.

Sam Shepherd

LET'S BUY HAPPINESS

The Cellar

Oxford City was one of only ten areas in the UK that voted yes in the AV referendum; I know this already but someone at the bar is questioning why it was the case, and why if it was the case are there only ten people stood in the Cellar tonight? I don't know the answer to either question but both are equally depressing. In a time of economic decline and UK music drudgery Tyneside's Let's Buy Happiness provide a joyful, uplifting burst of energy filled with shimmering sunshine and equally shimmering guitars; a sense of hope.

Much has been made of Sarah Hall's superb haunting vocal and its proximity to the Cocteau Twins, Sugarcubes and Sundays (all fair but don't expect the accompanying mysterious nature from a sometimes loud Northern lass), but in the press this appears to have eclipsed a more than capable musical accompaniment. Let's Buy Happiness build layer upon layer of beautiful effects-laden guitar, then prop it all up with a driving bass and confident drum backing. In times gone by you could have defined them as being shoegazers but all such genre reference points

are lost on a band who were only just born at the time.

Tonight we are treated to 'Works Better' from 2009's debut 'Hot Ashes' EP, but both tracks from the astonishing 'Six Wolves' single which marked day zero for me late last year – I literally dived at the DAB display when I first heard it – and tonight the title track is equally as spellbinding. Meanwhile current Ghost Arc single 'Fast Fast' bounces at us flirtily from the start of its tribal drum and bass rhythms and is over before you know it. The rest of the set is composed of five newer titles hopefully destined for the long awaited debut album or next EP, and all are as strong as the band's earlier canon.

I find it easy to declare that I have found my newest favourite band, someone that I want to shout about from the rooftops. They don't come along that often, but every now and then a life-affirming act passes by that sweeps you up on their journey; Let's Buy Happiness are one such act. Fight apathy and be careful how you use your vote...next time be proud to be there too.

Mark Taylor



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DOCTOR SHOTOVER

Fiesta Subscription

Yes, yes, we're all very excited here about this year's Cowley Road Carnival, aka Fiesta in the Park. When I was a lad Fiesta was a very popular publication indeed to inspect behind the school bicycle shed, heh heh... WHAT? Not *that* sort of Fiesta? Shame, shame. Ah, news just in – the famous hip-hop driving instructor "Mirror Signal" Roots Manuva is headlining the event. Yes, Balcombe, very funny – perhaps it IS a Ford Fiesta. Meanwhile the, ahem, "party" will be occurring in South Park on July 2nd, but the Cowley Road itself will *not* be involved in the official merriment this year, due to the cuts imposed by the vile and snivelling Tory-Crat Coalition. Booo, Ham and Clegg out, out, OUT! So-o-o, we here at the East Indies Club are celebrating the event in our own inimitable manner - by having a re-naming ceremony for the most famous road on the Oxford musical map, just for the day.

Suggestions have been popping in through the Club Secretary's door all week.... the Satanists are militating for **Aleister Crowley Road...** and the Runaways fanclub want **Kim Fowley Road**. Feelings are running high! But that is mainly because the Joint Action Faction have been attempting to bribe the electorate with some rather poky home-grown. Their favoured Spooneristic option is of course **Rolley Crowd**. (Sorry, I don't make this stuff up, you know – I am just reporting REAL LIFE! Oh, buy us another drink and shut the Fiesta UP!)

Next month: Most Boring Tories Competition



Fiesta booking agent Aleister Crowley: "If anyone mentions Cowley Strip or Cowley-fornia again, I shall SCREAM!"

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INTRODUCING....

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

The Cellar Family

Who are they?

East Oxford-based three-piece The Cellar Family are Jamie Harris (*guitar, vocals*); Sam Good (*bass*) and Nick Reading (*drums*), who met at art college in Winchester. Early gigs saw them move from a melodic pop sound to their current, visceral blend of angular post-punk and hardcore, spattered with lyrical references to serial killers and sociopaths. Last September they moved together to Oxford. They have played alongside UK Subs, The Vibrators and 1990's, recording a succession of demos, one of which was Nightshift's Demo Of The Month last year. They transport all their equipment to gigs and rehearsals in a dilapidated shopping trolley called Old Mary and declare that their technical knowledge and professionalism isn't up to that of other bands, but is made up for in a strong work ethic. Wary of being lumped in with a scene or sound they point to their origins in Winchester where no music scene existed. A new seven-song EP has just been recorded.

What do they sound like?

Feverishly angular, a clanging mess of obstinacy and industrial funk and the sound of various body parts of McLusky, Fugazi and At The Drive-In thrown into a blender are amongst the excited descriptions thrown at them in Nightshift's recent live review. They were also hailed as what Young Knives might have sounded like had they dumped the surrealism and humour in favour of a chronic speed addiction around the time of 'Walking On The Autobahn'. High praise indeed.

What inspires them?

"Mundane full time work; homogenous daytime TV; image-obsessed indie bands; Newcastle Brown Ale; the cat with the human face."

Career highlight so far:

"We haven't really got a career yet, but recording and playing the new EP and our very first gig are up there."

And the lowlight:

"Playing to four people at an open air gig in Southampton next to a



topless student perpetually rowing on a rowing machine, prior to having our first interview in which we were asked: 'if you were a sandwich, what sandwich would you be?'"

Their favourite other Oxfordshire act is:

"Agness Pike: they are genuinely regardless of any trend or popular sound, and they don't try and fit into any useless sub genre; not that they'd be able to anyway. Their music is extremely atmospheric and loud, with a demented, poetry reading front-man over the top of it. What's not to like?"

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

"After hours of deliberation, we honestly can't answer that question."

When is their next gig and what can newcomers expect?

"25th June at the Stocks Bar in Abingdon and the 30th at the Port Mahon. Expect something different from your average young band, an explosive, energetic punk gig that is refreshing and exciting."

Their favourite and least favourite things about Oxford music are:

"Because of its musical heritage and perfect size, it is an ideal location for a young band to meet others and flourish playing live. Unfortunately it is dominated by only a handful of seemingly cliquey genres of music."

You might love them if you love:

McLusky; Fugazi; At The Drive-In; Pere Ubu; Screaming Blue Messiahs.

Hear them here:

www.myspace.com/thecellarfamily

Whatever happened to... those heroes

B So glObal

WHO?

B So glObal were saxophonist, synth player and percussionist Jon Seagroatt and guitarist, bassist and keyboard player Ian Staples, who first worked together in pioneering Southend-based improv-jazz trio Red Square in the 1970s. Subsequently they played in The Duffs before forming B So glObal in 1991. The duo's musical origins can be traced back to Staples' long-running interest in what he termed "floating soundscapes", a genre that later became known as ambient. From the 70s onward he made numerous multi-track recordings, primarily of electric guitars, employing a variety of innovative playing techniques. These experiments gave him the idea of writing music for art installations alongside Jon.

WHAT?

The pair's somnambulating soundtracks, incorporating elements of jazz, electronic music, sparse percussion and drones would sit easily alongside Eno's early ambient works. Jon himself describes the duo's sound as "Non, or even anti-narrative filmic soundfields, combining electronica with 'real' instruments such as sax, bass, slide guitar, vibes, bass clarinet and Hammond." Their darker pieces are similar in mood to Dead Can Dance's most spacious pieces, while the spectral drone of tracks like 'It's A Pond, With Fish In It' are closer to Sonic Boom's Spectrum project.



WHEN?

B So glObal released two albums: their eponymous 1993 debut and 1995's 'The World Is Covered In Windows', the latter on Chillum Records. They featured on the cover of local music mag Curfew, supported Banco De Gaia and played at the seminal Whirly Gig. After writing material for Trouble On Vinyl signing Shaan O'Carroll, they were working on a third album, featuring poet Rich Hamel and singer Bobbie Watson of psych-folk legends Comus when Chillum went belly up. In those pre-internet days this left the pair with no way of promoting their material and the project was shelved indefinitely.

WHY?

Both albums have dated incredibly well, retaining a small but devoted fanbase and are both still available from Discogs. Ian and Jon were, and remain, among the most fun and fascinating interviewees we've had the pleasure of meeting, full of anecdotes about their devotion to testing even the most hostile audiences to breaking point. Something they've never tired of attempting.

WHERE?

In the past couple of years Jon and Ian have returned to playing with Red Square and released a retrospective album, 'Thirty Three', in 2008, plus an album of new material, 'UnReason' this year. This month they host Tinderbox Festival, a day of experimental music in their home village of Cropredy. Ian is also a widely-exhibited painter and works as a singer-songwriter under the name Visitor. Jon now plays in Comus, who recently reformed after a 30 year 'rest', and also plays in the bands Drift, Circuit and Waiting For Ray.

HOW?

There is a legacy site at www.myspace.com/bsoglobal. Red Square's music is available at www.myspace.com/redsqurealbum.

DEMOS

DEMO OF THE MONTH

CHIMAANYA

Chima's last demo got royally dumped as he lyrically demonstrated a side to him unbecoming of his status as a doctor. Glad to say this new offering more than redresses the balance. It's not without its frustrating side though: as ever Chima seems incapable of self editing and a whole chunk of these 17 tracks could be easily ditched. By the time he gets to the second half of the CD he's lost – reduced to infuriating childishness, throwaway skits and album snippets (including a minute or so of what could be a very moving reflection on what it means to be a doctor dealing with life or death situations every day, 'Paid For'; even worse it's immediately followed by the inane 'I Love Rap'). By then, though, he's done the job. Opener 'Clocks Pt 2' is an energetic electronic scour and swirl over which he rages against those who'd put him down. It carries a solid punch he's sometimes lacked for all his fluid delivery. 'Hello!' is more optimistic and empowering, again with inventive electro backing and what sounds like The Silence from Doctor Who on backing vocals. 'Power' finds Chima coming on like a latter-day Michael Franti as he takes on celebrity obsession, managing to rhyme "a-list" with "anus" as he samples King Crimson and what sounds like a Zulu chorus. The one skit that does amuse is a phone-in on American radio about the difference between Brit rappers being doctors and Americans being felons (hey, what about Dr Dre? He's a real medic, ain't he?) before he goes on to tackle just that issue with humour on 'I'm Ill'. 'Ask Yourself' is more airy and adds some light to proceedings and even if you switch off (probably advisable) halfway through, Chima's proved beyond doubt he's got both the rapping skills and back-up power to overcome any previous doubts to his abilities.

reminiscent of Jason Pierce, before dissipating in the ether when it might perhaps do better to go stratospheric. 'Jalapenos' is a full-on Velvets-style scuzz jam, guitars sizzling at its edges before it lurches untidily into what sounds like a bunch of pissed footie fans invading their local blues jam. Just as you're wondering why they'd go and mess it all up like that, they switch back to type as if nothing untoward had ever occurred. There's similar doubts about the vocals on 'Fire', but Graceful Slicks' astonishingly authentic adherence to the sound and style of those psych-rock pioneers lifts them out of the mire and you can almost feel the warmth of a thousand oil wheel projections swirling over your mind's eye. Man.

HALF NAKED

Kicking in like it's going to be a rerun of Hendrix's 'Purple Haze', Half Naked's kick-and-rush demo rapidly lapses into trashy, almost proggy punk-pop, hammering merrily and a bit too tinnily along like a low-rent At The Drive-In, but thankfully managing to avoid the chief pitfall of these kinds of things – of sounding like spoilt American brats with adenoid problems. Which is a good. Because they're from Didcot, not Dallas. 'Forget/Forgive' quickly builds up a reasonable level of rage and clatter along the tracks like a runaway Thomas The Tank Engine with a pissed-up driver at the plate. 'Stamp' is equally messy and, vocally at least, not particularly convincing, but we kind of like them because they're carried along by vim and vigour alone and given how many bands (*casts baleful eye further down the page*) seriously sound like they couldn't give a toss, vim and vigour are more special attributes than you might imagine.

THE WALKING DOTS

Formed on a farm in Shropshire and describing themselves as indie folk, The Walking Dots, now based in east Oxford, are as pleasant and inoffensive as all that makes them sound. And that's kind of their problem. They're amiable but anonymous, at their best, a genial trot through lightweight indie strumming, the musical equivalent of a well-made but slightly tasteless sponge cake, harming no-one, inoffensive to the point of irritating. 'Dust & Water' is neither here nor there, lacking drive or purposes, the singer gently wafting the line "I've lost all faith in myself" in a manner that suggests his heart and soul went out the window at the same time. 'Run & Hide', at six minutes and counting, should at least be a full-scale prog-metal concept piece involving a chorus about Vikings fighting with aliens, but is insipidly wistful, while 'Alice', with inspirational lines like "Alice, don't drink your tea / Alice, sing with me" is insufferably pleased with

THE GRACEFUL SLICKS

Another act whose previous demo offering was a huge disappointment – a generic indie ramble where previously they'd promised psychedelic wonders galore – but, like Chima, come back to prove us wrong. Unashamedly 60s retro, The Graceful Slicks worship at the altar of The Velvet Underground and scuzzy narcotic garage rockers like The Electric Prunes and 13th Floor Elevators, 'Bul Bul Tarang' is a softly incandescent mantra, drifting under half-whispered, almost devotional vocals,

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itself, a whimsy too far. We hate to day it but The Walking Dots sound so bloody *nice* we want to punch them unconscious before they wreak any more havoc on our cynical psyches.

SIMON BATTEN

Then again, here's proof you can be soft-centred and likeable and still cut it musically. Located in the sleepy village of Chesterton, Simon Batten quotes Bob Dylan and Van Morrison as primary influences, which has us immediately reaching for the office shotgun, but he's sneaked Scott Walker in there too, so we stay our trigger finger for now. The truth is, initially at least, closer to Fleet Foxes' dreamy Americana (minus those gorgeous harmonies obviously), Simon possessed of a warm, welcoming voice with a hint of an American accent (forgivable in this case). Songs like 'Death Of A Ghost' are dreamy and wistful, his default setting being 'Lovelorn', while his guitar parts are, for the most part, unfussy, allowing his voice to take centre stage. 'The Wanderers' starts off sounding like a meeting point of bluegrass and traditional English folk but vocally Simon takes it closer to his old blues roots and is probably less appealing for that. Occasionally it's all maybe a bit too airy to make much of an impact but it's mostly easy and inviting. What we need to do now is get Simon to marry Elizabeth Berg from The Like, so they can form a duo called Batten-Berg. That'd be rather sweet. Not to say a bit marzipany.

HELLCOME

The band's website has them called Hellcomeportugal, which we misread as Hell Comes To Portugal. Which is a bit worrying, because we'd thought about going on holiday there next year and the last thing you want when you're supping drinks round the pool is some bloody great demon seeping sulphurous fumes all over your fancy cocktail umbrella. Turns out they're called Hellcome and they're from Portugal, which is a bit exotic by our standards, since the odd incursion from Wiltshire is about as worldly as the demo pages usually get. Still, they're a metal band and since it's The Law that we have to review a metal demo every month, they're at least helping with quotas, like any good EU partner should. Sadly they're not as scary as the name suggests, dealing in pretty by rote riffage and growling, their best song, 'Supernova', punctuated by laser gun synth blips, while Senhor Ogre gets ugly and hoarse with extreme prejudice. It's not bad, all things considered and we'd rather listen to a bit of rough and ragged gothic thrash than some of the simpering shite and onions we get sent but half the time they sound like they're trying to play two songs simultaneously. This is almost entirely down to the lead

guitarist who seems to spend almost every minute trying some random solo on for size, lost in his own world where he is king and everyone bows down before his axe-wielding majesty instead of bugging off to play a completely different tune altogether. Not sure about calling a metal song 'Cry At The Moon' either: come on, Ozzy barked at the Moon, crying at it just makes you sound like a right bunch of pantywaists, and in Metal Land there's just no room for that kind of thing.

THE MOTHERLOAD

Burning in the belly of every great musical genius is the raging fire of creativity, one that compels them to excel, to push boundaries and kick down walls. And there are musicians for whom the phrase, "Will this do?" seems to be foremost in their minds. The Motherload sound like a band for whom proficiency and authenticity appear to be more important than crazed invention or anything resembling soul. If we were being particularly generous we'd say they sound like a tune-free meeting point between Oasis and Queens of the Stone-Age, but if we're being brutally honest 'Dirty Devil' is little more than the discarded body parts of assorted landfill indie bands from about five years ago. At least that number gives it some welly, albeit in a hopelessly generic fashion; 'The Whet Lettuce' (no, we're not making this up) is all chug and bluster, desperate to be funky but born without a funky bone in its jelly-like body.

THE DEMO DUMPER

YELLOW FEVER

At least The Motherload sound like they might put up a bit of a fight come judgement day. Yellow Fever sound like they'd simply hide in the corner and blub for mum. 'Premature' rambles along, uncertain whether to jangle or funk it up a bit and settles for an untidy middle ground until the wet weekend of a vocalist stumbles in. "Oh these are dark days / Can't keep on living this way," he moans with all the emotional intensity of Ian Curtis' great aunt's next-door-neighbour's pet fucking budgie. 'Fiend', meanwhile, is nothing like as evil as its title would have you believe. A three-legged kitten could kick its arse as it stutters and mutters its way to Anonymity Central via Dreary Drizzle Street. Only 'Dead Intent' hints there may be life here, albeit of the shouty kind and as the singer extols us to "Put a gun to my head / And send me down to the bottom of the bottom," we're only too happy to oblige.

Send demos for review to: Nightshift, PO Box 312, Kidlington, Oxford, OX5 1ZU. Or email song links to nightshift@oxfordmusic.net, clearly marked Demo for review.

IMPORTANT: no review without a contact address and phone number. No more than four tracks on a demo. If you can't handle criticism, please don't send us your demo.



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Weds 1st June • £13.50 adv

The Kills

Thurs 2nd June • £7.50 adv

Futures

+ Lower Than Atlantis
+ Pegasus Bridge

Sat 4th June • £8 adv
6.30pm - 10pm

Cash

(Johnny Cash Tribute)

Mon 6th June • £7 adv

Wallis Bird

+ Midas Fall
+ Sandra MacBeth
+ Jon Oakeley

Mon 6th June • £8 adv
10pm - 2am • over 18s only

ICON launch party ft. Boy George

Fri 10th June • £15 adv

Yo La Tengo

Reinventing the Wheel Tour
(No support 2 1/2 hr set)

Sat 11th June • £6 adv

The Winchell Riots

+ Richard Walters
+ Family Machine

Fri 17th June • £6 adv

Wolf Gang

Sat 18th June • £15 adv
6.30pm

Fun Lovin' Criminals

Sat 18th June • £5 adv
7.30pm - 12am

Upstairs

ft. Spring Offensive,
Phantom Theory,
Deer Chicago,
Cat Matador,
Message to Bears

Thurs 30th June • £5 adv

Evarose

+ Atlas & I
+ Adam Barnes

Fri 1st July • £10 adv
10pm • over 18s only

Prism Reunion - Part 2

ft. Kieran, Marty P,
Osprey and 2 Bad Mice

Sat 2nd July • £10 adv / £8 concessions
4pm - 10pm
(at South Park)

Fiesta in the Park

ft. Roots Manuva
plus Brassroots Kanda Bongo Man

Sat 2nd July • £5 adv / £6 on door
£5 NUS / £4 NHS & Fiesta ticket
holders
10.30pm - 3am • over 18s only

Fiesta in the Park Official After Party

@ Propaganda and Room:101

Sun 3rd July • FREE
10am - 8pm • over 18s only

Cowley Road Carnival

Find O2 Academy Oxford stall
in the park and outside the
building on the day for free stuff!

Fri 8th July • £15 adv

Eliza Carthy Band

Sun 17th July • £7 adv

Deaf Havana

+ Not Advised
+ First

Weds 20th July • £20 adv

N-Dubz

+ Starboy Nathan
Rescheduled show • original tickets valid

Thurs 21st July • £15 adv

East 17

Sat 23rd July • £7 adv
3pm

Room 101 - Metal Mayhem

Sun 24th July • £20 adv

Athlete - Unplugged

Thurs 28th July • £10 adv

Room 94

Weds 24th Aug • £10 adv

Midnight Beast

+ Joe Setz

Thurs 8th Sept • £10 adv

Pearl Jam

(Europe's No.1 Tribute to Pearl
Jam) - 20th Anniversary Tour
Performing TEN in its entirety

Tues 13th Sept • £24 adv

Toots And The Maytals

Sat 17th Sept • £12.50 adv
6.30pm - 10pm

The Jamm

Tues 20th Sept • £16 adv

The Bluetones

(The Farewell Tour)

Fri 23rd Sept • £16c
11pm - 4am • over 18s only

Supercharged

"Voted 21 in the top 50
club nights in the world"

Sun 2nd Oct • £10 adv

Ed Sheeran

Fri 7th Oct • £15 adv
10.30pm • over 18s only

Jaguar Skills

Winter Tour 2001

Thurs 13th Oct • £12 adv

Roachford

Sun 16th Oct • £11 adv

Blessthefall

+ Pierce The Veil
+ Motionless in White

Mon 24th Oct • £10 adv

Wretch 32

Thurs 27th Oct • £5 adv

Johnny Get The Gun

Fri 11th Nov • £13 adv

Limehouse Lizzy

The Very Best Of Thin Lizzy

Fri 18th Nov • £10 adv

Wild Beasts

Sat 19th Nov • £10 adv
4.30pm - 10pm

The Complete Stone Roses

Sun 20th Nov • £10 adv

The Doors Alive

Fri 2nd Dec • £14 adv

Wire

Sun 4th Dec • £10 adv

Wolfsbane

Sat 10th Dec • £10.50 adv
6pm - 10pm

Electric Six

Tues 20th Dec • £20 adv

Go West



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I O	CLASSIC INDIE O	O	POP AND	O	METAL &
N M	ALTERNATIVE M	M	GUILTY	M	PUNK
	MUSIC	2	PLEASURES	3	ANTHEMS

£6 ADMISSION, £5 NUS/MEMBERS, £4 NHS
10:30PM-3AM, DRINKS FROM £1.95
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Tickets for Saturday night shows include free entry to Propaganda / Trashy / Room 101 (or £6, £5 NUS / members, £4 NHS on the door)