website: nightshift.oxfordmusic.net

NIGHTSHIFT

Oxford's Music Magazine

Free every month. Issue 201 April 2012

The Long Insiders

"It's really boring when rock bands start saving the planet, it makes me want to pull my eyes out."

OXFORD'S ROCKABILE REBELS SPEAK OUT!

Also in this issue:

FESTIVAL FEVER! WILDERNESS CORNBURY, TRUCK and PUNT line-ups announced.

plus

Introducing HALF DECENT and all your local music news, reviews and gig listings

Tel: 01865 236117
Email: help@coozes.com
For
Recording & Rehearsal

OXFORD DUPLICATION CENTRE

> info@theduplicationcentre.co.uk 01865 457000 07917 775477

PROFESSIONAL FINISH AT AFFORDABLE PRICES

FANTASTIC BAND RATES ON ALL SERVICES

Retail CDs, Card Wallets, CDs in Sleeves Digi or Lancing Packs

LOYALITY DISCOUNTS

Recommended by Flob Cope, Turan Audio Mastering Ltd. Brichword Loants, David Framston, The Tivo Bushasem, Country for Ok Men, Makothica Recordings, Desent Storm, Seven Year Klamer, Coock, Paul Jeffree, Pole the Temp.

NIGHTSHIFT: PO Box 312, Kidlington, OX5 1ZU. Phone: 01865 372255



SAT OF APR

SIMONE FELICE GROUP

THE JERICHO

SUN 15 APR

KYLA LA GRANGE

ES ADV | 18-THE JERICHO

WED 18 APR

MYSTERY JETS

SOLD OUT | 18-THE BULLINGSON

THU 19 APR

JUAN ZELADA

PE ADV L 18-THE JERICHO

WED 25 APR

BASTILLE

EE ADV | 18-THE JERICHO

SAT 28 APR

MARTIN HARLEY BAND

E12:50 ADV | 18-THE JERICHO SUN 29 APR

BLOOD RED SHOES

E10 ADV | 14-O₂ ACADEMY2 EXFORD

FRI O4 MAY

DAN MANGAN

E7 ADV | 18-THE JERICHO

TUE OR MAY

ERRORS

ES ADV | 18-THE JERICHO

WED 09 MAY

ZULU WINTER

FB ADV | 18-THE JERICHO

FRI OT JUN

THEPETEBOX

PE ADV | 18-THE JERICHO

TUE OF JUN

DJANGO DJANGO

E8 50 ADV | 14-O; ACADEMY2 OXFORD THU OF JUN

BELLERUCHE

£10 ADV | 14-0, ACADEMY2 OXFORD

SUN 10 JUN

DAVID THOMAS BROUGHTON

PHO ADV 118-THE JERICHO

MON 18 JUN

LUCY ROSE

ES ADV | 18-THE JERICHO

IVE 28 AUG

E12 ADV | 18-THE JERICHO

MON OB OCT

BENJAMIN FRANCIS LEFTWICH

ET2 50 ADV | 14-OXFORD TOWN HALL

WWW.ALT-TICKETS.CO.UK

NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU Phone: 01865 372255 email: nightshift@oxfordmusic.net Online: nightshift.oxfordmusic.net

THE LINE-UP FOR THIS YEAR'S OXFORD PUNT has been announced. The Punt, the annual showcase of up and coming local bands, takes place on Wednesday 16th May and features 20 acts across six venues in the city centre.



The full Punt line-up is: The Purple Turtle: Tamara Parsons-Baker; Undersmile; Gunning For Tamar; Mutagenocide. The Cellar: Secret Rivals; The Cellar Family (pictured); Von Braun; Tiger Mendoza. The Wheatsheaf: Jess Hall; Caravan Of Whores; Kill Murray; Leftouterjoin. The Duke's Cut: ToLiesel; Deer Chicago; The Old Grinding Young; Dallas Don't. The Junction: Band Of Hope; The Long Insiders; Half Decent; Manacles Of

The Punt kicks off at 7pm at the Purple Turtle with Tamara Parsons-Baker and finishes at the Junction sometime after midnight with Manacles Of Acid. The bill features an eclectic range of sounds, taking in indie, metal, folk, post-rock, hip hop, electronica, acid house and blues. Previous Punts have provided early exposure for the likes of **Young Knives**, **Stornoway**, **Fixers**, Yannis and Jack from **Foals**' first band Elizabeth and Hugo Manuel of **Jonquil** and **Chad Valley**'s early outfit The Modern.

A limited number (100) **all-venue Punt passes** are on sale now, priced £8, online at **oxfordmusic.net**, or from **the Truck Store** on Cowley Road. Entry to individual venues is a bargain five quid, except for the Duke's Cut, which is free. Check out the Oxford Punt 2012 page on Facebook for updated news on the event.



RODRIGO Y GABRIELA, WILCO AND SPIRITUALIZED head the line-up for this year's Wilderness Festival.

Wilderness, curated by **Lovebox** and **Secret Garden Party**, returns for its second year in the picturesque setting of **Cornbury Park**, near Charlbury, over the weekend of 10th-12th **August**.

The award-winning festival aims to provide a wide-ranging mix of live music, late night parties, banquets, talks and debates, family activities and even star-gazing in the company of The Royal Observatory. Mexican duo Rodrigo Y Gabriela will be performing an exclusive festival set with the **C.U.B.A** orchestra, while Spiritualized have long been renowned as one of the most spectacular festival acts, going back to their legendary Glastonbury sets as far back as the 90s.

Other acts already confirmed include Sharon Jones & The Dap Kings, who played on Amy Winehouse's 'Back To Black' album; British soul singer Lianne la Havas; cult American rockers Grant Lee Buffalo and Giant Sand; London's electro-infused Basque folk outfit Crystal Fighters; Sunderland indie faves Field Music and expansive folk collective The London Folk Guild. Additionally Cloud Control, Jenny O, Fatoumata, Milagres and To Kill A King perform.

Last year's Wilderness was widely acclaimed for its innovative approach to festival organisation. Creative director Tim Harvey told Nightshift: "Last year was the first ever Wilderness festival and we were thrilled to see that 10,000 other people shared our passion for a new festival concept. This year we're planning even more adventure. For us, it's important to come along and use the weekend to indulge the senses, relax, eat well, learn and enjoy activities that aren't so easily accessible in our day to day lives. We'll be adding foraging in the woods, horse riding, food workshops, a bandstand, a new twist on wine tasting and other new entertainment."

Tickets for this year's event are on sale now through the Wilderness website wildernessfestival.com. Weekend tickets are priced from £119 with young persons' tickets priced £54. Under-10s go free with family tickets available at £260.



JAMES MORRISON, ELVIS COSTELLO AND JOOLS HOLLAND'S R&B ORCHESTRA headline this year's Cornbury Festival.

Running over the weekend of the 29th June to 1st July, Cornbury returns to its new home at the Great Tew Estate, promising its traditional mix of big-name rock and pop legends, cult heroes and rising pop starlets.

James Morrison headlines the Friday night where he'll be joined by The Waterboys, Alison Moyet, Eli Paperboy Reed & The True Loves, Pixie Lott, Gretchen Peter, Beth Hart and Juan Zelada. On Saturday the living legend that is Elvis Costello and his band The Imposters top the bill, supported by Macy Gray, Newton Faulkner, Hugh Laurie & The Copperbottom Band, Stooshe, Aloe Blacc, Tom Baxter, Police Dog Hogan and Danny & The Champions of the World.

Sunday night's bill is headed by the irrepressible Jools Holland and his Rhythm & Blues Big Band, with guest vocalists Marc Almond and Ruby Turner. The day's bill is completed by Will Young, Seasick Steve, Katzenjammer, Los Lonely Boys, Nerina Pallot, Staxs, Nine Below Zero and The Chipping Norton All-stars.

Alongside the live music is Cornbury's usual spread of comedy, circus skills, children's activities, storytelling and bhangra and Bollywood dance.

Talking to Nightshift about this year's event, Cornbury organiser Hugh Phillimore said, "One of my most memorable Cornbury moments was Elvis Costello's performance in 2005, so we're really thrilled to have him back this year . I'm equally as excited to have Danny & the Champions Of The World, whose new album I love, and it's great to have such a diverse cross section that includes Macy Gray, Seasick Steve, Katzenjammer, and of course our old friends The Waterboys."

Weekend tickets, priced £150 are on sale now on **0844 338 0000**, with day tickets available from £65. For more information, visit **www.cornburyfestival.com**.



MYSTERY JETS, 65DAYSOFSTATIC, VILLAGERS and GET CAPE, WEAR CAPE,

FLY! are among the acts confirmed for this year's Truck Festival.

Truck, which has been taken over by the organisers of Y Not Festival following its financial problems last year, takes place on Friday 20th and Saturday 21st July at Hill Farm in Steventon.

The new organisers, whose Derbyshire festival last year won Best Grassroots Event at the UK Festival Awards, have promised to take Truck back to its roots.

Other acts confirmed for the weekend include Temper Trap, British Sea Power, The Low Anthem, Guillemots and King Charles. Additionally local labels Alcopop! and Big Scary Monsters co-host the Barn stage on the Saturday. Johnny Foreigner, Tall Ships, Brontide, Talons, Gunning For Tamar and My First Tooth have already been confirmed. Tickets for Truck are on sale now, priced £69, from www.truckfestival.com and the Truck Store on Cowley Road.

SQUEEZE, JOAN ARMATRADING AND RICHARD THOMPSON join Fairport Convention for their annual Cropredy Festival gathering over the weekend of the 9th-11th

gathering over the weekend of the 9th-11th **August**. The enduring folk-rock legends will play their traditional Saturday headline set alongside the usual coterie of friends and guests. They're joined on the day by Dennis Locorriere, Big Country and Calan. Squeeze top Thursday's bill, alongside Bellowhead and an acoustic festival-opening set from Fairport themselves. Joan Armatrading headlines Friday's proceedings, where she'll be joined by Richard Thompson and The Saw Doctors, among others. Visit **www.fairportconvention.com** for more details

and tickets.

OXFORD JAZZ FESTIVAL is back this month, running over the Friday and Saturday of Easter weekend (6th and 7th) as well as featuring a series of warm-up concerts and jam sessions from Sunday 1st. Melissa James, Kristian Borring Quartet, Larkin's Jazz, The Rebecca Nash Trio, Abran Wilson, The Nick Malcolm Quartet, Theo Jackson & Nathaniel Facey, Josh Cleaver & Patrick Johnson and The Michael Janice New York Standards Quartet are the main acts performing over the weekend at COPA, The Oxford Playhouse, The Ashmolean and The Randolph, with warm-up events spread around venues such as Quod, Café Coco, Gee's, Joe's Bar & Grill, The Wheatsheaf and The Jam Factory. For a full festival itinerary and ticket details, visit www.oxfordjazzfestival.com.

OXDOX celebrates its 10th anniversary with a **Power Of Music** strand at this year's international film festival. OXDOX runs from 27th April to 24th May and features documentary premieres, along with directors' Q&As and a forum on DIY Mainstream at the Holywell Music Room on **Tuesday 22nd May**. The Forum panellists for this event will feature representatives from *NME*, Sony, *Drownedinsound*, Truck Store and Graham

Drownedinsound, Truck Store and Graham Jones, the author of 'Last Shop Standing', which documented the decline of independent record stores.

Stornoway will be playing a live set after the forum, which starts at 7pm.

Among the music documentaries being screened and discussed are films about Nina Simone and Chet Baker by local director Rob Lemkin; a feature on 1980s cult band Thelonious Monster; a film about the Nordic music scene, and of course a screening of local music documentary *Anyone Can Play Guitar*. For tickets and more information on screening times and discussion panels, visit

RIVERSIDE FREE FESTIVAL returns to Charlbury over the weekend of the 16th-17th June. No line-up details have been announced but you can keep up to date on news of the event at www.riversidefestival.charlbury.com.

SUPERNORMAL FESTIVAL also returns this summer. The artist-curated, not-for-profit

event, which showcases experimental and leftfield music as well as art installations and happenings, film screenings, karaoke and assorted off-the-wall activities, takes place at Braziers Park, near Wallingford, over the weekend of 10th-12th August. Visit www.supernormalfestival.co.uk for more info.

OXFORD CONTEMPORARY MUSIC and The Pegasus Theatre are teaming up once again to search for emerging local artists for this year's OCM Open. OCM Open focuses on original music and compositions, with any genre considered. Musicians should send demos, web links or mp3s to **info@ocmevents.org** by Monday 30th April.

The Open will take place on **Sat 30th June** at The Pegasus. This is the fifth OCM Open and previous line ups have included Duotone, who has since gone on to support and perform with the Eliza Carthy Band and folk super group The Imagined Village and release two critically-acclaimed albums. Other past performers include Seabuckthorn, Loz Colbert and Listing Ships.

The panel of judges will be made up from both the OCM and Pegasus teams, with additional input from Pegasus' young programmers.

UNDERSMILE are featured in a doom metal special edition produced by Terrorizer this month. Terrorizer's Secret History Of Doom features classic articles and interviews on the genre, as well as focussing on the new wave of doom and sludge bands, with Iron Monkey's Justin Greaves also plugging Undersmile. Undersmile head off on a tour of the UK and the Netherlands this month, in the company of fellow rising sludge stars Conan, Serpent Venom and Grimper Mire before returning to Oxford to play at the Punt on the 16th May. The band's debut album, 'Narwhal', is released in May on Future Noise Records. The album was produced by Komrad's Jimmy Evil and mastered by sludge legend Billy Anderson, who has previously worked with Neurosis, Sleep and The Melvins. Visit www.undersmile.co.uk for news and dates.

SECRET RIVALS release a new five-track EP on the 28th May. The EP features their recent single, 'Make Do & Mend, alongside four brand new song, 'The Part That Kills'; 'I Hope She Knows'; 'I Know Something' and 'Make Do & Mend (Pt2)', which was produced by and features Alphabet Backwards.

The local indie electro-pop band will also play this year's Oxford Punt on the 16th May. Visit **www.facebook.com/secretrivalsband** for more news on the band



Central Oxford. Full backline included.





AUGUST BANK HOLIDAY

FRIDAY 24TH AUGUST

SATURDAY 25TH AUGUST

SUNDAY 26TH AUGUST

THEFURE KASABIAN FIGH

paramore

BOMBAY BICYCLE CLUB YOU ME AT SIX CRYSTAL CASTLES ANGELS AND AIRWAVES COHEED AND CAMBRIA CANCER BATS Florence
+ the Machine
THE VACCINES
ENTER SHIKARI
THE SHINS
OFWGKTA
MYSTERY JETS

COLOGIA CATALON

KAISER CHIEFS

BULLET FOR MY VALENTINE

ALL TIME LOW

THE GASLIGHT ANTHEM

EAGLES OF DEATH METAL

BAND OF SKULLS

PULLED APART BY HORSES

NME/MEN () STAGE

BLOOD RED SHOES

MACCABEES ATTHEDRIVE+IN

Justice

FOSTERTHEPEOPLE

DEAF HAVANA

THECRIBS

TWO DOOR CINEMA CLUB

THE COURTEENERS

BILLY TALENT • MIIKE SNOW

THE HORRORS · SBTRKT

<DANCE STAGE>

MIRONN

KATYB

Azealia BANKS



PLUS MANY MANY MORE ACTS TO BE ANNOUNCED ON ALL DAYS ACROSS SEVEN STAGES

WEEKEND & DAY TICKETS AVAILABLE FROM:

0871 231 0821 | READINGFESTIVAL.COM | SEETICKETS.COM | HMVTICKETS.COM





















NEWS

SWERVEDRIVER FRONTMAN ADAM

FRANKLIN releases a limited edition solo single this month to coincide with Swervedriver's forthcoming US tour. Adam, who first made his name with local rockers Shake Appeal, covers Wolf Parade's 'Shine A Light' and Clientele's 'Elm Grove Window' on the single, released on California's White Whale Records. You can buy yourself a copy at whitewhale.ca.

TROPHY WIFE's Kit Monteith opens a new recording and rehearsal studio in Oxford this month. **Safehouse** is located on Cave Street, off St Clement's; the new studio boasts a full backline, including Blackstar valve amp, Vox AC 30, Sunn bass cab with Trace Eliot head and a Yamaha drumkit. Foals, Pet Moon and Chad Valley are among the studios current regulars. For more info and bookings contact Kit on 07761 357 707, or email

safehousestudio1@gmail.com. There's more info on the studio on Facebook at Safehousestudio.

DAISY RODGERS MUSIC celebrates its third anniversary this month. The live music club night has been showcasing up and coming local acts every month since 2009, stamping its unique indie ethic on every show. The birthday show is at **The Jericho Tavern** on **Friday 27**th **April** and features sets from Deer Chicago, The Old Grinding Young and Cat Matador. Advance tickets are £3.03 from Wegottickets.com, or £5 on the door.

OXFORD-BASED SOUND ENGINEER and

musician Nicholas O'Brien sets out on a five-month cycle trip around Europe on the 7th April, where he plans to meet with musicians and artists along the way – with them deciding on the next leg of the journey – and at each stop, sound recordings will be taken of the music and performance to which O'Brien is exposed. Nicholas plans to update his blog regularly during the trip, including the new recordings. He is keen for anyone and everyone to engage with the project through the website; as he puts it, "any individual who simply forwards the project onto someone else is instantly immersed in the project". Through this word-of-mouth sharing of information O'Brien hopes to spread

ongoing updates - and the recordings





TRUCK STORE celebrates National Record Store Day on Saturday 21st April with a day of live instore appearances and a Record Store day after-party at the Cellar in the evening. Acts so far confirmed include The Epstein, Borderville, The Old Grinding Young, Kill Murray and Bethany Weimers. The day will also feature the usual selection of limited edition record releases.

Also playing live in the store this month will be **Gunning For Tamar**, who will be launching their 'Time Trophies' EP in the shop on Sunday 1st April, and **See Of Bees**, who play an acoustic set ahead of their Old Boot Factory show on Tuesday 10th.

Visit www.rapture-online.co.uk for set times and more news.

themselves – far and wide. At the end of the trip, the best of the recordings will be compiled into a CD release, to be accompanied by a book describing the journey. Keep up to date with his progress at **record-and-ride.com**

AS EVER, don't forget to tune into BBC Oxford Introducing every Sunday night at 9pm on 95.2fm. The dedicated local music show plays the best Oxford releases and demos as well as featuring interviews and live sessions with local bands. The show is available to download as a podcast at bbc.co.uk/oxford.

Regularly updated local music news is available online at **www.musicinoxford.co.uk**. The site also features interactive reviews, interviews,

podcasts, a photo gallery and occasional live sessions.

Nightshift's online forum also features breaking local music news as well as the chance to chat to other Oxford musicians and gig-goers, advertise for bandmates or simply have a bloody good row about something and nothing — visit nightshift.oxfordmusic.net.

Oxfordshire Music Scene Magazine provides a quarterly overview of the local music scene, while its sister publication, The Sampler, provides more comprehensive coverage of Oxford's clubbing and electronica scene. Pick up copies of the latest issues from local outlets or download current and archive issues at www.oxfordmusicscene.co.uk.

THE O2 ACADEMY is revamping its monthly Upstairs bands night, which showcases local unsigned bands in conjunction with BBC Oxford Introducing.

Victoria Smith, who has taken over organising the night from Vicky Walters, is aiming to raise the profile of the Upstairs shows by attracting out-of-town acts to play. John Bramwell (pictured), from I Am Kloot, is set to headline this month's gig, on Saturday 21st April, where he'll be joined by The Lake Poets, Jess Hall, Sonic Rising and Empty White Circles. Alt.folk stars Admiral Fallow will headline May's Upstairs on Saturday 19th, with local support from Adam Barnes, The Old Grinding Young, The Yarns and Mariana Magnavita.

Explaining the new look night, Victoria told Nightshift, "Upstairs aims to raise the profile of local musicians. We want to help artists further their career, grow their audience and profile, and encourage local music fans to support up and coming bands. By putting together a bill of high quality local artists with up and coming touring bands, coupled with discounted bar prices and free entry to our Saturday night club night Propaganda, we hope to provide Oxfords gig goers with a great night out and encourage them to support local talent without breaking the bank."

Local acts wanting to play one of the Upstairs nights, should email

supports@o2academyoxford.co.uk as well as uploading their music to BBC Introducing at bbc.co.uk/music/introducing/uploader." SATURDAY 21ST APRIL - O3 ACADEMY OXFORD

UPSTAIRS.

in association with introducing

Listen to exclusive interviews and play backs on BBC introducing in Oxford 952FM every Sanday at 9pm or download the podrant at www.bbccouk/oxford

John Bramwell (I am Kloot) The Lake Poets Jess Hall Sonic Rising Empty White Circles



Dens Spm. Guriev II.Kipm. Thirtie lackair fee entry to Propaganta. 65 adv. Gosep Propaganda her prices all night long. 6295 untileng. 6375 double wolks milser. O_c Academy Onfood, 196 Gowley Boad, Onfood, 684 ITE. www.obcademyonfood.onah



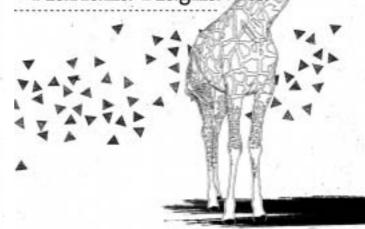
SATURDAY 19TH MAY - O2 ACADEMY OXFORD

UPSTAIRS...

in association with introducing

Listen to exclusive interviews and play backs on BBC Introducing in Outon! 953FM every Sanday at 9pm or download the podcast at www.bbc.com/outon!

Admiral Fallow Adam Barnes Old Grinding Young The Yarns Mariana Magnavita



Deers Tyra: Gurliw LLSipm: Tickets Include free entry to Propaganda. 65 adv Gossp Propaganda Sar prism all might Issay: ELW carbberg, ELFI deadle volks misser O₅ Academy Onford, 190 Gowley Boad, Oxford, GE4 IUE: www.ulscademyonfortimak





OXFORD'S INDEPENDENT MUSIC HUB OPEN 7 DAYS A WEEK

CD * VINYL * DVD * BOOKS

NEW RELEASES, RECOMMENDATIONS, SPECIALIST GENRES, PRE-OWNED VINYL, CD AND DVD, LOCAL BAND SECTION

VISIT US FOR GOOD OLD-FASHIONED CUSTOMER SERVICE AND A PASSION FOR GREAT MUSIC

coming up in April sea of bees

APRIL 10TH

AN INTIMATE ACOUSTIC SOLO SHOW AHEAD OF THE BAND'S GIG AT THE OLD BOOT FACTORY

RECORD STORE DAY

APRIL 21ST

STACKS OF EXCLUSIVE INDIES-ONLY RELEASES, LIVE MUSIC IN-STORE ALL DAY PLUS AN AFTER-PARTY AT THE CELLAR! FEATURING: 'KILL MURRAY' THE EPSTEIN'

- BORDERVILLE THE OLD GRINDING YOUNG
- BETHANY WEIMERS THE GRACEFUL SLICKS PLUS MORE TBA!

101 COWLEY ROAD 01865 793866 OXFORD 0X4 1HU 01865 793866

WWW.RAPTURE-ONLINE.CO.UK Truckstore@rapture-online.co.uk @TRUCK_STORE

The Long Insiders

"IT'S FUNNY, GOD AND THE

Devil feature in so many great rock'n'roll songs, from people like Nick Cave, or Johnny Cash, and of course all the way back to the blues greats like Robert Johnson. Without one, there might not be the other!"

NICK KENNY, GUITARIST AND

singer with The Long Insiders, is pondering Nightshift's question as to whether rock'n'roll is still The Devil's music.

We ask, since The Long Insiders are a band who hark back to that golden era of rock music when it caused genuine widespread moral panic about its corrupting influence on the young. Given the cosy nature of the beast in this day and age, with everyone from Queen to Coldplay considered safe enough to play for even the older generation of the royal family, and all but the outer limits of the genre deemed fit to soundtrack everything from football highlights to hair care ads, it's good to the spirit to remind yourself when music had the power to scare decent folk witless and invoke the more God-fearing among them to burn its records and call for a ban on such satanic art.

It also helps explain why an increasing number of acts, from The Jim Jones Revue to Imelda May, are emerging who play rock'n'roll like it was invented to be played, taking inspiration from the sounds of the 1950s, from Jerry Lee Lewis and Johnny Burnette to Elvis and Little Richard; long-lost rockabilly classics are being dusted down and cranked up once again and the twang of surf guitars increasingly rebounds off venue walls.

THE THING IS, SHAMELESSLY

retro though such sounds may be, against the backdrop of over-produced, eager-to-please guitar music, they sound fresher than ever, the sound of rock'n'roll rediscovering its youthful vigour and remembering to party. Something The Long Insiders have been showing Oxford audiences over the past five years.

"The Long Insiders are not an intellectual proposition; it has to be about getting away from your head and letting go. I guess they say that's when the Devil sneaks in unnoticed," says Sarah Dodds, who co-fronts the band with Nick – the June Carter to his Johnny Cash; the Poison Ivy to his Lux Interior.

Alongside bassist Simon Kenny (Nick's brother) and drummer Dan Goddard, Nick and Sarah have become one of Oxford's favourite cult party bands, and increasingly making a name for themselves in London's



rockabilly and burlesque clubs, where a whole new audience, one that wants to dress up to the nines and seriously party, is lapping them up.

IF SOME OF THOSE NAMES

sound familiar, it's because Nick, Simon and Dan's local musical history goes back some distance. The brothers having played together in bands since their teens, firstly in early-90s heavy rockers 2Die4 (who were signed to Morgan Creek in the States), then later in Britpop outfit Thurman and subsequently alt.country outfit The Four Storeys where they first teamed up with Dan, who had previously played drums with The Nubiles.

This month The Long Insiders release their debut album, 'The Sound Of Cat Gut & Engine Oil', titled after a quote in an early Nightshift review of the band. The album is a masterfully succinct introduction to a lost world of rock'n'roll, where the hiss and burn of Suicide and the wild swing of The Cramps battles with the sultry, sexual slow-burn of Nancy

Sinatra and the sweet country rockabilly of Wanda Jackson and Carter-Cash

It's an album of contrasting shades, from dark voodoo rhythms and gothic undercurrents to airy surf shimmers and earthy porch songs. It was recorded entirely live, in the grand tradition of such things, with no overdubs.

HAVING FOLLOWED NICK,

Simon and Dan's careers on the local and national music scene over the past couple of decades, Nightshift wonders what the impetus was for them to form The Long Insiders.

Nick: "We just had a desire to hear this sort of music and there was no one doing it. I felt pretty disengaged from the general popular music scene and developed a disdain towards dogooding, caring corporate rock."

Dan "Like Coldplay. Like rock and roll had lost its way."

Nick: "Basically the lack of rock and roll."

The three of you had been in bands together in the past; how did you meet Sarah?

Nick: "We had a long hiatus between this band and the last; basically we had a great batch of songs and took ourselves off to sunny Wales for a session in the studio. The producer of the session introduced us to Sarah." Dan: "Sarah was hanging around the studio doing vocal sessions for other bands and it wasn't long before we had convinced her to sing on three tracks of ours."

Sarah: "I didn't take much persuading to be honest. There's nothing more frustrating than being able to hear the playback off another session and wishing you were in that room with them. From that point, because I was living in Cardiff it was a few months of trains back and forward to Oxford and the boys to Wales and we started writing together. After our first gig together at the Zodiac it was pretty clear that we had something good going on and I moved to the shire. I've always been in bands; my dad is a musician and singer but I have a theatre background, creating all sorts of weird performances and events with professionals and community groups

in venues and all sorts of weird places. I guess I'm still doing that with this."

GIVEN NICK AND SIMON'S

style-hopping musical past together, how close to the pair's true love is their current rockabilly-inspired sound?

Simon: "My first records I ever bought were rockabilly records: The Cramps, The Stingrays, The Tall Boys, Thee Milkshakes, The Gun Club. I had loads of original 50s rockabilly too."

Nick: "Growing up learning to play guitar, I could hear Simon's music collection coming through the bedroom wall. It was inevitable that this was going to be ingrained in me. Over the years we've been on a path of discovery. You play different styles and in different bands, with some success. After all that you find you just need that stomping sound. I've said it before and I'll say it again, it's music from the hip, not the head. Its cleverness is in its simplicity and carnal urges. And always will be." Simon: "After doing everything we have done it felt really fresh and exciting to be going back to the source. Not just to our own early record collections but the most pure sounding primal music. It's all I ever listen to really."

The new album is steeped in those classic 50s and 60s sounds but there's also stuff on the album that remind us of Suicide, while The Cramps are obviously a major influence as well; to what extent did the older influences come about from you discovering them via bands like The Cramps?

Simon: "The Cramps are a major influence, but alongside them there's Dick Dale, Link Wray, lots of the early Chess stuff, especially Bo Diddley. If you listen to his 1950s recordings they sound totally crazy, drenched in echo; they actually sound otherworldly. Almost as if they were beamed down from a flying saucer! "Then there's, the great Charlie

Feathers, Billy Riley, Sonny Burgess, Jerry Lee, the list could go on and on... But you're right, The Cramps were the gateway to all this great stuff, a gate which once you open you just can't slam shut. It's interesting you mention Suicide; lots of people miss that. They were an electronic rockabilly band basically, right out on the edge, but they wrote some amazing songs, and the lyrics were really cool, very filmic, and very dark! Back to the Cramps though: Nick and I were lucky enough to see them live a few times, including their last ever show in London."

There's also a lighter, even softer, side to the album, more Carter-Cash; how aware were you of creating shades of light and dark across the album?

Sarah: "Well we have been at it for over five years now. For me this album has emerged from all that work and is almost a blend of musical phases we've been through over that time. I'll be honest, early on we probably played gigs where it was more light than shade and more recently, vice versa. Those were moments that taught us something about what we do and how to do it well. It's as if we need to take a certain element out to the full extent of what it can be for us and then pull it back in towards the core. That core has always been the same but experiment is the key. I am always really aware of the emotional trajectory of a live set. It's a performance and when a performance is all at one pitch an audience, a set of ears, and a band get lulled into thinking they know what's coming next. That's boring. I get bored when my expectations go unchallenged."

WHILE SUCH CLASSIC

sounds never really go away, there's currently quite a thriving scene for rockabilly, surf and garage music; do The Long Insiders feel a part of a new movement towards a more primal style of rock'n'roll?

Nick: "You're right, rock and roll never quite died, it just forgot itself sometimes. The last major rockabilly revival was back in the 80s, and aren't the 80s coming back?

"As far as Oxford is concerned, there isn't a scene as such, but I think the demand is there, if the turnout for the night we put on at Truck Festival last year was anything to go by. There was a crowd six-deep trying to get in the tent by the time we came on, and our gigs here in Oxford have largely been amazing.

"When we play in London, we tend to play on bills with more likeminded bands, and there really is a thriving demand for surf and rockabilly. We don't really play at the revival nights, as there are bands like ourselves who are doing it with a modern twist. People show up all slicked up, dressed to the nines, and have a great time. People like The Jim Jones Revue, and Imelda May have gotten great exposure on their own terms, playing what you might describe as a similar genre, and that's cool.

"For me, some of the best rock and roll music has been made 'underground', and at this stage of the game, we are simply doing exactly what we want, with no intention of trying to fit in with anything other than what feels right in the hips." And you kept in the spirit of the style in the way you recorded the album, live without overdubs. Simon: "It's a cheap way of doing it! Seriously though, all our favourite records are recorded like that. Why would you be in a rock and roll band that plays really well together live and then take it all apart in the studio to try and put it all back together to

make it sound like a live rock and roll band. It doesn't make sense."

Nick: "So many records have been ruined by second guessing and over production. Which is usually a result of insecurity or lack of direction in what you're doing. We've been doing it too long for that to be the case." Do you feel the moribund state of contemporary rock has encouraged people to explore further back into the past for something fresh? Nick: "Yep, I feel so to a point. The thing is, rockabilly music came and went in a space of around three years in the 50s, and there were so many amazing records made that went straight under the radar and never really got heard. People are still discovering records now. Then The Beatles came along and ruined everything! The electric guitar was still pretty embryonic back then, and rockabilly was really considered wild. It had a real danger to it, and no one gave a damn about taking a political

always will be. "I think it's really boring when rock bands start saving the planet, it makes me want to pull my eyes out. Why the fuck learn to play the guitar so you can be thought of as a nice caring person who is gonna save the world from killing itself? Wanna save the world? Don't form a rock band; do something useful like raise awareness for the plight of the shark! Rock and roll was also about being different and standing out from the crowd. Like I said, we're not interested in reviving something from before, it's more about taking the original essence, and running with it your own way. Mankind hasn't totally lost the will to lose it

stance with it, other than to express a

someone. This, is the very essence of

what the greatest rock music was and

carnal desire to go primal with

WHILE OXFORD IS A WAY

guitar. Primal, see?"

completely with a sexy beat and fuzz

behind London in having a serious rockabilly and burlesque scene, The Long Insiders have found a natural home at Aidan Larkin's monthly Big Ten Inch club, which plays classic rockabilly, jump blues and swing. Like fellow local live favourites The Original Rabbit Foot Spasm Band, the band's ability to bring something fresh and exciting to a classic style has made them regulars at the night, both as performers and punters. Sarah: "Yeah we've played it a few times now and I go down for a dance quite often too. Aidan invited us down to his London show last year too at The Book Club. And again there can be something more primal about those nights. There's really something to be said for a visible promoter like Aidan. He is as much part of the night as the bands are and that gives a unique experience for the punters. We played with the Rabbit

Foots there for the first time, I think, and we have had quite a relationship with them over the past year. Nick and I did a BBC session with them, we invited them to headline our stage at Truck and we topped our year off with a great Christmas gig, with Aidan too, at the O2. They do something completely different to us and their references go back even before ours. We have lots of respect for any band who can perform with real vigour and the Rabbits are at their best when they do."

Something The Long Insiders also share with The Original Rabbit Foot Spasm Band is a sense of sartorial elegance. It's something that's increasingly lost in rock and roll. Simon: "There is a lack of style at the moment, and a lack of fun! It got lost in the cableknit on the woolly jumpers being worn by all the earnest folky dokeys!

"The fun went when people bought their maths homework to rehearsal in the hope that they could use their guitars and drums to find the answers to complicated algorithms, and then present it as entertainment, when really they should have been watching cool films and trying to work out how to make their guitars twang with enough reverb to shake their science block to rubble!"

Sarah: "The way you dress is a form of expression, surely. So, the way I dress is a little bit about a halfimagined past - the past is incredibly important for music, for life, but it isn't sacrosanct. Take it, use the references, rough it up a bit. I do sometimes think people could enjoy their clothes a bit more, especially if someone has let them stand on a stage, under lights and they have already been egotistical enough to think that someone might want to come and listen to them. Audiences do have to look at you as well as listen to you. I think a portion of the experience of The Long Insiders live is how well what you see marries with what you hear. We buy into it physically, visually, musically."

SO THERE YOU HAVE IT:

primal and stylish, that's The Long Insiders all over. So next time you're confronted by yet another so-called rock and roll band who seem almost designed solely to sell you an iPhone or some yoghurt, remember what the music used to stand for.

Talking of which, and going back to the start of the piece – can rock and roll still be the Devil's music in this day and age?

Nick: "Let me tell you this: I *know* the Devil has the best songs. He even gave The Long Insiders one or two..."

`The Sound Of Cat Gut & Engine Oil' is launched on Friday 13th April at The Jericho Tavern. Visit www.thelonginsiders.co.uk for more news and live dates.

RELEASED

Sponsored by

TRUCK STORE 4

MARY BENDYTOY 'Push'

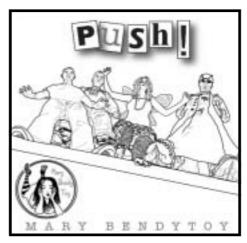
(Own label)

Who says goths can't have a bit of fun? Well, goths mainly, but Mary BendyToy have dispensed with stereotypes, having first dressed them up in scanty underwear and written some arch lyrics about them.

Debut album 'Push' is a lot of fun, but Mary BendyToy do find time to be serious too. Take the title track opener, which announces its arrival with screaming guitars before settling into a rumbling post-punk thrum whilst the vocals attempt to be threatening and downbeat. Initially it seems a little uninspired, but by the close of the song everything opens out with the guitars straying from the basic riffing and some well executed harmony vocals.

'No Clout' follows a similar path, all ramshackle punk and pointed vocals but it's not until the droning guitar of 'The Party' that Mary BendyToy find their feet. The slower tempo and ominous tone suits them well, giving them more room in which to sound terrifying. The dour vocal delivery calls to mind the humourless diatribes of Laibach (and alludes to Depeche Mode's 'Personal Jesus' for good measure), while musically the corpses of Joy Division and Sisters Of Mercy are well and truly picked over. 'Monster"s creepy introduction keeps things unsettling before launching into a lurching metalinfused assault that sets the scene for an S&M party populated by monsters (which may or may not be metaphorical).

There is of course a hint of childish glee in Mary BendyToy's name, and this comes to the



fore around the mid-point. Initially it's noticeable in the corruption of 'Mary Had A Little Lamb' at the end of 'Monster', but they go one further with 'Spider', which dispenses with any notion of gothic grandeur completely and just indulges in a bit of punk silliness. With sexual innuendo rutting up against a tale of getting a spider out of the bath and the deployment of a Dyson, it's an interesting diversion through Bill Bailey territory. 'Cider Nancy' and 'Wall Of Noise' return to more sensible ground as the album nears its conclusion. The latter in particular grinds with a pleasingly abrasive riff and finds time to indulge in a frantic wall of noise promised in the title at the mid section.

'Push' is a little inconsistent at times, veering from sincere goth to post-punk, to noveltyarachnid-sauce, but it just about gets away with it: mainly because it doesn't take itself too seriously.

Sam Shepherd



COLOUREDS 'Elastic EP'

(Own label download)

Diversity is a wonderful thing of course, but we're pretty sick of bands trying to cover a vast range of stylistic bases, as if they were investors diversifying their portfolios. It's doubtless fun to be a polymath, but to be honest we'd prefer most musicians to stick to what they're good at, and stop chasing public acceptance at every turn. After all, John Lee Hooker only needed three chords and an amplified boot to make some of the great 20th Century music. Over and over again.

No surprise, therefore, to find that we respect Coloureds. They have found a sound they are great at making, and are doggedly sticking with it, tonal development be damned. This EP consists of three separate tracks, but frankly they all sound like tiny variations on the single pulsating mutant anthem at the heart of all Coloureds tunes. As on previous releases, 'Elastic' is a neat balance between the hulking and the intricate, chunky Duplo blocks of bass and gambolling percussion topped with jittering treble flecks and tiny vocal blips. It's like an old Bitmap Brothers computer game remixed by a French house act with a taste for chubby disco grooves.

There are three additional remixes, that are decent enough, but in essence this EP should be filed under More Of The Same, with a cross-reference to Spazz Bounce Electro Euphoria. It's a gorgeous record, and we hope Coloureds don't go trying to catch the latest dancefloor fashion. Chameleons are wonderful beasts, but a blank-eyed alligator would crush its tricksy little body in unevolved saurian jaws in a microsecond. All hail the crocodile rock.

David Murphy

DEEQ Edifice

(Own label)

Deeq is Flooded Hallways' Darran Ijada, and 'Edifice' is a twenty-two track, sixty-seven minute hip-hop journey.

It shares the sprawling, slightly blurred-yetuptight feel of much of Wu-Tang Clan's output, as well as their double-vocal delivery style one lyric, two concurrent vocal tracks - that provides a loose and pleasingly rough 'live' sound to the music. Because of the large number of tracks here – with fewer than half breaching the three-minute mark - the album has a cutand-paste, stream-of-consciousness approach that's not only enthralling, but provides a sense of forward motion that ensures there are very few weak points. The music beneath the lyrics is accomplished, rich and varied, mixing a variety of old samples (horror movie trailers, soul and gospel singers, and the like) into loping, bouncy rhythms. As a piece of production work it's deft and deceptive; the flat, uneffected vocal recording brings the voices to the fore, without creating an egotistical vocal

It's an album that, along the lines of hip-hop before the slick sounds of the early 90s began to create 'rap megastars', includes the vocals as a musical element just as much as a carrier of meaning. The lyrics themselves are somewhat opaque, but delivered insistently enough to allow the listener to gloss over their exact meaning and instead enjoy their sound. Some of the song titles - 'Feral Heart Blues', 'Angel Of Death', 'Drag You To Hell' – suggest an album rooted in darkness, and that may very well be the case, but it's by no means a difficult listen. Ijada's experience through years of live and recorded performance has resulted in a lightness of touch, an easy-going feel, that results in a rich listening experience.

There are several levels to take in here – the lyrics themselves, the music, the interplay between the two, and the journey from one track to the next – which means that repeated listens pay dividends. This is music that speaks of experience of many kinds, and it feels like it deserves to be heard.

Simon Minter





THE LONG INSIDERS 'Cat Gut & Engine Oil'

(Own label)

Welcome to the world of The Long Insiders. A world shot stylishly in black and white, where the boys are Brylcreemed and from the wrong side of the tracks and the girls sport smudged eyeliner and drag around hearts heavy with fatal attraction. Where everyone is either troubled or in trouble. Where – as the album's first track has it – you tell the truth and it does you wrong. Where rockabilly is king. In other words, a world at great remove from the Oxford of 2012.

Clinging to the concept of authenticity as a critical yardstick is as quaintly old-fashioned as The Long Insiders, but they could nevertheless be accused of pigheaded denial, of choosing to live in the past. Or, alternatively and far more reasonably, they could be lauded for doing for

the 1950s what fellow Oxfordian old-timers The Original Rabbit Foot Spasm Band are doing for the 1930s: namely, introducing the musical delights of a lost age to a new generation. And, in The Long Insiders' case, claiming surf guitar back from them. Not that 'Cat Gut & Engine Oil' is perfect. More drama could be wrung from the duets, while some of the rock'n'rollers – 'Midnight Man' in particular – would be dynamite for The Jim Jones Revue but in these hands sound as though the powder's got a bit damp.

Nevertheless, it's not hard to imagine an alternative universe in which the sassy jive of 'Backchat' – a second or perhaps even first cousin of The Coasters' 'Yakety Yak' – animates dancefloors up and down the land. And better still are 'Temptation' and 'Mantrap', sinister and breathily cool slices of noir ripped straight from the soundtrack to a Tarantino movie in which the skin crawls with lust like fear.

Ben Woolhead

THE JUKES 'Walk Your Own Way'/ 'Matchsticks'

(Own label)

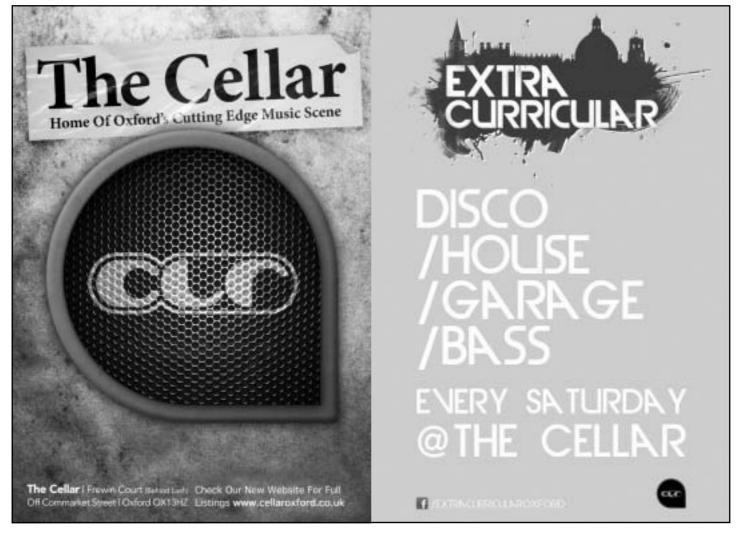
Having reacted opprobriously to Nightshift's recent live review of them, The Jukes would still like us to "listen, enjoy and review" their debut single. We're sure we can manage two out of three on that score. Truth be told, though, they're going to have to up their game to avoid similar casual dismissal in the future.

'Matchsticks' starts off promisingly enough,

rinky-dinking in like something sweet and sultry from a lost part of the 1980s, at least until the singer stumbles in like a clod-footed drunkard walking into some poor sod's carefullyconstructed house of cards. Elsewhere it's a struggle to work out if The Jukes have a character of their own or are merely a generic cipher, clumsily attempting to funk it up on 'Walk Your Own Way', the wandering jazzy bassline failing to be the launchpad for the uptight guitar trill and intermittent horns. Bonus track, 'Run Away', meanwhile is a Paul Weller-ish (in the loosest sense) stab at social commentary, tackling the weighty subject of living on the never-never ("What you gonna do when the bailiffs come for you?" barks the singer), but when it should be building itself up to fight for its castle, it's sloping meekly off down the garden path to the soup kitchen. A place where this thin musical gruel would be right at home.

Dale Kattack







SUNDAY 1st

MIKE ABBOTT + PHIL & SUE + BEARD OF DESTINY + DES & JEREMY + THE RIVERSIDE VOICES: Donnington

Community Centre (6pm) – Free live acoustic session with Mighty Redox stalwarts Phil & Sue and Beard Of Destiny alongside Moon Leopard's Jeremy Hughes and chums.

MONDAY 2nd

THE WILLIE NILE BAND + MICKY KEMP:

The Bullingdon – One of the most critically-lauded cult artists of the past 30 years, going back to the late-70s when the Buffalo-born singer and multi-instrumentalist made his name on the Greenwich Village folk scene, Willie Nile returns to Oxford for a show at the famous Monday Blues. A 1980 debut album on Arista saw him compared to Bob Dylan and Buddy Holly, but protracted legal problems put a stop on his career until the late-80s when he reemerged with an album featuring guest appearances from Richard Thompson, Loudon Wainwright III and Roger McGuinn. Since then

<u>Wednesday 4th</u>

LANTERNS ON THE LAKE: O2 Academy

Sorrowful; spectral; ethereal. Just three of the more precious words used to describe Newcastle sextet Lanterns On The Lake, last seen round these parts at last summer's Truck Festival. Well, what else would you expect from a band signed to Bella Union, who named their debut album 'Gracious Tide, Take Me Home' and play a form of ambient indie-folk that pitches pensive restraint against billowing guitar climaxes, sounding like a glacial collision between the narcotic pop of Mazzy Star and Cowboy Junkies and Sigur Ros's epic musical landscaping. The band's meandering song structures, post-rock dynamics and squelchy electronic beats might seem, at times, to be a bit of a grab-bag of mismatched cool influences but despite a tendency towards playing to a set formula at times, at their best they're suitably majestic, while singer Hazel Wilde's swooning, breathy vocals keep it both pretty and popfriendly.



APRIL

he's performed regularly with Bruce Springsteen at the Boss's biggest Stateside stadium shows, as well as working with Ringo Starr, Tori Amos and Elvis Costello. If critical praise hasn't always translated into commercial success, Nile remains highly respected amongst his more famous peers, continuing to create a vibrant form of rootsy blue-collar rock that is partway between Springsteen and Dylan. OXFORD UKULELES: The Port Mahon – Fortnightly ukulele workshop and gig.

TUESDAY 3rd

JAZZ CLUB: The Bullingdon – Free weekly live jazz, tonight with The Hugh Turner Band. SPARKY'S FLYING CIRCUS: James Street Tayern

OPEN MIC SESSION: The Port Mahon

WEDNESDAY 4th

LANTERNS ON THE LAKE: O2 Academy – Alternately ethereal and epic post-rockers bring a little north east wilderness to town – *see main preview*

EYES OF EVE + OVERLORD + DEMASK THYSELF: The Wheatsheaf – Moshka club night with growly thrash merchants Eyes Of Eve and metal newcomers Overlord.

SCOTT GORDON + PHIL GARVEY: The Hollybush, Osney – Another fundraising show on the road to this year's Wittstock Festival, tonight wit local "strumbletastic" blues-roots, country and folk songsmith Scott Gordon, playing alongside Wittstock organiser Phil Garvey.

SOME WILL BE SAVED + EXISTMORTAL + ELESSAR: The Wheatsheaf, Banbury – Jambox rock and metal night.

FREE RANGE: The Cellar – Hip hop club night.

WEDNESDAY BLUES: James Street Tavern

THURSDAY 5th

ROGER BEAUJOLAIS: The Wheatsheaf – Spin Jazz club with vibraphone maestro Beaujolais.

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

TOM MUDDLE + OLIVER COATES +
MIDNIGHT BLINK + THE METHOD +
JAMES BLOWERS & ELLIE HANGER: The
Wheatsheaf, Banbury – Jambox acoustic night.
I THE LION + HELLO LAZARUS +
TURNING DAYS: The Bell, Bicester –
Jambox rock and metal night.

OX5FM DJs: The Cellar

OPEN MIC SESSION: The Half Moon BLUES JAM: The Jack Russell, Marston

FRIDAY 6th

KLUB KAKOFANNEY with VICARS OF TWIDDLY + KNIGHTS OF MENTIS +

SUPERLOOSE: The Wheatsheaf – More ecclesiastical surf-rocking party fun from the Vicars of Twiddly at tonight's Klub Kak, plus Americana and alt.country with a fun twist from Knights of Mentis, and funk-rock from Superloose

RICHARD WALTERS + THE FAMILY MACHINE + PHIL McMINN: Turl Street

Kitchen – Angel-voiced, emotionally turbulent local songsmith Richard Walters teams up with sweetly doleful indie heroes The Family Machine and former-Winchell Riots frontman Phil McMinn for an intimate show at the Turl Street Kitchen.

SKYLARKIN SOUNDSYSTEM: The

Cellar – Count Skylarkin hosts another partyfriendly night of ska, soul, hip hop, funk and more, tonight featuring a live set from foremost UK reggae collective Laid Blak – beloved of Ed Sheeran, to the extent he covered their 'Red' single. They're joined by Trojan Soundsystem's Earl Gateshead and Count Skylarkin himself, currently on a high after his 'Dub Of A Preacherman' single topped the Juno reggae charts

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

WHO DO YOU LOVE?: The Duke, St

Clement's – Alt.rock, 60s garage, soul, new wave, punk, surf and electro-pop DJ session with Jens, Jim and Grizilla.

THE DACOITS + AUGUST LIST: The Swan, Wantage – Polished grunge-pop in a PJ
Harvey vein from the Faringdon rockers.

SATURDAY 7th

THE SIMONE FELICE GROUP: The

Jericho Tavern – Country-soul from the former Felice Brothers drummer, heading out with his new band after spending the past few years at the helm of The Duke & The King.

GO ROMANO: The Wheatsheaf – Funktinged local rockers.

MMG BATTLE OF THE BANDS FINAL:

O2 Academy – It's like a battle. But with bands. What will they think of next?

PROPAGANDA + TRASHY + ROOM 101:

O2 Academy – Weekly three-clubs-in-one extravaganza, with classic and contemporary indie at Propaganda; 80s sounds and kitsch pop at Trashy and metal, hardcore and alt.rock at Room 101.

EXTRA CURRICULAR: The Cellar – Disco, house, garage and bass every Saturday.

OLY RALFE + TREVOR WILLIAMS +

ALICE REAM: Fusion Arts Centre – Live

music and art for a quid at Fusion, including

sets from Ralfe Band's Oly Ralfe and folk-pop troubadour Trevor Williams.

THE HEADINGTON HILLBILLIES: The Railway, Culham – Rootsy country and Americana.

THE AARON KEYLOCK BAND: The Swan, Wantage – Blues covers.

ADINA & JOHNSON: The Magic Café (1pm) – Live lunchtime acoustic set.

SUNDAY 8th

HAWKHURST: The Bullingdon – Folk-rock from the local outfit.

FUNKY MONKEY: The Black Horse, Kidlington – Party tunes.

MISTREATED: The Swan, Wantage – Rock covers

MONDAY 9th

AYNSLEY LISTER BAND: The Bullingdon

– Heavy duty blues-rock from the acclaimed
British guitarist at the Famous Monday Blues,
equally at home playing it raw and acoustic, or
pumping it up Hendrix-style on the electric.

TUESDAY 10th

SEE OF BEES: Truck Store – Delicate Americana from Julie Baeziger instore ahead of her evening show at The Old Boot Factory.

JAZZ CLUB: The Bullingdon – Live jazz from The New Jazz Collective.

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

SPARKY'S FLYING CIRCUS: James Street Tavern

OPEN MIC SESSION: The Port Mahon

WEDNESDAY 11th

PHAT SESSIONS: The Cellar – Live open jam session and full band set with in-house band The Phat Session Collective, plus DJ Kid Fury spinning a selection of funk, hip hop and soul

WEDNESDAY BLUES: James Street Tavern

THURSDAY 12th

MOOGIEMAN + LEWIS NEWCOMBE JONES + STUART NOAH + RIC WADE:

The Bullingdon – It's All About The Music acoustic session, including a set from this month's Nightshift Demo Of The Month winner Lewis Newcombe Jones, harking back to the rarefied folk of Nick Drake and Ralph McTell.

THE JONATHAN KRIESBERG GROUP: The Wheatsheaf – Spin Jazz Club with New York's renowned guitarist Kriesberg.

CATWEAZLE CLUB: East Oxford Community Centre

THE MARK + MANTA: The Bell, Bicester – Jambox rock night with The Mark, plus Glasgow's Manta.

OPEN MIC SESSION: The Half Moon BLUES JAM: The Jack Russell, Marston OUTPUT: The Cellar

FRIDAY 13th

CHUCK PROPHET & THE MISSION EXPRESS: The Bullingdon – Rootsy rock'n'roll from the cult guitarist – see main preview

GRAHAM COXON: O2 Academy – The sometime Blur guitarist returns to town with his solo songs, his mega pop success having given him the freedom to do what the hell he pleases in his solo work; what he damn well pleases varying between lo-fi slacker rock in the vein of Pavement and mellower, folkier material informed by Nick Drake and John Martyn. His new album 'A&E' suggests a new electro-rocking direction.

THE LONG INSIDERS + DJ MEMPHIS FLASH: The Jericho Tavern – Classic rockabilly, surf and spooky lounge pop from this month's Nightshift cover stars, launching their excellent debut album, 'Cat Gut & Engine Oil' – see main interview feature

GRUDLE BAY + VON BRAUN + DELTA SLEEP + SPACE HEROES OF THE PEOPLE: The Wheatsheaf – Our chums at MusicinOxford.com get back into the gig promotion saddle with an impressive local bill including ambient electro-funkers Grudle Bay; taut, spiky indie rockers Von Braun; Canterbury's math-rockers Delta Sleep and

THE MARK + MANTA + FIST FULL OF LIES + AMONG HONOUR: The Wheatsheaf, Banbury – Jambox rock night. BLACK HATS + SKYBURNSRED: The Swan, Wantage – Moddish power-pop from local faves Black Hats.

electro-pop-cum-acid-house duo Space

Heroes.

FUNKY FRIDAY: The Bullingdon BOSSAPHONIK: The Cellar – Latin dance, Balkan beats, world breaks and nu-jazz club night.

FUNK JUGGLERS: The Port Mahon

SATURDAY 14th

ORANGE GOBLIN + DESERT STORM + KOMRAD: O2 Academy – Well 'eavy metal from the stoner-thrash behemoths – see main preview

CHRISTIAAN WEBB & THE SWEET LORDS + THE DREAMING SPIRES + JOSHUA CAOLE: The Jericho Tavern – Piano-led soft rock from the Webb Brothers singer and keyboard player, his band's future plans currently on hold as he tours his solo debu,t 'A Man Possessed'. Lachrymose alt.country rocking from Dreaming Spires in

IDEALS + ARTCLASSSINK + VERY NICE HARRY: The Cellar – Dark, dramatic melancholic indie rocking from Ipswich's Ideals, plus eclectic funk and psychedeliatinged shoegaze pop from Artclasssink and energetic Foals-y rocking from Very Nice Harry

PROPAGANDA + TRASHY + ROOM 101: O2 Academy

UNHINGED: The Bullingdon – Drum&bass club night.

THE BYRONICS: The Port Mahon – Bluesy rocking from the multinational local outfit.

DARK SIDE OF THE ROOM: Folly Bridge Inn – Pink Floyd tribute.

COUNTRY FOR OLD MEN: The Talbot, Eynsham

CRUDE MEASURES: The Swan, Wantage – Rock covers.

NICK GILL: The Magic Café (1pm) – Jazz and rags on the piano.



Friday 13th

CHUCK PROPHET & THE MISSION EXPRESS:

The Bullingdon

After a brief hiatus, Empty Room Promotions are back in action, doing what they do best – bringing the cult heroes of Americana to Oxford. Chuck Prophet is very much in the A-List of cult American rootsrock heroes, having made his name in the 1980s fronting Green On Red, before going solo in the 90s. Since then he's played alongside Jonathan Richman, Warren Zevon, Lucinda Williams and country singer Kelly Willis, widely renowned as a master of the Telecaster, a versatile guitarist inspired by the likes of Dick Dale, Neil Young and Clarence White, while in his own right he's pursued a career that's found favour more with critics than the public at large, in large part due to his unwillingness to get too comfortable or play too fully to fans' expectations. Notable high points over the years have been 'Age Of Miracles', where country and rock'n'roll mixed unexpectedly with blues and hip hop, and the political 'Let Freedom Ring', which, like Springsteen, took the disenfranchised blue collar worker as a starting point for a wider comment on American society. Comparisons to Ray Davies, Tom Petty and Alex Chilton point to the high esteem the man is held in but over a 30 year career, he's never been anything less than his own man.

SUNDAY 15th

KYLA LA GRANGE: The Jericho Tavern – Darkly dramatic witch-pop from the Watford songstress, whose mix of emotionally-injured restraint and quiet defiance with lovelorn rock storms has seen her compared to Florence & The Machine, Marianne Faithful and Stevie

MARTIN STEPHENSON & THE DAINTEES: O2 Academy – Having given up on the music industry in the early-90s after a frustrating pop career, Martin Stephenson reunites his old 80s band, their Beatles and Byrds-inspired harmonic pop awash with carefree summer jangle as well as more considered folksy moments.

MONDAY 16th

THE BILLY WALTON BAND: The Bullingdon – Blues-rock in the vein of Hendrix, Clapton and Stevie Ray Vaughan from



Saturday 14th

ORANGE GOBLIN / DESERT STORM / KOMRAD: O2 Academy

After their monolithic showing at the Regal back in 2010, Orange Goblin prepare for another night of proper 'eavy noise in town, the band having been cult heroes on the UK metal scene for some 17 years now, continually ploughing a very singular path around the globe in that time while every couple of years finding time to unleash a new album of characteristically thunderous doom-laden metal. Inspired by the classic rock of Sabbath and Led Zep on the one hand and Venom and Metallica on the other, they've made forays into psychedelia, punk and thrash while always remaining at their core a sludgy doom-blues act, one that fits bullishly alongside Monster Magnet, Kyuss and Clutch. The band's acclaimed 2007 offering, 'Healing Through Fire', led to a deal with Candlelight Records and finally the new fruits of that deal are due this month in the form of 'A Eulogy For The Damned', an album that is unlikely to feature anything resembling a ballad. Good. Great double local support bill in the form of sludgy stoner rockers Desert Storm and technical prog-core crew Komrad. A hell of a night, with the emphasis on the word hell.

the New Jersey guitarist who has played around his local scene since his early teens, jamming with Springsteen, Gary US Bonds and Double Trouble along the way.

TUESDAY 17th

DELILAH: O2 Academy – Dubstep-infused soul, r'n'b and emotive acoustic pop from London's Paloma Stoeker, whose previously supported and sung with Chase & Status as well as collaborating with Skream. While there are heavy dance elements in her sound, she's more in the strident, soulful vein of Sinead O'Connor and Roisin Murphy.

JAZZ CLUB: The Bullingdon – Live jazz with Heavy Dexters.

SPARKY'S FLYING CIRCUS: James Street Tayern

OPEN MIC SESSION: The Port Mahon

WEDNESDAY 18th

MYSTERY JETS: The Bullingdon – Eel Pie Island's pop oddballs return to action, having spent the past few months recording their latest

album, 'Radlands', in Texas, which might add a more American flavour to their peculiarly English take on skewed, harmony-heavy pop that owes plenty to The Hollies and Squeeze as well as Syd Barrett.

WEDNESDAY BLUES: James Street Tavern FREE RANGE: The Cellar

THURSDAY 19th

DAVE ALVIN & THE GUILTY ONES: The Bullingdon – Rootsy Americana and classic rock'n'roll from the Grammy-winning
Californian singer and guitarist, originally a member of cult 80s band The Blasters and later X and, briefly, part of The Gun Club. He's out on tour in support of his new album, 'Eleven Eleven'.

JUAN ZELADA: The Jericho Tavern – Whimsical, soft-centred soul-pop from the stultifyingly sterile, Radio 2-favoured singer and pianist, out on tour to promote new album 'High Ceilings & Collarbones & The Sound Of Paint Drying In Hell's Own Waiting Room'.

CATWEAZLE CLUB: East Oxford Community Centre

QUIET FOR THE SPEAKER + FEUD + DIRTY ADDICTION: The Bell, Bicester – Jambox rock and metal night.

OPEN MIC SESSION: The Half Moon BLUES JAM: The Jack Russell, Marston

FRIDAY 20th

CHARLENE SORAIA: O2 Academy – Epic MOR soul balladry from the Elaine Paige and Barbara Dickson school of Utter Thrillingness from the singer who's scored about eighty trillion Youtube hits on the back of her 'Wherever You Will Go', soundtracking an advert for crack cocaine. Only joking. Twining's Tea. Crazy lady.

BOW WOW WOW: O2 Academy - The 80s hitmakers continue the comeback trail, Annabella Lwin – at one point every teenage lad's fave pop pin-up - joined by original teammates Leigh Gorman and David Barbarossa, the late Matthew Ashman having, sadly, succumbed to diabetes-related illness in the 1990s. Originally formed by Malcolm McLaren to promote Vivian Westwood's clothing range in the early-80s, Bow Wow Wow, were once Adam's original Ants, McLaren persuading them to back up the then 14-year-old Lwin, whom, legend has it, was discovered singing along to Stevie Wonder songs in the launderette where she worked. The band's mixture of punk, surf, bubblegum pop and Burundi drumming won them hits with 'Go Wild In The Country' and 'I Want Candy' before they split. **CARETAKER + ONE UNIQUE SIGNAL +**

AGNESS PIKE + ALUNAH + BLACK SUNRISE: The Wheatsheaf – An absolute feast of noise tonight with Hampshire's increasingly progressive juggernauts Caretaker,

whose take on post-hardcore is equally elaborate and bulldozing. Virulent psych-drone noise from One Unique Signal in support, partway between Spacemen 3 and Sonic Youth. Gothic horror thrash from the mighty Agness Pike and psychedelic doom from Alunah.

THE NEXTMEN: The Cellar – A four-deck set from party-starters Brad Baloo and Dom Search at tonight's Skylarkin session, the pair mixing

up myriad styles, from dancehall, drum'n'bass, dubstep, reggae, roots, and hip hop to soul, funk, funky, indie, leftfield, ambient and pop. Count Skylarkin and Indecision support.

THE SHAPES: The Bullingdon
THE OXFORD FOLK WEEKEND: The Old

Fire Station – In place of the sadly defunct Oxford Folk Festival comes this more locally-biased folk weekender, taking place for the most part in the newly-refurbished Old Fire Station, as well as taking in detours to the Wesley Memorial Church, Oxford Castle Gardens, the Asmolean, Westgate Library and beyond. Tonight kicks off with a welcoming folk dance with the Climax Ceilidh Band, with a full weekend of live concerts, workshops, dances, open mic sessions, Morris dancers and more. DOUBLE DUO: The North Wall,

Summertown – West meets Middle East at tonight's Oxford Contemporary Music show, featuring Damascan oud player Khyan Allami – who's performed at The Proms, alongside fellow oud player Ahmad Al-Kafib and pitched against percussionists Youssef Hbeich and Andrea Piccioni, bringing a contemporary rhythmic edge to their traditional sounds.

CAT MATADOR + DALLAS DON'T + PUMP SHARK + ROBOTS WITH SOULS:

The Port Mahon – Moody new wave and indie pop from Cat Matador at tonight's intimate local bands show. Support from pensive, Pixies-inspired rockers Dallas Don't and heavyweight electro-drone-rock from Robots With Soul

PRIMER + DIGGING FOR PEDRO + 14TEN: The Wheatsheaf, Banbury – Jambox rock night.

FUNKY FRIDAY: The Bullingdon

SATURDAY 21st

RECORD STORE DAY: Truck Store (1pm) – Oxford's indie record shop celebrates National Record Store Day with an afternoon of live in-stores, including sets from Kill Murray, The Epstein, Borderville, The Old Grinding Young, Bethany Weimers and The Graceful Slicks.

THE MISERABLE RICH + DUOTONE + THE COOLING PEARLS: The Jericho

Tavern – Wistful, harmony-heavy chamber pop from Brighton's Miserable Rich, whose new album, 'Miss You In The Days', is themed on classic ghost stories. Barney Morse-Brown's Duotone support, fusing neoclassical with electronics and loops, while wistfully romantic popsters The Cooling Pearls open the show.

UPSTAIRS: O2 Academy – The Academy's revamped showcase session now features a more prominent out-of-town element, tonight featuring I Am Kloot's John Bramwell performing a solo set. He's joined by Sunderland's pretty, pastoral folk-popsters The Lake Poets; local songstress Jess Hall, with her highly-emotive, quirky brand of acoustic pop, recalling Kate Bush at times, and Empty White Circles, inspired by Bon Iver and Bright Eyes. Sonic Rising are also on hand to bring some seriously heavy psych-rocking to the party, leaning towards Spacemen 3, Spiritualized and Loop.

KILL MURRAY: The Cellar – Truck Store and Oxfordshire Music Magazine celebrate

Record Store Day with a late party featuring Truck DJs plus a live set from one of Oxford's hottest new rock properties, Kill Murray. Followed by Extra Curricular.

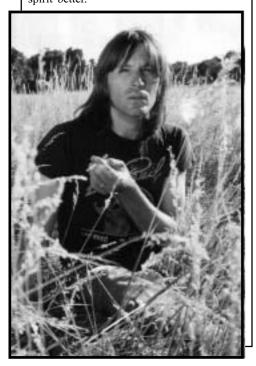
THE OXFORD FOLK WEEKEND: The Old Fire Station – Live shows from Haddo, Benji Kirkpatrick, Angles, Telling The Bees, Triptych and more throughout the day.

BASEMENT SESSIONS with MR FOGG + SEVERIN + THE TITLE SEQUENCE + LAST YEAR'S MAN: Modern Art, Oxford –

Tuesday 24th

THE LEMONHEADS: O2 Academy

He could have had it all... or could he? Back in 1992 The Lemonheads' fifth album 'It's A Shame About Ray', along with a cover of Simon & Garfunkel's 'Mrs Robinson', threatened to turn Evan Dando into a global pop pin-up, a situation hardly hindered by his lackadaisically pretty boy looks. Fast forward a couple of years and he was being bottled off stage at Glastonbury after arriving hours late due to a heroin binge and later slurring his way through interviews as crack addiction took hold. The Lemonheads split and Dando spent most of the subsequent decade performing solo, leaving his old college rock sound behind in favour of a rootsier sound. Re-igniting the Lemonheads moniker for a Don't Look Back run through of 'It's a Shame..' Dando's seemingly pulled himself back on track, even if his live shows can vary wildly depending on whether he gives a shit on any particular night. He's always been possessed of a peculiar type of anticharisma, a few choice mumbles as close as he gets to audience engagements, but his extensive catalogue allows him to keep the fans coming back for more. A recent 47track Best Of typifies The Lemonheads' lack of focus, while 'The Hotel Sessions', featuring ramshackle early demos of some of Dando's best songs, perhaps captures his spirit better.



Emotive electro-rock from Mr Fogg at tonight's Basement Session, returning to live action and melding Kraftwerk's studiousness with a bit of Heaven 17's pop glitz. He's joined by electro-shoegaze outfit Severin, Too Pure's folk-popsters Title Sequence and Last Year's Man's glitchy, dark beats. Tim Fairweather DJs.

SISTERLAND + BETA BLOCKER & THE BODYCLOCK + KING OF CATS + POLEDO: The Port Mahon – Skreeling lo-fi noise pop from Blessing Force associates Sisterland, plus equally lo-fi fuzz-pop from Beta Blocker and the Bodyclock, King of Cats and recent Nightshift Demo Of The Monthers Poledo.

THE BIG NORTHERN SOUL NIGHT OUT: The Bullingdon – Northern soul and Motown classics from Osprey and guests. PROPAGANDA + TRASHY + ROOM 101: O2 Academy

PHIL GARVEY: The Magic Café (1pm) – Acoustic folk and roots sounds from the Wittstock supremo.

SUNDAY 22nd

COMMUNION with HENRY PARKER + THE FALLOWS + PRITA + JOYCE THE LIBRARIAN: The Jericho Tavern – Intimate acoustic music club with rising guitar virtuoso Henry Parker.

THE OXFORD FOLK WEEKEND: The Old Fire Station – The folk weekend concludes, today featuring live sets from Mawkin, Gavin Davenport, Jamie Huddleston, Angles, Tandem and Short Drag Roger.

MOON LEOPARD + MARK COBB +
BEARD OF DESTINY + MEGAN JOSEPH + PHIL FREIZINGER + THE SCOTT
GORDON BAND: The Wheatsheaf (2.30-7pm) – Klub Kakofanney host their monthly afternoon of acoustic live music in the Sheaf's downstairs bar.

MONDAY 23rd

THE BUDDY WHITTINGTON BAND: The Bullingdon – Electric blues-rocking from Texan guitarist Whittington who's spent 15 years playing sideman to the legendary John Mayall, following in the footsteps of Eric Clapton, Peter Green and Walter Trout, before heading out as a bandleader in his own right.

TUESDAY 24th

THE LEMONHEADS: O2 Academy – Evan Dando – the slacker's slacker – relives classic tunes from 'It's A Shame About Ray' and more – *see main preview*

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

SPARKY'S FLYING CIRCUS: James Street Tavern

OPEN MIC SESSION: The Port Mahon

WEDNESDAY 25th

BASTILLE: The Jericho Tavern – Delicate, r'n'b-tinged electro-pop from Londoner Dan Smith and his band.

PHAT SESSIONS: The Cellar – Live band set and open jam session with the Phat Session Collective

WEDNESDAY BLUES: James Street Tavern



Friday 27th

LADYHAWKE: O2 Academy

Looking like a young Stevie Nicks after a rock'n'roll makeover courtesy of Joan Jett, Ladyhawke - Pip Brown to her mum might not have Lady Gaga's OTT style but she's more than her equal in the big pop song stakes. That's big pop songs with simply enormous choruses; in fact, such is Ladyhawke's genius way with a pop hook, there are probably millions of folk out there who could whistle a handful of her singles without even being able to tell you who Ladyhawke is. Early singles like 'Paris Is Burning' (produced by Peaches), 'My Delirium' and 'From Dusk Til Dawn' sound like they might have escaped from an early-1980s radio playlist, recalling everyone from Kim Wilde and Bananarama to Cyndi Lauper and Gary Numan, but stamped with Brown's own emotional identity. Having grown up in New Zealand, playing in a series of grunge bands, before decamping to Australia and making her way into synthier territory, she found herself lauded at the Australian music awards before wider stardom beckoned. If it matches her 2008 eponymous debut her second album, 'Anxiety', should ramp up the fame factor further, although Ladyhawke's extravagant, often windswept, pop will always override her understated personality and image. Which is how it should be.

THURSDAY 26th

FUTURES: O2 Academy – Buckinghamshire's Mercury-signed rockers return to town, mixing up lightweight punk-pop with sunshiny indie rock on debut album 'The Holiday'.

SMILEX + HALF DECENT + MOON MOTH + INSPECTA + DJ THEORETICAL: Fat

Lil's, Witney – After celebrating their decadelong existence last month, Smilex ramp up the rocking action again, joined for the night by fastrising local rapper Half Decent, funk-rockers Moon Moth and dubstep DJ Theoretical.

WELCOME TO PEEPWORLD: The Bullingdon – Wistful, intimate acoustic pop

Bullingdon – Wistful, intimate acoustic pop from the former-International Jetsetters folks.

CATWEAZLE CLUB: East Oxford Community Centre

VIER + BLOODLOSS + DEPRAVATE: The Bell, Bicester – Jambox rock and metal night. OPEN MIC SESSION: The Half Moon BLUES JAM: The Jack Russell, Marston OUTPUT: The Cellar



Saturday 28th

CLOCK OPERA: The Cellar

Not many bands can claim to have played their second ever gig at The Queen Elizabeth II Hall, but then not many bands could claim they also write music for the Ballet Rambert. So it is with Clock Opera, a collective centred on vocalist, producer and all-round music whizz Guy Connolly, and one who have lumped themselves with the tag choppop, which isn't the great name for a musical sub-genre but does describe what they do quite well - sampling and chopping up lumps of found sounds (more often than not found in Connolly's kitchen) and turning them into rhythm tracks. Not that it's all random electro widdliness, though - Clock Opera possess, on songs like 'Lesson No.7', a similarly euphoric sense of desolation as Elbow or Field Music, while elsewhere 'Alouette' is pure ephemeral pop and 'Let Go The Life Boats' is wistful folk. One early review described Clock Opera as "Aled Jones fronting Autechre," which is taking it a bit far but it does give you an idea of the delicate clash of styles and ideas that make up the music – Elbow tussling gently with Steve Reich might be closer to the mark. Having released an early single, 'Belonging', on Moshi Moshi, they're now signed to Island and a debut album, 'Ways To Forget' is due anytime soon. Expect frantic press hype to coincide and make the most of tonight's chance to catch them in a properly intimate setting before it all goes stratospheric.

FRIDAY 27th

LADYHAWKE: O2 Academy – Big pop fun, 80s style, from the Kiwi songstress – *see main preview*

DEER CHICAGO + THE OLD GRINDING YOUNG + CAT MATADOR: The Jericho

Tavern – Daisy Rodgers celebrates three years of highly individual gig promoting in fine company, epically-proportioned shoegazers Deer Chicago building cathedrals of sound in the vein of Ride and Winchell Riots, while newcomers The Old Grinding Young bring a delicate pensiveness to their stormy indie-folk sound. Cat Matador open the show with their violin-led gothic indie.

MOTHER CORONA: The Cellar – Album launch for the local groove metallers, inspired by the likes of Black Sabbath, Electric Wizard and Smashing Pumpkins.

FEI COMODO + THE DIRTY YOUTH + FINE UNION + THE METHOD: The Courtyard, Bicester - Chelmsford's rising post-hardcore heavyweights Fei Comodo stop off at Bicester's Courtyard youth centre, on tour ahead of the release of their debut album, 'Behind The Bright Lights'. They're joined by Wales's female-fronted rockers The Dirty Youth, who've just been on tour with Korn. Propulsive indie rocking in support from Bicester's own Fine Union, who've recently been added to this summer's Truck line-up. Acoustic pop types The Method open the show

NEON TEEPEE + MILLION FACES +
FOUR WALLS: The Bullingdon – It's All
About The Music local bands night.
CIRCULUS + MYSTICAL JOURNEY +
ANDY LETCHER: The Port Mahon – An
intimate evening of wyrrd folk music as
Circulus' Michael Tyak screens his psychedelic

Circulus' Michael Tyak screens his psychedelic film about the St Michael Leyline, which runs from Norfolk to Cornwall. As well as the film there'll be a Q&A with Michael, a live set from him and Jenny from Circulus, playing music inspired by the film and support from Telling The Bees' Andy Letcher.

I CRIED WOLF + BLOODLOSS + HOPELESS POTENTIAL: The Wheatsheaf, Banbury – Jambox metal night.

LISTING SHIPS + THE HALF RABBITS:

The Swan, Wantage – Electro-heavy post-rock thunder from Listing Ships, alongside gothic post-punksters The Half Rabbits.

FUNKY FRIDAY: The Bullingdon HQ: The Cellar

MIXTAPE: The Wheatsheaf

NEEDLE IN A HAYSTACK: Baby Love – Motown, indie and dance hits from the 60s to the 80s.

SATURDAY 28th

CLOCK OPERA + FICTION + WILD

SWIM: The Cellar – Euphoric chop-pop from the rising electro-indie darlings – *see main preview*

THE SAFETY FIRE + K-LACURA + ZAOS + SAVE THE SAVIOUR + ELYSIUM WAITS:

O2 Academy – Skeletor provides another epic night of heaviosity with London's fast-rising technical-hardcore and prog-metal crew The Safety Fire out on tour to promote their debut album, 'Grind The Ocean', following tours with Malefice and Rise To Remain, as well as a showing at last year's Sonisphere. They're joined by an impressive local bill of metalcore tigers K-Lacura; death-thrash newcomers Zaos; Abingdon's post-hardcore types Save The Saviour and hardcore crew Elysium Waits.

THE MARTIN HARLEY BAND: The
Jericho Tavern – Folk and blues from the
British blues slide guitarist who has supported
James Morrison, G Love & Special Sauce and
Newton Faulkner on tour

GAPPY TOOTH INDUSTRIES with CARAVAN OF WHORES + YELLOW FEVER + JOE WOOLLEY: The Wheatsheaf

 Eclectic mix of sounds as ever at GTI with bluesy stoner-metal crew Caravan Of Whores; funky, Foals-y indie popsters Yellow Fever and acoustic blues, folk and jazz guitarist Joe Woolley.

HALF DECENT + STEM +

LEFTAMBIENTJOIN: Café Tarifa (5-8pm) – Chilled-out electronica and hip hop session with rising local rapper Half Decent, darkhearted trip-hoppers Stem and beats'n'squelches chappie Leftouterjoin in ambient mode.

PROPAGANDA + TRASHY + ROOM 101: O2 Academy

STEM: The Stocks Bar, Abingdon – The Skittle Alley returns to action with local darkhued trip-hoppers Stem.

ARM LAUNCH PARTY: Modern Art Oxford– Live music from Ruskin College students, launching their new arts magazine.

DRUM&BASS NIGHT: The Bullingdon – With Logistics and DJ Fu.

SOIL & SOUL: Isis Tavern, Iffley Lock – Live music with Trevor Williams and more.

MAD MODDS: The Swan, Wantage – Mod covers.

GRAHAM TONGE: The Magic Café (1pm) – Acoustic country-blues.

SUNDAY 29th

BLOOD RED SHOES: O2 Academy -

Increasingly polished pop-friendly grunge and garage rocking from the Brighton duo, out on tour to plug third album 'In Time To Voices'.

KARIMA FRANCIS: The Jericho Tavern – Rootsy acoustic soul from the Mancunian songstress, likened to Tracy Chapman and Joan Armatrading for her emotive 'Author' debut

SECRET RIVALS + HOT HEAD SHOW + FLIGHT OF HELIOS: The Wheatsheaf –

back in 2009.

Effusive electro-indie pop from Secret Rivals at tonight's promotional collaboration between Back & To The Left and Pindrop Performances, the band's fusion of Cure-inspired sweetness and Bis and Huggy bear-like spikiness delivering greater riches with each new release. London's Hot Head Show bring a dissonant, angled form of mutant blues and post-punk, coming close to Captain Beefheart and Rocket From The Tombs at times, while Flight Of Helios add their spangled electronic psych-pop to proceedings.

OPEN JAM SESSION: The Swan, Wantage

MONDAY 30th

THE OSMONDS: The New Theatre -

Okay, they did 'Crazy Horses', so they're not all bad but... oh, you know: Mormons, teeth, 'Little' Jimmy.... the rest of us are heading to Hell, but so long as we don't have to spend all eternity in the company of The Osmonds or Mitt Romney, we're not fussed.

SIMPLE'S MAY EVE PARTY: The Bullingdon – House and electro into May Morning with Joy Orbison.

MAY DAY EVE PARTY: The Cellar

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





SPIRITUALIZED

O2 Academy

Contrary to popular belief, the best thing to come out of Rugby is not rugby, a sport that's just a cheap excuse for brutish toffs to circle-jerk onto a cracker (as if they needed one). No, it's former Spaceman 3 member and Spiritualized founder Jason Pierce.

I'm currently deep in notorious rock journalist Nick Kent's book 'The Dark Stuff', which charts the seductive path assorted iconic musicians and bands have taken to depravity and self-destruction. A revised edition could have had a chapter dedicated to Pierce, had he continued along the road to oblivion that his heroin addiction was leading him down. But, thankfully, he somehow managed to pull a U-turn. Perhaps this explains his fixation with the concept of salvation – when you're cast down, scraping the barrel and plumbing the depths, you have no option but to cling to the hope that redemption might be possible.

To paraphrase Yazz, then, the only way was up for Pierce, even if he's suffered further health problems since his triumphal post-near-death-experience album, 2008's 'Songs in A&E'. The release of its successor 'Sweet Heart Sweet Light', the band's seventh LP, had been scheduled to coincide with this tour but has now been delayed

until mid April, Pierce (ever the perfectionist) intent on continuing to mix even after review copies had been distributed.

No matter - we still get a taster of the new record tonight. Opening track 'Hey Jane' kicks off proceedings and, while it's not quite as effective without AG Rojas' gritty video accompaniment (look it up, though perhaps not at work), it nevertheless builds to a satisfying climax. Significantly less impressive, however, is the clumsy, pedestrian 'Mary', though set-closer 'So Long You Pretty Things' is an improvement, albeit an unnecessarily long-winded one. Maybe it's because I'm a fan of the more leftfield 'Pure Phase'-era drones, or maybe it's because of the company in which these new songs find themselves ('Lord Let It Rain on Me' and 'Lay Back in the Sun' are particularly special), but they seem somewhat safe, reined-in, middle-of-the-

The four large naked lightbulbs adorning the stage are indicative of the fact that, by their own standards, this is a stripped-down version of Spiritualized: no brass or strings, no third guitarist, only two backing vocalists bringing the gospel. Facing across towards Doggen and his six-string pyrotechnics, Pierce plays the role of stoned

preacher to perfection, hiding permanently behind his rock star shades and bearing an uncanny resemblance to Richard Ashcroft (little wonder Kate Radley could hardly tell them apart). As ever, anyone not swept up by the band's stately electric hymns or mesmerised by the trademark keyboard tone that weaves its way through and beneath everything can amuse themselves by playing lyrical bingo. "Jesus", "love", "drugs", "death", "Lord", "soul" – you could probably shout out "Full house!" a couple of minutes in. Judging by his songs, Pierce "comes down" more often than a serial philanderer's trousers.

If 'She Kissed Me (It Felt Like A Hit)' is the best song title of the night (nothing new there, then), 'Electric Mainline' scoops the prize for the evening's finest ten minutes, its chiming instrumental majesty edging out an incandescent encore of much-celebrated 'Ladies And Gentlemen We Are Floating In Space' tracks 'Electricity' and 'Cop Shoot Cop'. The quieter passages of the latter are rudely punctuated by the insistent bawling of a lone pillhead: "Keep going! Keep playing!" As irritating as her noisy exhortations are, we're all silently echoing her sentiments.

The jury may be out on the new material, but in the end we've seen the light. We've been saved. Once again, we've been Spiritualized.

Ben Woolhead

RAE MORRIS/JACKIE D.WILLIAMS

The Jericho Tavern

In local boy Jackie D. Williams, Oxford has a solo male artist with real mainstream skills. With his musical chops already recognised and recently graduated from a McCartney scholarship in Liverpool, you can immediately tell he's serious r'n'b class; loose-limbed, soft/loud vocals, the ability to throw Jackson's 'Human Nature' in as a middle eight to one of his own acoustic songs and then effortlessly mash up Tinie Tempah's 'Frisky' and 'Earthquake' into one soul-funk heaven. Most importantly he has the necessary audience-winning posterboy rapport and unspoken modesty. Remember the name.

Blackpool's Rae Morris, too, has that stunning switch between inter-song conspiratorial whisper and room-silencing strength of singing that wins your heart by drawing you in to protect her, while slicing you with a Zorro mark of sharp angelic melodies in 'Wait A While', and the mush-mouthed English phonetics of 'Back To Front'. Seated alone at her electronic piano, piercing sea-blue eyes under her signature mane of tousled fair hair, she can't contain her thrill that "Thom Yorke actually performed here", before flooring us with her killer song 'Don't Go', that is all the best of Harriet Wheeler as a pared-back Florence, over a Vanessa Carlton keyboard fluency.

A huge ovation, and cries for encores. These early, heartfelt, confidence-building performances will only ever sound so special within such downbeat walls.

Paul Carrera



Rizzle Kicks are energy personified. The 20-year-old Brighton duo of Jordan Stephens and Harley Alexander-Sule spar verbally with complementary synchronicity; Jordan does more of the rapping while Harley does more of the singing (and even plays guitar at one point). With the same soul record-plundering sample modus operandi as Fatboy Slim (who produced that matrilineal exhortation to dance, 'Mama Do The Hump'), they seem to be aiming hip hop at a pop level. Less brash and gaudy – and less related to Berry Gordy – than LMFAO, they're simultaneously T4-friendly and naughty (they do swear a lot).

Their live show is the kind of disjointed affair that might have naturally progressed from originally impromptu bedroom jams, PAs and support slots. Tracks from their debut album, 'Stereo Typical', are sometimes incidental to jamming and rapping over random tunes, which range from the *Inspector Gadget* and James Bond themes to 'Seven Nation Army' and 'Hot In Here'.

They're also into questions. What Jordan's saying doesn't seem as important as the act of engaging the crowd; queries about whether we've heard of James Brown and the film 8 *Mile* get as much of a cheer as Ed Sheeran's Brit Awards success and an announcement that the pair smoke (their "hip hop jive" 'Miss Cigarette' is a nicotine analogy, you see).

'When I Was A Youngster' samples The Clash's 'Revolution Rock' and is their most obvious connection to that mariachi/ska/ reggae element. This fusion could sound like a mess, but they keep it light, making every track sound distinctively Rizzle Kicks, be it from their early Hadouken-style vocal patterning or the trumpet (present throughout, as you might hope for an act whose breakthrough hit was 'Down With The Trumpets'). While their live presence doesn't hold together as well as the recorded music does, you can't fault their exuberance and enthusiasm.

Kirsten Etheridge

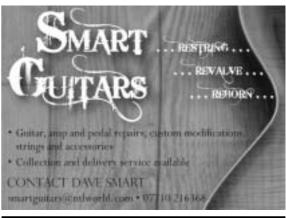
CRIPPLED BLACK PHOENIX Fat Lils, Witney

Tonight's gig comes with the prefix "secret", although by the time Crippled Black Phoenix – tonight going under the assumed moniker ABC Warriors – actually take to the stage the concept of this being a secret show has been well and truly stomped into the floor.

Essentially a warm up for CBP's forthcoming tour, this low-key show has the potential to be a little rough around the edges and main man Justin Greaves constantly apologises throughout, saving that the audience has paid to watch a rehearsal. He needn't worry though; were it not for his apologetic interjections, nobody would be any the wiser. The truth is, if there are any rough edges, they are almost impossible to detect. If you were deliberately looking for a weak link then you might focus on stand-in drummer Ben Wilsker, who has been drafted in from local metal miscreants Mutogenocide, but he's fitted into the Crippled Black Phoenix line-up seamlessly and nails every song during the two-and-a-half-hour set. The truth is that this is a masterclass in prog-rock grandiosity. CBP might call what they do 'Endtime Ballads' but the reality is that these songs drawn mainly from the last two CBP albums 'I. Vigilante' and '(Mankind) The Crafty Ape' - have more in common with Pink Floyd circa 'Animals' or 'Wish You Were Here'. These huge, sprawling songs encompass a mass of ideas all bound together with sturdy riffing and Karl Demata's beautifully constructed guitar solos. That they manage to sound as good live as they do on their albums is quite astonishing and is proof, if proof were needed, that CBP are a quite extraordinary band. It's a pity that they're forever spoken of in terms of past members (those connected with Mogwai and Portishead for example) because there's so much more to CBP than their alumni and it's plain to see in these monolithic slabs of eloquent noise.

Sam Shepherd



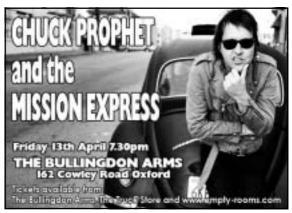


THE OXFORD RECORD DVD & CD FAIR

OXFORD TOWN HALL SATURDAY MAY 12th 10am- 3:30pm

Rock/pop/jazz/soul/reggae/indie, all other genres.
Accessories/memoriabillia/books.
Brand new and back catalogue/RareVinyl.
www.usrfairs.co.uk







SMILEX/THE CELLAR FAMILY/DEER CHICAGO

The Jericho Tavern

We saw Deer Chicago a few years ago, and were impressed. Since then they've delivered on their potential, and got very slightly worse. Their sound has improved enormously, and is now a huge cascade of emotive noise that fair tumbles out of them. They're capable of glistering crescendos, but sometimes we wish they'd vary the dynamics, and step away from the screaming stadium in their minds, to regain some of the subtlety of old. All this epic swooning is like the super-strong Bavarian lager they sell in your local dodgy cornerstore: doubtless intoxicating, but not big on delicate flavours. A very good band, then, but perhaps not the one we expected them to become, which is out fault, not theirs.

The Cellar Family are less a band, more an annoying muscular twitch in sonic form. Tonight, they play beautifully, lancing their music's scabrous boils with razor punk incisions, and flooding The Jericho with horrific, visceral imagery delivered with scientific coldness. It's like a cross between *Weird Tales* and *The Lancet*, all buoyed aloft by wittily slurred guitar and snidely forceful rhythms. Humdrum punks take note: everyone can sneer, but only a band like this can actually communicate disgust.

Smilex are celebrating a decade of nefarious activity, balancing on a latex tightrope strung between twin poles of grubby punk sleaze and dumb cock-rock preening. Whilst it's tempting to dismiss Smilex as an eager panting puppy amongst rock beasts gags like Motley Cruecut and Judas Verger would be almost too easy - tonight's gig reminds you of just how good they are. Lee Christian, of course, embodies his stage school punk persona, dressed as Kenny Everett in the Blue Ovster Club, but his vocal yelps and drawls really do carry the songs well. The band spends a lot of time throwing rock shapes that probably moved from parody to habit nine years ago, but by Christ they can kick out a squall. As with Deer Chicago, it's always best to take Smilex on their own terms. The way to have a bad time at their gigs would be to imagine what a band of this much ability and stage presence could achieve if they had any taste. The way to have a good time is to neck a crème de menthe spritzer and dive into the nearest wall of flesh. Who could complain about ten years of that?

David Murphy

ALLO DARLIN' The Cellar

In an era where the word indie has long since been rendered meaningless (oh, you've got guitars but you're not metal? That'll be indie, then) a small but heroic rearguard continue the fight for all things sweet and innocent. None more so than Aussie ex-pat Elizabeth Morris, who looks like she's just graduated from The Amelia Fletcher Finishing School For The Incurably Twee. Flanked by a band who'd look more at home driving pick-up trucks in some Deep South backwater, Elizabeth's band Allo Darlin' are partying like it's still very much 1986.

Opening with new single 'Capricornia', they set the bar impossibly high for themselves from the off. It's a gorgeous slice of misty-eyed romantic jangle-pop, sounding not unlike The Motorcycle Boy's long-lost classic 'Under The Bridge' and resonating with a similarly tear-stung sense of longing.

Little else in the set can compare but

that's not to say the show is any kind of anti-climax. There are moments, notably when the band attempt to rock it up a bit, where Allo Darlin' come across like distant cousins of The Cranberries, and there's a looseness about them that means more propulsive songs struggle to make it across the dancefloor without tripping over their own shoelaces, but whenever they strip things back, those heartstrings are tugged completely, Morris, like Camera Obscura's Traceyanne Campbell, so winningly lovelorn, you pray she can be lucky in love some day. There's a feistiness about her too, which makes tracks like the roustabout set closer 'Kiss Your Lips' feel there's more fight in the girl than first impressions would suggest, and with the band's second album due later this spring, Elizabeth Morris will hopefully be on a longer winning streak than her songs would suggest. Dale Kattack

LIANNE LA HAVAS O2 Academy

Lianne La Havas is adept at honesty. Tonight, the singer and guitarist — the guitar forming as much of her performance as her voice — is easily convincing her captivated audience that she means every word; she seems charmingly overwhelmed by all the adulation she's getting in return.

It helps that her subject matter is relationship-based and confessional. Both an ex and her apparently current partner are covered. In 'Age', she channels a jazz-tinged Nina Simone insouciance into asking "Is it such a problem if he's old, as long as he does whatever he is told?" 'No Room for Doubt' documents a blip with this older chap, her delicate yet selectively powerful voice betraying the despair and eventual resolution of the episode. In the effortlessly smooth 'Au Cinema', she could be Catherine Deneuve strolling with her beau down the Champs-Élysées into the end credits. She's so careful with

her bitterness that even when she lets herself go a bit - as on 'Forget', her upbeat way of telling the ex to get lost – it still seems polite. Yet when she loses the guitar to finish the story of the "delightful ex" in the pianobacked 'Gone', she's visibly moved. Soul is too narrow a definition; 'Don't Wake Me Up' is probably her most commercial offering tonight but she still manages tight Imogen Heapesque harmonies with her band, and forthcoming album title track 'Is Your Love Big Enough?' has some great African-style guitar. Her voice has gentle soul inflections but not so much melisma that the tune is obscured and subtlety lost (take note,

Few singers would be so gracious in making an audience feel like they've been reading her diary. It's almost as if she's grateful that she could bend our collective ear; relieved she had someone to sing it all out to.

Kirsten Etheridge

SAMBASUNDA QUINTET

The North Wall

Tonight's concert offers the curious an opportunity to hear what turns out to be gentle, refined music from a part of world that gets little exposure. Sambasunda Ouintet. featuring doll-like singer and dancer Rita Tila, are from Bandung, West Java in Indonesia where they are part of the larger 17-piece Sambasunda Gamelan Orchestra. In this pared-down, acoustic offshoot, there is no gamelan bronze gong, the iconic sound of traditional Indonesian music. Instead, the quartet's music is centred on the large traditional zither-like kacapi, sometimes three of them, plus the traditional kendang hand-drum and, with band members doubling up, violin and the suling, a bamboo flute. The band is advertised as reinventing traditional Sudanese music by blending it with a contemporary awareness, but though there's the occasional Indojazz like riff on the flute and an Irish influenced 'Paddy Pergi Ka Bandung', traditional influences dominate.

Much of the set actually sounds like restrained, laid-back Indian music. The band, with the flute and

violin sighing in empathy with the kapaci, create cool, intricate, shimmering, slowly-shifting textures reminiscent of Indian ragas but without any of the frenetic crescendos, and though Rita Tila arrives on stage dressed like a Bollywood diva in a dress of a thousand lights, and embellishes in the traditional way by singing multiple notes on a single syllable, there's no high-pitched vibrato climaxes, and her dancing is all elegant restraint rather than showy and ecstatic.

Though one can admire the gentle, refined, haunting sound, Sambasunda make, their music often fails to draw you in. Undoubtedly fine musicians, they simply couldn't counteract that, to these western ears, much of their music is light on melody and bite. There are highlights, such as the opening instrumental and 'Jabeuleu Ja', a song about making jokes, and an unexpected burst of Jews' harp, but overall the evening is interesting rather than captivating, even if it's great to have the opportunity to hear this music at all.

Colin May



BEN HOWARD / DAUGHTER O2 Academy Oxford

Daughter were last seen round here supporting Benjamin Francis Leftwich in October, but it's clear from the off that tonight's performance is far stronger than it was back then; it's also clear why. With the recent addition of a third member, they have learnt that strength can indeed come with numbers. It's astonishing what difference such a simple addition can make, visually as well as musically, particularly when the new member is on both bass guitar and bass drum duty. Consequently, Daughter achieve the depth their recordings have shown they're capable of, possessed of an immense sound but one that's equally delicate. At times they sound borderline industrial, at others positively broody, yet be it due to the no-frills song structure or to lead vocalist Elena Tonra's whispered vocals, the trio remain beautifully fragile throughout. You can't help but worry that it's all a little too fragile; there is no doubt that what with Igor Haefeli's simultaneous mastering of the guitar, violin and loop pedal they have the talent, and with Tonra's charming timidity they have the likeability, vet the distinct lack of a leading figure could prevent the band reaching the heights they are

undoubtedly capable of reaching. Within just a few songs, you get the impression that Ben Howard - albeit inadvertently - is seemingly out to show his support act what wonders a little confidence can do. At times Howard is not so different from Daughter: he wears the same fragility whilst performing tracks such as 'Old Pine' as Daughter did throughout their set, but confidently so, and it is this that really makes all the difference. Often it also seems that Howard is out to show he is no onetrick pony. Towards the start of his set the man from Devon makes use of his acoustic guitar not only as a guitar but also a drum kit, resting the instrument on his lap so he can simultaneously pluck its strings from above and beat its body from the side; towards the end he allows his inner rock star out to play. What with Howard opting for an electronic version of 'The Fear' as the show closer and new song 'Oats In The Water' being decidedly more angst driven than his older spring-summertinged work, it appears the latter half of tonight's set is a sign of things to come. Ben Howard, then, is no one trick pony: instead he is a multitalented warhorse of a man. Nick Reaver



PINEY GIR / DENNIS HOPPER CHOPPERS / OLY RALFE / RICHARD WARREN

The Jericho Tavern

The first of the night's mainly English musicians whose hearts lie in the Americana racks in the shops, Richard Warren drags a wild, shimmering sound out of his guitars, including a whammy-driven instrumental on a Fender Jag. Not entirely sure what he's singing about but it's fair to assume there are trains, girls, deserts, and devils involved; you get the picture. Good stuff.

Oly Ralfe is a big, hairy, slightly perplexed looking guy. An awkward confusion permeates his set with seemingly under-rehearsed songs, played by a distinctly cramped looking outfit, tending to end with a shuffle and a murmur. Stylistically they shamble from one song that sounds like a folky take on Pavement's 'Range Life' onto another with a peculiarly English/ Latin hybrid. The rhythm's kind of correct but the hips remain resolutely fused and unfluid. It's interesting but doesn't quite get past the lip of the stage. C'mon big man, project!

stage. C'mon big man, project!
Dennis Hopper Choppers take the biscuit, or grits maybe, tonight.
From the name one might be forgiven for expecting a vacuum of young hipsters but we get a grizzled bunch of old hands who roll out some powerful garage-country tinged with a slightly capricious '96 Tears'

organ sound. Depending on the angle you're viewing him from, the visage of DHC singer Ben Nicholls conveys either an infinitely stoical melancholy or the concern of a man who's found a shit in his pants which isn't his. But, it suits him; the songs require a certain fatalistic lived-in quality and he's got a great voice, somewhere in the range of a countrified Edwyn Collins. Fans of Mark Lanegan might also dig them, fans of all good music certainly should.

Headliner Piney Gir, the one actual American on stage tonight, is a totem to all sorts of energetic sounding American words such as pep, zip, hustle and vim. A vast blonde wave of hair (some real, some merely ornamental) tops her vast cakecutting smile and the stage fills up with spare rattles, castanets and the most tiddly of tiny tambourines. Her and her band's take on the country pop of Lee and Nancy, or an unbroken hearted Patsy, is a fine, sassy racket. Sadly, their energy doesn't quite manage break up the audience semi-circle and the roof remains unblown. No fault of the band's though, and the folks, even out on a school night, seem have dug a virtually revue style line-up.

Jack Tractor

LITTLE DRAGON/HOLY OTHER 02 Academy

Questioning your ruse doesn't faze Holy Other. Indeed, the Mancunian doesn't outline the exact ruse of his music, all full of half-there shoegaze density-meets-industrial bass music dualism, but it's darn appealing. Through a set pre-ordained at dominantly 80-140bpm, Holy Other touches textural bases with Animal Collective support Grouper, Hessle Audio stalwart Pangaea and Murcof. Like those artists, it's a fairly lifeless experience visually, here mixed with no instrumental interaction. However, when the tracks are this absorbing especially effervescently flirtatious 'We Over' - it makes for an interactive mindgame, and I for one am left with a desire to see this Holy Other again.

Musically, Little Dragon seem displaced from their 1980s upbringing. Their only throwback to that era tonight is a synth arpeggio intro, elongated to Oneohtrix Point Never size, similar to what adorned the 'Ritual Union' standout 'Precious', which fittingly commands the encore. Their signature swingbeat,

slowed down to pop palpability, recalls a form of dance music tripping on its own laces from noughties exhaustion. This translates well live: bodies are moving early, lights are dimmed and everyone's at home, so they must be doing something right with their productions. Pogo beats of varying varieties don't clash with singer Yukimi Nagano's sultry, bandy voice; her range skits prettily between Madonna-ish broken melismas and wisps of a more subdued M.I.A. They're like a nocturnal version of 4Hero in the Academy, adapting to the venue's boxed-in-ness in a cuddly, yet energetic bond with band and audience.

Ramjam up to the bar before we even start, an adventurous take on tonight might see Little Dragon as an update of 60s rocksteady, while Holy Other hint towards the bass music underground. The journalistic catchall for whatever transcends dubstep, it's excellent to observe so many enjoying themselves from a line that traces back over five decades.

Mick Buckingham

KEVIN DEVINE / GUNNING FOR TAMAR / EMPTY WHITE CIRCLES

The Jericho Tavern

First on tonight are Alaska – soon to be renamed, Empty White Circles – an acoustic/electric duo, equipped with heartfelt vocals reminiscent of Ben Gibbard of Death Cab for Cutie. Their cover of 'Lua' by Bright Eyes goes down particularly well.

Tonight's crowd seem rather taken aback by the sheer amount of noise emanating from Gunning for Tamar, which is a shame, as GFT are on top of their game tonight. Tighter than ever, showcasing a swathe of new material from their forthcoming 'Time Trophies' EP, including the melodic 'Chocolate Hooves' as well as the angular, unrelenting title track

Kevin Devine takes to the stage to a rising 'Longer That I'm Out Here', then launches straight into the echoed guitars and resonant drums of new album track 'Off Screen', the songs markedly bigger when backed with a full live band – onstage tonight he's an entirely different being to the acoustic singer-

songwriter of his earlier material. The driving bass lines of 'The First Hit' and heavy instrumental sections in 'Between the Concrete and Clouds' juxtapose nicely with hushed acoustics of 'Carnival' and 'I Could Be With Anyone', though the presence of four other musicians on stage means he brings the latter songs to massive drawn-out endings. More familiar songs 'Another Bag of Bones', 'Brothers Blood' and fan favourite 'Cotton Crush' display his clever, often dark, lyrics. The beginning of Eminem's 'Lose Yourself' provokes disbelieving laughter from the audience, before Kevin himself laughs and abandons it for the beautiful emotive vocals of 'I Used to be Someone'. An encore of Bad Books cover 'You're a Mirror I Cannot Avoid', then into 'Ballgame', this time without the backing band, ends the set on a somewhat subdued note; tonight it seems, the louder the better." Caroline Corke

SETH LAKEMAN O2 Academy

A gig like this would have been almost unthinkable a decade ago, but so much has changed in the world of English folk music in that time. The genre is a broader church now, with a far wider appeal than it was for too many years. The success of Laura Marlin and Mumford & Sons has obviously helped recently but it was the likes of Seth Lakeman, along with former bandmates Cara Dillon and Kate Rusby, that opened the genre up to younger, more rockorientated crowds, even as the music itself held on to its timeless values

Rather than a backroom raconteur, Lakeman performs like a rock star - a bandleader and big stage performer even as he celebrates a lost world of artisans. Tonight's set openers, 'More Than The Money' and 'The Blacksmith's Prayer', come from Lakeman's latest album, 'Tales From The Barrelhouse', recorded in the old workshops and mines of Morwellham Quay in his native Devon. Both songs look back longingly to an age of skilled workmen, the politics of both songs subtly implied, the regret in the sombre, droning 'The Blacksmith's Prayer' all too apparent. There's a generous scattering of the

There's a generous scattering of the new songs in tonight's set, which is taken democratically from across Lakeman's prodigiously expanding back catalogue. 'John Lomas' from his Mercury-nominated 'Kitty Jay' album is an early highlight, while 'Freedom Fields" 'Take No Rogues' ups the pace of the set at its midway point.

What Lakeman brings to the English folk tradition is to place more contemporary events in the classic song settings. Nowhere is this more apparent than 'Solomon Browne', a classic seafaring tragedy based on the events of the Cornish lifeboat disaster of 1981, carrying a particular resonance for Lakeman growing up in the area. Rather than timeless tales handed down through generations, he brings a fresh, personal perspective and deeper emotional impact to the stories. Not that he can't do ancient history just as well, mind: set highlight is, unsurprisingly 'Kitty Jay', based on the Dartmoor legend of a 19th Century suicide victim. The song also shows Lakeman in his most musically natural habitat, armed with his fiddle and attacking it with the zeal of any rock guitarist.

The set finishes with the strippedback, folksier 'High Street Rose', but the impression you're left with tonight is of a genuine star performer who has, in no small way, helped bring a treasured musical style back in from the cold.

Julia Topping

NIGHTSHIFT presents

Oxford Punt 2012

Wednesday 16th May

Twenty acts - five venues - one night

The year's best showcase of new Oxford music

The Purple Turtle, The Cellar, The Wheatsheaf, The Duke's Cut, The Junction

7pm - 1am

Band of Joy - Caravan Of Whores - The Cellar Family Dallas Don't - Deer Chicago - Gunning For Tamar - Half Decent Jess Hall - Kill Murray - Leftouterjoin - The Long Insiders Manacles Of Acid - Mutagenocide - The Old Grinding Young Tamara Parsons-Baker - Secret Rivals - Tiger Mendoza ToLiesel - Undersmile - Von Braun

ALL-VENUE PUNT PASSES ON SALE NOW

Only 100 available. £8 (+booking fee) from oxfordmusic.net or Truck Store

nightshift.oxfordmusic.net



162 Cowley Road Oxford 01865 244516

APRIL

Every Monday

THE FAMOUS MONDAY NIGHT BLUES

The best in UK, European and US blues. 8-12. 2nd THE WILLIE NILE BAND (USA) / Micky Kemp (UK) 9th THE AYNSLEY LISTER BAND (UK) 16th THE BILLY WALTON BAND (USA) 23rd THE BUDDY WHITTINGTON BAND (USA)

* - Monday 30th - SIMPLE'S MAY EVE PARTY - House & techno with JOY ORBISON. 10-4am

Every Tuesday

THE OXFORD JAZZ CLUB

Free live jazz plus DJs playing r'n'b, funk and soul until 2am 3rd THE HUGH TURNER BAND 10th / 24th NEW JAZZ COLLECTIVE 17th HEAVY DEXTERS

Wednesdays 11th LIVE MUSIC - tbc 18th MYSTERY JETS

Thursdays

12th IT'S ALL ABOUT THE MUSIC ACOUSTIC NIGHT with **MOOGIEMAN / LEWIS NEWCOMBE-JONES / STUART NOAH / RIC WADE**

19th DAVE ALVIN & THE GUILTY ONES 26th WELCOME TO PEEPWORLD

Every Friday

FUNKY FRIDAY

Funk, soul, boogie and R&B. 11pm-2.30am; £3.

Friday early shows

13th CHUCK PROPHET & THE MISSION EXPRESS 20th THE SHAPES

27th NEON TEEPEE / MILLION FACES / FOUR WALLS

Saturdays

14th **UNHINGED** - Drum&bass

21st THE BIG NORTHERN SOUL NIGHT OUT - Northern soul and Motown classics with DJ Osprev

28th DRUM&BASS with LOGISTICS from Hospital / DJ FU

Sundays

8th **HAWKHURST / THE SHED** – Folk night.

Coming up in May

Wed 2nd RED BULL MUSIC ACADEMY & SIMPLE Sat 5th BONNIE PRINCE BILLY & TREMBLING BELLS -Sold out!

Fri 25th THE HANDSOME FAMILY

DR SHOTOVER

Electric, Like, Orchestra

"Hello, young sir. Forgive my piping tones, tattered clothes and stooping posture... I am but an aged wandering minstrel, on my way to the workhouse. You have a kind face - like an angel's, so it is. Might you see your way to buying a poor old man a drink? I used to be in famous popclassical-rock ensemble ELO, sir... Will you not let me give you a rendition of Livin' Thing on me old fiddle now?"... HA HA, so I said to him, "Carstairs? You old soak, I'd know you anywhere!" and tripped him up with my shooting stick... Anyway, where were we? Ah yes, Top of the Pops 1977. It was nostalgically edifying to see local monsters of softrock MR BIG on there a couple of weeks ago, wasn't it? And indeed in the opening sequence of Lord Spira's remarkable over-view of Oxford music, Anyone Can Play Gary Glitter ... talking of which, if you're going to the bar, make mine a pint of Light-and-Glitter with a Suzy Cointreau chaser HA HARGHHH [there is a resounding DINGGG as Dr S uses the bar-room spittoon]... Meanwhile we here at the East Indies Club have set up a new Society for Nurturing Oxford Troubadours on TV (aka SNOTT), and we are proud to announce that former Supergrass frontman Mr Coombes has a forthcoming daytime cookery programme in the spring schedules. Yes, you guessed it, pilchard-brain - it's going to be called Now You're Cooking with Gaz. HA HA HARGH... huh? What's that, Bedingfield?

What do you mean, YOU DON'T LIKE IT?!? You supercilious little bar-steward! [The East Indies Club bar fills with shattering glass as Dr S starts lashing out with his shooting stick]...

Next month: Don't give up on us, **Babycham**



Night of the Livin' Things - ELO join the Zombies

HE WHEATSHEAF

CARSOFTWIDDLEY

KNIGHTS OF MENTIS + SUPERLOOSE REMAINS

O ROMANO SPACES

EEPWALKERS

EDEN IN VAIN + CARVING A GIANT + SKIN FOR CANVAS IDM/EA

RUNDLEBAY

DELTA SLEEP + VON BRAUN + SPACE HEROES OF THE PEOPLE

RETAKER

ONE UNIQUE SIGNAL + AGNESS PIKE + BLACK SUNRISE SPACES

XTAPE BPANES/ES FO Everel list

AVAN OF WHORES

YELLOW FEVER + JOE WOOLEY SPM/E4.50

Markley. The Oxford Imps Comedy... Every Translay. The Spin Jazz Club www.spingarc.com The Wheatsheaf, 129 High Street, Oxford, DX1 4DF wheatsheaf.music@btinternet.com

INTRODUCING....

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

HALF DECENT

Who is he?

Half Decent – real name Chris Martin – is a rapper and producer who has been performing on the local scene for a couple of years, initially under his own name at open mic sessions. Last year he was joined by DJ Theoretical, initially to play a birthday party for Lee Smilex, and the duo have played over 40 shows together since, including support slots for Example, Chipmunk, (MF) DOOM and Hot Chip. After a debut EP last year and a new free-to-download mixtape this month, a follow-up, 'This Is The Music', is due this spring. Half Decent's production has been used by MC Lars and Knothead. What does he sound like?

Debut EP, 'Pieces Of Life', blended hip-hop, drum&bass, soul and r'n'b with a insightful approach to rap, displaying an easy flow and down-to-earth lyrical style. New release 'How I Learned To Love The Remix' is an hourlong mix-tape that's impressive smorgasbord of original tracks, remixed popular tunes and remixes by Deverlish, Tiger Mendoza and LeftOuterJoin. What inspires him?

"Life is the biggest inspiration; everything I write about has either happened to me or someone I know."

Career Highlight So Far:

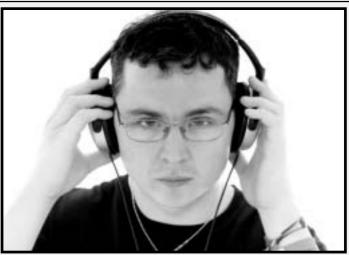
"Supporting Example at The Regal when he was Number 1 in the charts. There was a moment on stage where everything clicked into place and it was evident that our show could translate to larger audiences."

And The Lowlight:

"Before Half Decent, my first ever gig was in Liverpool and it was riddled with bad luck. The promoter messed us about, I had to spend the night on the street, the backing track skipped and someone stole my camcorder."

His favourite other Oxfordshire act is:

"Smilex – I'm a sucker for lyricism, musicianship and great song writing. I think they're all individually incredible so when they come together it ticks all the boxes for me."



If he could only keep one album in the world, it would be: "Tonedeff – 'Archetype'. One of few perfectly well rounded hip-hop albums and stayed in my CD player for a whole year when I first got it." When is your next gig and what can newcomers expect? April 26th at Fat Lil's In Witney and April 28th at Café Tarifa. We pride ourselves on being able to make our shows differ according to the environment. We sometimes have special guests and often play different versions and songs we haven't recorded/released, so you'll hopefully never see the same show twice. It's energetic, personal and fun!"

His favourite and least favourite things about Oxford music are:

"My favourite is that there is a large variety of different styles of music and the majority of people seem to be expressing themselves through the music rather then trying to fit in. Least favourite is the way that the majority of people rely on mainstream media for their tastes in spite of the wealth of local talent."

You might love him if you love:

Dizzee Rascal; Outkast; Tech N9ne; Chase and Status; The Streets. **Hear him here:**

www.halfdecentmusic.com

ALL OUR YESTERDAYS THIS MONTH IN OXFORD MUSIC HISTORY

20 YEARS AGO

April 1992's issue of *Curfew* carried the announcement that local teen rockers, and previous Curfew cover stars, **The Jennifers** had signed a deal with Nude Records, back then the hottest label around on the back of Suede's success. The deal was to produce just one EP release before the band were dropped with singer Gaz Coombes and drummer Danny Goffey going on to form the mighty **Supergrass**.

This issue's front cover featured the enigmatic Iron Clowns, a mostly studio-bound project centred around former-choirboy John Duggan, who we had erroneously described as a female vocalist in an earlier demo review. We were smitten by their "crystalline tranquillity and multifarious androgyny" and declared their fusion of dance, electronica, jazz, African folk and psychedelia unclassifiable. Iron Clowns' rare live outings featured a line-up that included Zodiac promoter Nick Moorbath and renowned local session bassist Jerry Soffe.

Pick of April's shows were then *NME* darlings The Frank & Walters, and post-rock pioneers Bark Psychosis, both at the Jericho Tavern and acid jazzers Galliano at the Oxford Venue, while local bands treading the boards included **Squid**, **The Haze**, **Tin Tin Tin**, **Vicar's New Mistress** and **Radiance**.

The issue's main live review was of rockers **2Die4** who, coincidentally, featured a teenage Nick and Simon Kenny from this month's Nightshift cover stars **The Long Insiders**. They are in a better place now.

10 YEARS AGO

The Young Knives graced the cover of April 2002's Nightshift, heading the following month's Oxford Punt line-up, which was announced in full and featured such names as Winnebago Deal, Mindsurfer, Mook, Sunnyvale Noise Sub-Element, Neustar and Sharron Kraus. Dates were announced for the fifth Truck Festival later in the summer, with news that Juggernaut Records would host the Barn Stage along with local drum&bass club night Depth Charge. Tickets went on sale, priced £15 for the weekend.

In other local music news, **Sevenchurch**'s 'Bleak Insight' had been retrospectively acclaimed as the third greatest doom-metal album of all time by Terrorizer. **The Samurai Seven** released their debut album, 'Le Sport' on Rotator Records, while punk-metallers **Headcount** also released their debut 'It's A Business Doing Pleasure With You' and were interviewed at length in the mag, having endeared themselves to us no end with a letter that started, "Hey up, journo bender". They railed against paedophiles and Harold Shipman ("He was a cunt too, wasn't he?") who graced the album sleeve. Singer Rob announced that drummer Stef "wants to die having anal sex with Uma Thurman."

played together at The Zodiac, while Six By Seven and International Noise Conspiracy also played the venue. **Neustar** revealed the bands that influenced them and **Harambe**'s bassist Karl revealed what he loved and hated about Oxford (the treasures of the Pitt Rivers Museum and corporate chain stores, respectively).

5 YEARS AGO

Keyboard Choir stared out moodily from the dimly-lit cover of April 2007's Nightshift, the mini synth orchestra having released their debut album, 'Mizen Head to Gascanane'. Here was a band who had robots on stage with them, while evoking the spirits of Kraftwerk, The Orb, Orbital and Vangelis. In local music news, Stornoway were the standout name from the Oxford Punt bill announced this month. They would be joined at the Music Market (now Waggamama) by Mary Bendytoy, Borderville and Brickwork Lizards, while elsewhere on the Punt bill were Mr ShaOdow, Les Clochards, Mephisto Grande, Foxes!, Baby Gravy, Space Heroes Of The People, The Gullivers and closing act Smilex.

The Exeter Hall was faced with closure if it failed to pay a £3,400 PRS bill. A series of benefit shows was set up to raise the money but sadly history tells us it was all in vain.

The Fall, Bryan Ferry, Midlake, Camera Obscura, The Skatalites and Cradle Of Filth were among the contrasting flavours of pop fun coming to town this month, while synth-pop trio

Trademark headed the month's local releases with their 'Raise The Stakes' album. Foxes!, now based in Brighton and who released their debut album last month, were Nightshift's Demo Of The Month, the exclamation mark in their name exuding a positivity that was all too abundant in their music. Unlike Armstrong, whose Demo Dumper offering was "yelping, gurning, synchronised pomp utterly devoid of any originality or soul."





Recording and rehearsal studios 3 Rehearsal rooms

25 years of quality recording

Tel: 07876487923

Email: info@warehousestuidos.com www.warehousestudios.com



COLDROOMS

RECORDING AND REHEARSAL STUDIOS

- FULLY EQUIPPED RECORDING AND PRODUCTION STUDIO
 - * LARGE LIVE ROOM
- * 3 FULLY EOUIPPED REHEARSAL ROOMS

TEL: 07823770079 or 01865 863044



Sponsored by

Demo of the Month wins a free half day at Silver Street Studios in Reading, courtesy of Trojan Horse Recordings. Visit www.trojanhorserecordings.co.uk

DEMO OF THE MONTH

LEWIS NEWCOMBE

We do have, with some justification, a reputation for being a bit on the mean side to acoustic singer-songwriter types, particularly ones with a barely disguised hippy side, but only because most of them are magnificently hopeless self-pitying arse sacks who should have been shot with a bolt gun the moment they bought their first Bob Dylan album. But then there are the ones like Lewis Newcombe here who, despite being utterly in thrall to all things 60s and mellow and folky, manages to conjure an almost magical ambience in his songs, to the extent we'll forgive him pretty much anything (even clumsy lyrical faux pas like "Unicorn / Running free / Through the forests / Carry me). His twinkling, almost circling plucked guitar style owes a little to Bert Jansch and the mood remains steadfastly wistful and starry-eyed, which draws heavily on Nick Drake's gorgeous starlit sense of romance, but more than either of these, Lewis reminds us of a young Ralph McTell, particularly on demo opener 'Memories'. The demo's real stand-out though is 'Unicorn', despite its quite possibly dopeaddled hippy campfire sensibilities. Think of it more as an elfin flower girl of a hippy number than a hulking great dreadlocked crusty. 'Lullaby' has a hint of early Fairport Convention about it, and again there's a heavy hippy air of whimsy about it, but when Lewis croons the lines "In each other's arms, we'll fly away / To a world where there's no misery", the Nightshift demo reviewers are united in teary-eyed empathy. Good to hear something so unsullied by cynicism and the modern world.

SWINDLESTOCK

It's no easy task coming from Oxfordshire Carolina or somesuch. Swindlestock here make a pretty successful trans-Atlantic crossing, to the point where, if they really were American, they'd probably be reaping far greater plaudits than they're ever likely to see. They're sort of a meeting point between ye proper olde time country-blues and 80s alt.rock bands like Green On Red, grunging up those rootsy sounds and drawling out the words like proper down-home good ol' boys jamming

it out on their porch some summer evening. 'High Dive' wears its lack of ambition as a badge of pride and benefits from such an earthy approach, while the banjo-led romp of 'The Flood' owes more than it might care to admit to Queen's 'Fat Bottomed Girls'. Best of the lot, though, is 'Paradise Will Seduce You', initially a slow electric blues lament, bolstered by some rousing horns and blues harp, that blossoms into a bit of a backwoods bar hoe-down. The one thing the demo is lacking is a full-on party piece; it'd be great to hear Swindlestock properly cut loose, but for now, this is fine, fine drinking cowboy drinking music

AUCTIONEERS

Unsurprisingly, given Oxford music's propensity for forging its own stylistic furrows, the success of Stornoway has brought forward a fair few new bands with a taste for indiefied rusticana. Auctioneers, it would be fair to assume, own the odd Stornoway CD or two. Not that that's such a bad thing and they pay their tribute pleasingly enough, particularly on the yearning but rousing 'Throwing Stones', which captures that Shetland shanty singalong session feel, recalling King Creosote too at points. Similarly the easygoing melancholy of 'We Know Exactly Who To Blame' and 'The Escape', whose freewheeling feel captures the essence of the song's title well enough. Everything's going well while Auctioneers are throwing everything, including the kitchen sink into the mix, but 'No More Secrets' perhaps reveals their weak point - an inability to bring the mood down and strip back the busy arrangements without sounding just a bit too sorry for themselves (not to mention painfully operatic when they try to rescue the mood towards the end). That aside, and apart from maybe, for now at least, lacking that spark of magic that marks Stornoway out from the pack, Auctioneers' bid for your heart and soul doesn't seem too frivolous.

AURORA J YOUNG

and trying to sound like you're from South There is no doubt that Aurora J Young has a fabulous voice; the sort of voice that has XFactor judges letting out a bit of wee with excitement, but how's this for a press release: "Armed with a solid team, a strong work ethic and a positive attitude, Aurora is making good headway on the UK music scene in such a short space of time, with a reputation for her meticulous organisational, promotional and management skills." Sorry, is this a budding pop star we're talking about or a new bus

company? There is, sadly, something sterile about the whole affair, from the opening twinkling piano run of 'Charmer', to the polite guitar histrionics at its climax, as if the song was clinically engineered in laboratory conditions to please radio station focus groups – the sort of people who were declaring the late Whitney Houston as the greatest singer of the past 30 years on her death, rather than simply the best selling. Vocally Aurora comes in somewhere between Joss Stone and Nora Jones - a bit bluesy, a bit jazzy, soulful enough but hardly wracked with the emotional turmoil needed to deliver a devastating performance that will chill you to your very marrow. 'The Ache' is richer but similarly sounds too well constructed (by her solid team, no doubt). Saving all that, Aurora is the sort of singer who could easily go on to sell about twelvety trillion albums, so what do we know? She's also got an endorsement from a leading ear monitor company, so we guess our aversion to this kind of thing is a minority ailment.

GURP

In stark contrast, here's a band who apparently have little truck with such niceties as "arrangements" or "production values". No, Gurp can't even be bothered to come up with a proper band name, just a sound like an obese trucker after a KFC bucket meal. And their first song is called 'Spork'. A future collaboration with Jools Holland on Later... seems unlikely. And no, they don't have much, on the face of it, to recommend them, sounding as they do like All American Rejects' dads jamming one out after a particularly heavy night on the beers, but we kind of like them anyway. Because they don't claim to be anything much beyond a bunch of noisy bastards, content to chug out some lo-fi pub-punk bray-along racket for two minutes at a time. 'There's Always Money In The Banana Stand' is belted out with a heavy hand and a stout heart, no standing on ceremony when there fineries to be stamped into the dust. After Aurora J Young's demo, listing to Gurp is a bit like watching a Heston Blumenthal cookery show before reaching for a bag of pork scratchings. You know it's wrong but somehow it feels like the appropriate two fingered salute.

MY CROOKED TEETH

"I was digging graveyards with the bottoms of my feet," declares Jack Olchawski by way of an opening lyrical gambit. What is he, a badger? Anyway, Jack is My Crooked Teeth and these here are his acoustic demo recordings. Yes, dear reader, it's a young man, with an acoustic guitar. And a heart full of sadness. 'Broken Lungs', from which that line was taken, seems to be

about someone dying of consumption or something and nicks its central hook direct from The Kinks' 'Days', which is as a good a song as any to nick stuff from, and it's a slight cut above the standard strum'n'shout stuff, though we're not sure the chorus line "Meaning is the lie we told ourselves" is quite as deep as Jack thinks it is. 'Lighthouse' is more emotive and confessional, with just the merest hint of The Levellers about it, but 'A Guy That Loves You' is dead soppy and, lyrically at least, might have been better kept for a private moment with his beloved lady. That said, musically it's his best offering, with the air of an old 1930s country-blues lament and said lady would be a cold-hearted harridan to refuse his overtures, so don't you go minding what a bunch of loveless old hacks like us say Jack, old chap.

THE DEMO

SCENICLIFE

ScenicLife's accompanying missive is a bizarre combination of the arrogant and the almost apologetic. "If guitar music is dead, rock'n'roll redundant and music stars fading, what are ScenicLife doing here? Ready with that 'shot in the arm' that guitar music needs," boasts their introduction, before going on to wonder at frontman Lawrence Bray's swaggering stage presence and snarling vocals. But then, as if suffering from a sudden attack of musical agoraphobia, they add that, "some will bleat about ScenicLife wearing their influences so overtly on their sleeves, but a wardrobe crammed with the Gallagher brothers, John Lennon and The Stone Roses is a stylish one to be in. The simple rhymes will be questioned, but then if they'd wanted to wallow in similes and abstract metaphors, they'd have become English teachers. And they're not. They're rock'n'roll stars." And there, dear reader, is where they give their game away. They just want to be Oasis, and if anyone is put off by lyrics which are not so much simple as remedial, then they best be off back to their wordy learning books before Lawrence casts a dismissive sneer in their general direction. By God this is torturous: elongated guitar solos, plodding beats, bombastic choruses and strangulated sub-Gallagher vocals all combine to create overwrought, sub-Oasis pub rock of the sort that even the most craven Britpop careerists would have balked at back in the day. With song titles like 'Take Me Away' and 'Just The Same', we really don't even need to add insults of our own, but the thought that what rock and roll needs right now is ScenicLife is about as appetising a prospect as fart-flavoured Monster

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.







THE COURTYARD STUDIO

PROTOOLS HD2, MTA 980 CONSOLE 32/24/24, OTARI MTR90 MK2 24 TRACK TAPE MACHINE, 2 TRACKING ROOMS, SUPERB CONTROL ROOM WITH GOOD SELECTION OF MICS & OUTBOARD GEAR, + MIDI FACILITIES (INC LOGIC AUDIO, AKAI S1000, OLD SKOOL ROLAND ETC.)

Residential facilities included. www.courtyardrecordingstudio.com PHONE PIPPA FOR DETAILS ON 01235 845800



EVERY SATURDAY NIGHT £5 adv / NUS / members, £4 NHS 10.30pm - 3am • over 18s only







Weds 4th April • £8 adv Lanterns On The Lake

+ Deer Chicago

Sat 7th April • £5 adv

MMG Oxfordshire **BOTB County Final**

Fri 13th April • £17 adv **Graham Coxon**

Sat 14th April • £9 adv

Orange Goblin + Grifter + Desert Storm + Komrad

Sun 15th April + £19.50 adv An Evening With Martin Stephenson & The Daintees

Tues 17th April • £9 adv Delilah

Fri 20th April • £10 adv Charlene Soraia

Fri 20th April + £14 adv

Bow Wow Wow

Sat 21st April • £5 adv

Upstairs ft. John Bramwell

(I Am Kloot) in association with BBC Introducing + Lake Poets, Jess Hall, Sonic Rising, Empty White Circles

Tues 24th Apr + £15 adv The Lemonheads

perform 'It's A Shame About Ray'

Thurs 26th Apr + £8.50 adv Futures + Don Broco + Natives

Fri 27th Apr • £14 adv Ladyhawke

Sat 28th Apr • £7 adv

Skeletor ft. The Safety Fire + K-Lacura, Zaos

Save The Saviour, Elysium Waits

Sun 29th Apr • £10 adv Blood Red Shoes

+ Cast of Cheers

Tues 1st May + £13.50 adv

The Rapture

Fri 4th May + £10 adv

Guns2Roses

Sun 6th May • £15 adv **Ultimate Eagles**

Weds 9th May • £12.50 adv

6.30pm DJ Fresh presents

FRESH / LIVE

Thurs 10th May EXECUT

Newton Faulkner

Fri 11th May . £10 adv

Brokencyde + Psyko Dalek

Sat 12th May + £12 adv **Boot Led Zeppelin**

Mon 14th May • £7 adv

Tues 15th May • £13.50 adv Death In Vegas

Thurs 17th May + £7.50 adv

Fri 18th May + £7 adv

Dick Valentine (Acoustic) + Lewis Watson

Sat 19th May + £5 adv Upstairs ft. Admiral Fallow in association with BBC Introducing + Adam Barnes, Yarns, The Old Grinding Young, Mariana Magnavita

Weds 23rd May + £8.50 adv Get Cape Wear Cape Fly

Thurs 24th May + £15 adv Blancmange

Sat 26th May + £18.50 adv

The Skatalites

Sat 26th May • £7 adv

Skeletor ft. Mutagenocide

plus Intensive Square, Reign Upon Us, Fragment,

Tues 29th May • £12.50 adv **Neal Casal**

. Danny George Wilson

Thurs 31st May + £18 adv Half Man Half Biscuit

Fri 1st June • £7 adv

Tragedy All Metal Tribute To The Bee Gees

Sat 2nd June • £20 adv

Peter Hook & The Light perform 'Unknown Pleasures A Joy Division Celebration

Sat 2nd June • £10 adv

The Smyths

Tues 5th June • £8,50 adv Django Django

Thurs 7th June + £10 adv Belleruche

Sat 16th June • £5 adv

Upstairs ft. Richard Walters in association with **BBC Introducing + The Family** Machine, Listing Ships

Thurs 21st June • £20 adv Big Country + Sadie And The Hotheads

Fri 22nd June + £10 adv

Definitely Mightbe **Oasis Tribute**

& Changing Man Paul Weller Tribute

Sat 11th Aug • £5 adv

Upstairs ft. Dance a la Plage

in association with BBC Introducing + Shattered Dreams, Athletes In Paris, Colour Change For Camouflage, Ego Trip

Sat 1st Sept • £10 adv

Rolling Clones 50th Anniversary - Meals On Wheels Tour

Fri 28th Sept + £18.50 adv Then Jericho Big Area Tour 2012

Fri 28th Sept + £15 adv

Dappy

Sat 6th Oct • £12.50 adv Azealia Banks

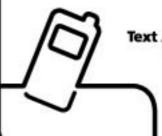
Fri 12th Oct • £12 adv T.Rextasy

Thurs 1st Nov + £24.50 adv The Proclaimers

Sun 2nd Dec • £21.50 adv The Saw Doctors

Get the FREE O₂ Academy app

It's just like having the venue in your back pocket



Text APP to 62002 or scan here



Available on app store and android market place

Tickets for Saturday night shows include free entry to Propaganda / Trashy / Room 101 (or £6, £5 NU5 / members, £4 NHS on the door)

o2academyoxford.co.uk

190 Cowley Road, Oxford, OX4 1UE Doors 7pm unless stated. Venue box office op ning hours: Mon-Sat 12pm-5.30pm ticketweb.co.uk • wegottickets.com • seetickets.com • gigantic.com

facebook. facebook.com/o2academyoxford



twitter.com/o2academyoxford

youtube.com/o2academytv