

NIGHTSHIFT

Oxford's Music Magazine

Free every
month
Issue 203
June
2012

GAZ COOMBES

Going it alone

Also inside this issue:

Win **WILDERNESS & TRUCK
FESTIVAL TICKETS!**

Introducing **MOTHER CORONA**

plus

All your local music news, reviews
and gig guide.

Cooz's The Power To Be Creative

Tel: 01865 236117
Email: help@coozes.com

For
Recording & Rehearsal

"The Best Sounding
Live room in Oxford!" - Not My Day

OXFORD DUPLICATION CENTRE

info@theduplicationcentre.co.uk
01865 457000 07917 775477

FANTASTIC BAND RATES ON ALL SERVICES

Professional Full Colour CD Duplication at
Affordable Prices

Providing superb quality full colour disc, paper printing
and packaging options

Recommended by: Nick Cope, Turan Audio Mastering Ltd,
Brickword Lizards, David Frampton, The Two Baskateers,
Country for Old Men, Matchbox Recordings, Desert Storm,
Seven Year Kismet, Cooz's, Paul Jeffries, Pete the Temp.

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

WED 23 MAY
TENNIS

£8 ADV | 18+
THE JERICO

FRI 25 MAY
JONQUIL

£7 ADV | 14+
O; ACADEMY2 OXFORD

TUE 29 MAY
GENERAL FIASCO

£7 ADV | 18+
THE JERICO

FRI 01 JUN
THEPETEBOX

£6 ADV | 18+
THE JERICO

TUE 05 JUN
DJANGO DJANGO

£8.50 ADV | 14+
O; ACADEMY2 OXFORD

THU 07 JUN
BELLERUCHE

£10 ADV | 14+
O; ACADEMY2 OXFORD

SUN 10 JUN
DAVID THOMAS BROUGHTON

£10 ADV | 18+
THE JERICO

SAT 16 JUN
OTHER LIVES

£9 ADV | 18+
THE BULLINGTON

MON 18 JUN
LUCY ROSE

£8 ADV | 18+
THE JERICO

TUE 28 AUG
PAUL KELLY

£12 ADV | 18+
THE JERICO

SUN 23 SEP
SMOKE FAIRIES

£9 ADV | 14+
O; ACADEMY2 OXFORD

TUE 25 SEP
TWISTED WHEEL

£9 ADV | 18+
THE JERICO

MON 08 OCT
BENJAMIN FRANCIS LEFTWICH

£12.50 ADV | 14+
OXFORD TOWN HALL

THU 11 OCT
STRAIGHT LINES

£6 ADV | 18+
THE JERICO

SAT 13 OCT
THE TRAVELLING BAND

£8 ADV | 18+
THE JERICO

SAT 20 OCT
GATHERING FT. DRY THE RIVER

£15 ADV | 14+
GATHERINGFESTIVAL.CO.UK

FRI 16 NOV
RUFUS WAINWRIGHT

£26+ | 14+
NEW THEATRE

FRI 16 NOV
LAU

£14 ADV | 18+
THE JERICO

RUFUS
WAINWRIGHT
AND HIS BAND



**FRIDAY 16TH
NOVEMBER**

**NEW THEATRE
OXFORD**

www.artistticket.com
0844 871 8820

GATHERING
feat.

DRY THE RIVER

SPECTOR BASTILLE

NINA NESBITT

plus many, many more tbc.

**COWLEY ROAD OX4
SATURDAY 20 OCTOBER 2012**

WWW.GATHERINGFESTIVAL.CO.UK

£15 ADV ALL AGES, UNDER 14 TO BE ACCOMPANIED BY AN ADULT LINE UP SUBJECT TO CHANGE

BENJAMIN FRANCIS LEFTWICH



Mon 08 October • Oxford Town Hall

benjaminfrancisleftwich.com • 14+ • 7pm • £12.50adv
alt-tickets.co.uk • 0844 871 8819 • gigsinoxford.co.uk • A DHP Concerts presentation

WWW.GIGSINOXFORD.CO.UK

www.alt-tickets.co.uk / www.facebook.com/alttickets.co.uk / All shows 18+ unless stated otherwise

NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

Phone: 01865 372255 email: nightshift@oxfordmusic.net

Online: nightshift.oxfordmusic.net



SPRING OFFENSIVE play their biggest headline show to date this month when they perform at St Barnabas Church in Jericho. The band, renowned for playing at unusual venues, headline the church on Thursday 14th June, with support from Count Drachma - the Zulu roots band formed by Stornoway's Oli and Rob Steadman - and Liverpool's All We Are.

Tickets for the show - Spring Offensive's only non-festival gig of the summer, and organised in conjunction with Oxford - are on sale now, priced £6 from Wegotickets.com, including a free exclusive acoustic EP, recorded live at a house party gig earlier this year.

OXFORK also hosts a weekend of live music, entertainment, food, workshops and talks at Grove House and the Rotunda in Iffley over 4th-5th August. Entitled Locally Sourced, the event promises to source all its performers, food and stallholders from within five miles of the venue. Tickets are on sale now, priced £10, from Wegotickets.com. Visit www.facebook.com/oxfork for more details.

DREAMING SPIRES launch their debut album, 'Brothers In Brooklyn', on Saturday 9th June, with an instore set at Truck Store on Cowley Road. The band, formed by brothers Joe and Robin Bennett, play at 1pm. Later the same day, Liverpool's Stealing Sheep play an instore ahead of their show at the Cellar that evening. Lanterns On The Lake also return to town for an instore set on Saturday 23rd June. Check set times for these and other instores at www.truckmusicstore.co.uk.

In other local release news **THE CELLAR FAMILY** release their new mini-album, 'Jumbo', this month, while **MR FOGG** releases his latest album, 'Eleven' on 4th June. Reviews to come in July's Nightshift.

MOIETY launch their new album, 'The Waves', with an instore set at Truck Store on Saturday 16th June. The following day they play at Isis



DRY THE RIVER are set to headline Gathering, a new one-day live music festival along the Cowley Road on Saturday 20th October.

The London-based folk-rock band were included in the BBC Sound of 2012 longlist and have been compared to Fleet Foxes and Mumford & Sons. Their debut album, 'Shallow', was released on Sony in March. Joining them on the Gathering line-up, which is being organised by DHP Concerts, who promoted last year's Ley Lines event, will be Spector, Bastille and Nina Nesbitt, with more acts due to be announced early in June.

Final details of venues involved in the event have not been announced but it will centre around the O2 Academy. Tickets, priced £15, are on sale now from the Academy box office and Truck Store.

Visit www.gatheringfestival.co.uk for news updates.

Farmhouse near Iffley Lock as part of a mini festival in aid of the Mike Woodin Trust.

NIGHTSHIFT PHOTOGRAPHER JOHNNY MOTO has an exhibition of his gig photos up in the newly-refurbished Jericho Tavern now. Along with Tavern manager Owen, Johnny, who has been photographing local gigs for over 20 years, has picked 32 of his favourite shots, including vintage pictures of The Candyskins, which are available to view at Tavern gigs, or during the day by appointment with the pub.

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 Oxford releases and demos as well as featuring interviews and live sessions. The show is available to download as a podcast at bbc.co.uk/oxford.

Regularly updates local music news is available online at www.musicinoxford.co.uk. The site also features interactive reviews, interviews and a photo gallery.

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



ALCOPOP! and BIG SCARY

MONSTERS are offering a free six-song download to celebrate their joint takeover of the Barn Stage at Truck Festival on Saturday 21st July.

The local labels have made tracks available by Gunning For Tamar (pictured), Tellison, Johnny Foreigner, My First Tooth and Crash Of Rhinos. You can get it here: tinyurl.com/popvsbsm.

In other Truck Festival news, The Old Grinding Young, ToLiesel, Jess Hall, Robots With Souls, Pixel Fix and Kill Murray are the latest local acts to be added to the bill.

Truck Festival takes place at Hill Farm in Steventon on 20th-21st July. Visit www.truckfestival.com for full line-up and ticket details.

SIMON AMSTELL NUMB

"the real deal"

The Guardian

simonamstell.com

NEW TOUR FOR 2012

special guest

Daniel Simonsen

27 MAY | OXFORD

New Theatre 0844 871 3020

www.newtheatreoxford.org.uk

BOOK PERLIN FOR  IN ASSOCIATION WITH K&J MANAGEMENT



DEAD JERICHOs have split. The band, formed in Drayton, twice featured on the front cover of *Nightshift* and earned themselves a sizeable fanbase with their constant gigging, including a riotous set at last year's Truck Festival. Announcing the split on *Nightshift*'s online forum, singer Craig Evans, said, "From having Ellie Goulding in our dressing room and meeting the guys from Simple Minds, to having extra security and police at our Truck set last year because of all our nutter fans, we've sadly decided to call it a day. We'd like to thanks everybody who joined us in our whirlwind of fun! Big thanks to Paul Carrea, Seb Reynold, Marc West, Ronan Munro and everybody else for your help over the last few years, and especially all you people that sang along and had fun! Good night and God bless." The trio will bow out with one final show – at Truck Festival in July.

Dead Jerichos are also behind this year's **D-FEST**, the now annual Drayton-based mini-festival that serves as a comedown party for Truck. This year's event takes place again takes place at the Red Lion in Drayton on Saturday 28th July, with Kill Murray, The Dreaming Spires, The Long Insiders, Alphabet Backwards, Lost Dogs and The Graceful Slicks among the bands playing over two stages.

WIN WILDERNESS TICKETS



Only in its second year in Oxfordshire, **WILDERNESS FESTIVAL** is already an award-winner, scooping the prize for best new festival at the UK Festival Awards, and this year's event looks certain to build on that initial success.

Wilderness, which is jointly curated by **LOVEBOX** and **SECRET GARDEN PARTY**, takes place over the weekend of the **10th-12th AUGUST** at **CORNBURY PARK**, near Charlbury, asserting itself as "A celebration of the arts and outdoors in the wilds of England," although Cornbury Park is a bit less wild than Exmoor, or Peckham, if we're honest. In fact, it's quite lovely and has a deer park and a lake and all sorts. You'll like it, go along and see for yourself.

What it's also got is some bloody great music. Acts already confirmed include **RODRIGO Y GABRIELA**, **WILCO**, **SPIRITUALIZED**, **SHARON JONES & THE DAP KINGS**, **LIANNE LA HAVAS**, **GRANT LEE BUFFALO**, **GIANT GIANT SAND**, **CRYSTAL FIGHTERS**, **FIELD MUSIC**, **THE LONDON FOLK GUILD**, **CLOUD CONTROL** and many, many more.

Aside from the music there's a feast – literally – of food, debate, stargazing and myriad outdoor pursuits, from horse riding to foraging, with the likes of **THE ROYAL OBSERVATORY**, **YOTAM OTTOLENGHI**, **THE IDLER ACADEMY**, **SCHOOL OF LIFE**, **THE LAKESIDE SPA** and more involved. There are banquets and late-night parties and theatre and talks and... just blummin loads of stuff, right?

Tickets for this year's Wilderness are on sale now through the festival website: www.wildernessfestival.com as well as Truck Store on Cowley Road and Rapture in Witney. Adult weekend tickets are priced from £119, with young persons' tickets £54 and under-10s going free. Family tickets are

available at £260.

And guess what? Thanks to our chums at Wilderness, we've got two pairs of adult weekend tickets to give away. Free. To you. Our dear readers. Oh yes we do.

All you need to do to win a pair is answer this simple question:
WHAT IS THE NAME OF SPIRITUALIZED'S LATEST ALBUM?

Answers on a postcard please (sorry, no email entries) to **WILDERNESS COMPETITION**, *Nightshift*, PO Box 312, Kidlington, OX5 1ZU. Please include your address and daytime telephone number. Deadline for entries is the 25th June. The editor's decision is to pig out at Yotam Ottolenghi's banquet til he's almost sick.



THE COMPLETE SUMMER WEEKEND

THE ORIGINAL CORNBURY FESTIVAL

29TH JUNE TO 1ST JULY 2012 THE GREAT TEW PARK OXFORDSHIRE

FRIDAY 29TH JUNE

SATURDAY 30TH JUNE

SUNDAY 1ST JULY

JAMES MORRISON

THE WATERBOYS

ALISON MOYET

ELI PAPERBOY REED & THE TRUE LOVES

GRETCHEN PETERS

JUAN ZELADA

PIXIE LOTT

BETH HART

ELVIS COSTELLO AND THE IMPOSTERS

MACY ALOE GRAY BLACC

NEWTON FAULKNER

HUGH LAURIE

WITH THE COPPER BOTTOM BAND

TOM STOOSHE THE DUNWELLS

DANNY & THE CHAMPIONS OF THE WORLD RAINY BOY SLEEP INTERNATIONAL UKULELE CLUB OF SONNING COMMON

JOOLS HOLLAND & HIS RHYTHM & BLUES ORCHESTRA
FEATURING MARC ALMOND & RUBY TURNER

WILL YOUNG

SEASICK STEVE

KATZENJAMMER

LOS LONELY BOYS

NERINA PALLOT

STAXS

9 Below Zero

POLICE DOG HOGAN

ABSOLUTE RADIO EMPORIUM ~ RIVERSIDE STAGE ~ KASHMIR CLUB ~ THERAPIXIE TENT
AND FOR THE KIDS

CIRCUS SKILLS | AFRICAN DANCE WORKSHOPS | STORYTELLING | KIDS YOGA | PARACHUTE GAMES | VENTRILOQUIST SHOW
THE ORANGE HAT PUPPET SHOW | DRUM CIRCLE | MAGIC WORKSHOPS | PUNCH & JUDY | CLAY MODELLING | WILLOW TUNNELS
ACE OF DIAMONDS MAGIC SHOW | FACE PAINTING | ARTS & CRAFTS | SAND ART | MASK MAKING | CRAZY COMIC CLUB

cornburyfestival.com



a quiet word with

GAZ COOMBES

photo: Johnny Moto



Gaz plays his debut solo show at the Rotunda last year.

“I THINK GOING OUT UNDER my own name gives me both a sense of freedom and heaps extra pressure on me as an individual. But both are equally positive. The pressure on me is something I’ve been looking for, to push me into different places, y’know, head out of any comfort zones I may have found myself in during the end of Supergrass. And in doing so, it’s given me the chance to enjoy the freedom of expression and experimentation I found on this record.”

GAZ COOMBES IS TALKING to Nightshift about going it solo after almost two decades fronting Supergrass.

Between 1993 and 2010, when they finally split, Supergrass not only helped put Oxford firmly on the world’s musical map, but enjoyed genuinely massive success that included three platinum albums, an Ivor Novello and a BRIT Award, as well as sold-out shows around the globe. Supergrass not only outsold but long outlived most of their early-90s rock contemporaries and latterly have been recognised as a major influence on later generations of bands, most notably Arctic Monkeys.

AS SUCH, IT’S A DAUNTING task ahead for Gaz as he launches his debut solo album, ‘Here Come The Bombs’. But it’s a task he’s approaching with a rekindled enthusiasm after becoming slightly jaded towards the end of his band’s

career.

If Gaz had any worries about how his new material would be received by both fans and critics, he needn’t have worried. The response so far has been universally positive, with ‘...Bombs’ awash with a sense of freshness and new ideas you couldn’t imagine making their way into a Supergrass record. There are echoes of the old band in there for sure – Gaz’s voice and personality are instantly recognisable – but the shift towards more electronic music in particular, and more apparent influences from bands like Can and Faust, as well as John Foxx-era Ultravox! and Magazine and even Giorgio Moroder, finds him entering a whole new world of sound.

SUPERGASS SPLIT ALMOST exactly two years ago, amid sessions for their planned seventh studio album. How far ahead, we wonder, did Gaz see that coming, and how have his feeling changed in the time since?

“Well it was during those final recording sessions. I think we all felt some frustration with how it was progressing... we were barely a quarter of the way through making the album and the songs we had just weren’t good enough. There were a few good ideas but we just didn’t seem to be on the same page. So, for me, it wasn’t fun, I wasn’t getting the buzz I was so used to feeling so I felt, like, let’s call it a day. I have no regrets and I’m glad I pushed myself

into a new place musically. It’s all about keeping things fresh, exciting & experimenting with new techniques and approach.”

Compared to most bands who emerged around the same time as Supergrass you stayed together far longer; what do you think was the secret to the band’s longevity? “I think we always felt we could improve on the last record: change, evolve and push the band further, which is what we did for six records. Or maybe it’s because there was no ‘In-band love triangle’. That’s what usually breaks bands up.”

Was there any point where you considered giving up, or at least taking a break, from making music, or were the ideas for your solo career already fomenting?

“I came out of Supergrass with no particular expectations. But, out of the blue, or out of frustration, a surge of ideas kind of flooded out. And even at that stage I wasn’t thinking ‘time for my solo album’ But after I’d recorded four or five songs in my studio, I felt I was on the way to making a cool record. And it was around that time, when Sam Williams came over for a few beers, that I just played him the stuff. He just felt it straight away and saw what I saw in the songs. So then it was like, ‘Let’s get this beast finished!’”

Sam Williams, of course, is the man who produced Supergrass’s debut album, ‘I Should Coco’, helping to mould the trio’s early songs into the ecstatic pop blast of the young

band into a million-selling indie masterpiece. He and Gaz have remained firm friends ever since, but what was it like to work with him again in the studio?

“Yeah, it was great. He really kept me up and moving, kept my confidence up. It’s easy to get too inside a project when it’s your baby, so he was good at reminding me what was great, what needed pushing further etc. He played on a few tracks and we also did a bit of writing together on a few tracks as well. His energy and enthusiasm is infectious.”

HAVING MOVED AWAY FROM Oxford at the height of Supergrass’s success, Gaz moved back to his native Wheatley in 2006 after the death of his mother, moving back into his childhood home.

And it was local fans who got the first taste of Gaz’s new songs when he played a brace of intimate solo shows at the Rotunda in Iffley back in December. Those two shows gave fans an early glimpse of the new songs, but in a stripped-down form. How did Gaz feel about debuting the new stuff this way?

“It was interesting. I wasn’t necessarily ready for those shows, I hadn’t long been out of the studio, but I liked the vibe that night, it almost felt like I was showing people the songs as they sounded when first written on acoustic or Wurly or even the iPad. It was all very exposed but I think the songs came through in a good way. The response was great really... especially from my dad, who was in the front row!”

More recently you played East Oxford Community Centre with a full band; how did you go about choosing who to play with? How do you feel it’s worked out so far?

“Ah, the ‘Bombs Band’. Yeah, it was great to do that gig. I wanted to see how it felt as a starting point, with as few musicians as possible, see what worked, what was missing. I knew I wanted Loz Colbert on drums; he’s a great guy, I’ve known him for years and knew he could deliver the right vibe and attitude I was after. And Charly, my brother, is a great player and knows my style well, so he was able to interpret that brilliantly live. I’ve also got a guy called Joe Charlett on bass; he plays with Spring Offensive but I’ve just pinched him for a bit of Bombs action. So that’s all working great! Those guys are the core of The Bombs Band and I’m imagining bringing in other floating members as and when, whether

it's drone violins, extra guitars or whatever."

WHILE PARTS OF 'HERE

Come The Bombs' will sound familiar to fans, there's much that's a big departure from the music Gaz has made before; tracks like 'Fanfare' and 'Sub Divider' for example. How much have his tastes changed to bring you to these points?

"Not much really. I'd try to let the songs direct the style, just do what was right for the song instinctively, kind of let each sound inspire the next, rather than take inspiration from anyone else's sound in any way. Saying that though, there have been a few albums of the last couple of years that I really got into, like James Blake and The Xx and a few other electronic artists. But I also revisited stuff like Scott Walker and Serge Gainsbourg over the last year or two. And recently been listening to ESG loads; what a record!"

There seems to be a heavy krautrock influence in some songs, Faust and Can in particular. Are they bands you've always enjoyed?

"I didn't really listen to much other music during the writing and recording. I've been listening to those bands for years though; we did in Supergrass too. I'm sure things subconsciously creep in at times; on 'Hot Fruit' and 'Universal Cinema' for example, I felt a kind of early Cure or Harmonia vibe with the drum beat... that driving, intense thing. But also that's just the way I like to play drums, that sort of feel comes natural."

Nightshift's favourite song from the album, though, is the big electro-driven centrepiece, 'Break The Silence'; could it be your big disco anthem? It sounds tailor-made for clubs; can you imagine getting anyone in particular to give it a dancefloor remix?

"Hmmm. It's in the works. It definitely lends itself to a remix; within the first few bars, people start moving and that's a good sign."

You played every single instrument on the album; did that make it easier or harder?

"Well it just added to the spontaneity of the writing and recording. It wasn't the plan to play it all at first; I had some people in mind but as I started to put parts down, almost in demo form, they just sounded right and I liked the 'first take' quality to them, with mistakes and all. I'd hear an idea in my head and just go and put it down before I forgot it, and it all felt really fresh and exciting because of that."

WITH 'HERE COMES THE

Bombs', a whole new chapter of Gaz Coombes' musical life is opening up, and on this evidence, it could be as exciting as those early days

of Supergrass. Since this is his first release on his own though, references and comparisons to his old band are inevitable. Is there a worry at all that anything he does is going to be judged by what he did with Supergrass?

"Not really. It's inevitable people will compare or ask questions about Supergrass. I spent half my life in the band. But I couldn't give a monkey basket what people think, it'd be good if they just give it a listen on face value. I'm basically a new artist and I'm loving that feeling. I don't want to do anything on the back of Supergrass."

Despite the split, Gaz remains friends with his old bandmates. He still sees Mick Quinn around and about in Wheatley, while he and Danny Goffey still have their side project Hot Rats, which started off as an opportunity to play covers of some of their favourite songs, but may develop into something more ambitious.

"Yeah, me and Danny are meeting up occasionally, getting a few ideas together, just keeping it rolling. It's going to be a busy year with my record but there are plans for an album of original material at some point... who knows when."

FINALLY, HAVING PLAYED IN

bands since he was 15, how much and in what way does Gaz think the world has changed as far as trying to make it as a musician since he first started playing? Does he think it's easier or more difficult to make a name for yourself and to be able to stick to your particular musical guns?

"There's such a fast turnover of music these days. It's a heavily saturated business, it totally echoes the whole 'social networking' and Twitter approach, basically an overload of information, mostly about nothing, that just comes and goes in a flash. I think there are some cool elements about the modern approach though, where a band can get their music online and build a fan base without relying on the record company middle man thing. But again it can mean there's a lot more shit to siphon through before you get to something good."

Looking back, is there anything at all, decisions or whatever, you would have done differently?

"Oh there's always stuff that could've been done better or differently. But nothing major... I'm glad we never sold our souls for a few quid, or perhaps appeared in a cheesy American TV show. Still, there's always time!"

'Here Come The Bombs' is out on now on Hot Fruit. Visit www.gazcoombes.com for news and tour dates.



162 Cowley Road Oxford

01865 244516

JUNE

Every Monday

THE FAMOUS MONDAY NIGHT BLUES

The best in UK, European and US blues. 8-12.

4th 3rd DEGREE LEBURN

11th BILL KIRCHEN & TOO MUCH FUN

18th MARCUS BONFANTI

25th GILES ROBSON & THE DIRTY ACES

Every Tuesday

THE OXFORD JAZZ CLUB

Free live jazz plus DJs playing r'n'b, funk and soul until 2am

5th / 19th NEW JAZZ COLLECTIVE

12th MOSS PROJECT

26th THE HUGH TURNER BAND

Thursdays

7th GUNNING FOR TAMAR / MY CROOKED TEETH

14th THE SCHOOL / TIGERCATS

Every Friday

FUNKY FRIDAY

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

Saturdays

2nd KING TUBBY SOUNDSYSTEM / SET IT OFF / COUNT SKYLARKIN

9th UNHINGED – drum&bass. 9-3am

16th LOVER ROCK & SOUL

23rd SELECTA – drum&bass

30th TBC

Saturday early show

16th OTHER LIVES £9; 7pm

Sundays

10th RED CEILIDH - *scratch ceilidh, plus Jack & The Arrows. Doors 7.30, dancing at 8. £6*

Coming up....

Friday 13th July EVE SELIS

Saturday 14th July ALAJANDRO ESCOVEDO

Sunday 15th DAWES

Join us on Facebook: Backroom @ The Bully

RELEASED

Sponsored by

TRUCK STORE 
101 Cowley Road, Oxford

UNDERSMILE

'Narwhal'

(Future Noise)

Whale imagery seems to be something of a feature on releases by bands of the heavier ilk. There's the mythical white whale that graces Mastodon's 'Leviathan' for a start off, and then there's 'Sperm Whale' by Joe Preston's Thrones.

Undersmile's debut album fits perfectly alongside such luminaries, not just because of its title but because it is also a gargantuan beast of an album, one that explores the outer reaches and considerable depths of what could be loosely termed as metal.

Anyone who has caught Undersmile live recently, or heard their EP, 'A Sea Of Dead Snakes', will already know the drill. For the uninitiated, Undersmile trade in repetitive, low slung riffs that grind at sub-sonic levels and leave the speakers dripping with a primordial sludge. Inhabiting this rumbling drone are the twin vocals of Hel Sterne and Taz Corona-Brown. Together they make for a somewhat disturbing experience.

Due to the intensely slow pace of Undersmile's songs, their vocals are not so much sung as moaned. At times it might be tempting to consider their approach apathetic, but there's serious intent hidden in their haunting drawl. 'Myra', for example, alternates between nightmarish whispers and hellish guttural utterances. There are times when they sound not unlike a Babes In Toyland album played at 16rpm (ask your granddad), which is not



necessarily a bad thing.

Ultimately there's something quite terrifying about the noise that Undersmile create. The slow riffing and drawn-out nature of their songs (entire gigs quite often last for two songs) invoke a claustrophobic atmosphere and those vocals howl relentlessly, as if trapped in a cauldron of lost souls. It's vaguely reminiscent of the roaring cacophony of demonic voices that Sam Raimi used in his *Evil Dead* movies, but stripped of the fast pace and visual gags Narwhal's 80-minute exploration of doom-laden dirge offers little in the way of respite (again, no bad thing).

With 'Narwhal', Undersmile have created the most uncompromising and heavy album to come out of Oxford since the touchstone of doom that was Sevenchurch's 'Bleak Insight'. That's quite an achievement.

Sam Shepherd



JESS GOYDER

'Jess Goyder EP'

(Own label)

Jess Goyder has been largely absent from the local scene since her appearance at the Punt back in 2007, but she explains she "followed her heart to Spain" for a couple of years. In fact the singer, originally from Charlbury, is well travelled, having lived and played as far and

wide as Ethiopia, India, Australia and Brazil. Following her heart seems the sort of thing Jess would mostly do if this quartet of songs reflects her character.

EP opener 'Find Your River' in particular finds her advising us to "Find your river / Find your track / Lose your way / And find it back again," like a new age hippy roaming wild across Goa. Not that it's some cod-spiritual cobblers worthy of a good slap round the back of the head with an old sandal. Instead the song is a sweet, orchestral flight of fancy with just a hint of wistful regret, like an old Relationships song rendered fluffy by Norah Jones's married-with-kids older sister. 'End Of The World' is prettier still, pure as a polished as a pebble in a rock pool, with a sense of insular isolation to match; which brings us neatly to 'Sweet, Sweet Sand', a jazzy shuffle that ups the pace a little but lacks the dreamy character of the rest of the EP. Best of the lot, though, is perhaps 'Tumble', with Jess coming on like a lighter, more feathery Minnie Ripperton. It's easy on the ear stuff but guileless enough that you can brush over its slightly twee nature at times and simply indulge its starry-eyed whimsy.

Sue Foreman

REIGN UPONUS

'Her Majesty's

Infection'

(Own label)

Previous Nightshift Demo Of The Monthers, we thought, for a while, that Reign UponUs had disappeared for good, slipping off the radar for a while. So it's good to find this debut full-length album hit the doormat with a resounding thump. Let it be known that the band are never anything other than heavy.

'Her Majesty's Infection' (doubtless out of the running for official jubilee anthem) opens at full-pelt, 'Dead To The World' a nasty death-thrash rampage that's all double kick drum salvos, mercilessly shredded riffs and some demonic screamed vocals. It's a shock and awe opening gambit and it's no surprise they feel the need to take their foot off the gas sharpish for the more considered 'Kill/Die', which growls malevolently, lurking like a pair of yellow eyes at the window of some remote cottage on a dark winter's night.

Such a switch in styles is typical of Reign UponUs and for the most part it serves them well, keeping the album fresh – from the more traditional thrashcore of the album's title track to the almost punky 'Kill The Jester', with its immortal line, "I'm going to cut your throat, you fucking c..." Sorry, public decency and all that.

The one time they fall flat is on 'Into Orbit', moving into bombastic, almost classical metal: you can almost picture those long, blond locks blowing in a stiff breeze on some mountainside in the over-egged video. They work it better on 'Les Enfants Terrible' which finds a happier middle ground between such indulgence and their harder material, coming on like Children Of Bodom.

For the most part, though, they're at their best playing it hard, harsh and damn fast – influences of Machine Head, Slayer and Killswitch much to the fore as they lunge unstoppably onwards. Shame they don't make CDs out of granite; Reign UponUs would suit the format perfectly.

Dale Kattack



KILL MURRAY

'A Drug To Shake You Up EP'

(Own label)

When Kill Murray emerged, seemingly fully formed, from the ashes of Dial F For Frankenstein, Phantom Theory and 50ft Panda late last year, it looked inevitable they'd carry on creatively and in the popularity stakes where their collective former incarnations left off, but even their most ardent fans must be thrilled by the way the quartet are already shaking off comparisons to the past, being hailed by more than one experienced local promoter as the best live act in town.

This four-song debut seems to encapsulate the pumped-up nature of Kill Murray's live sound pretty well, the fidgety slow-build of 'Laser', which billows into a stormy plateau of guitar noise that harks back to both Ride at their most obstinate and Radiohead circa-'Pablo Honey', making way for the more openly cathartic 'Detroit', which scurries closer to singer Gus



Rogers' old Dial F incarnation, with a keen balance between turbulent melody and all-out grunge assault. 'Miracle Man' rides a more pensive electro-hum monorail, with Gus's vocals retreating to a misanthropic growl-cum-whine, but it's 'Superhuman' that's the EP highlight, a taut, wired feeling of hysteria carrying everything along in its wake.

Ian Chesterton



BETHANY WEIMERS

'Harpsichord Row'

(Own label)

There's something almost gospel about Bethany Weimers' 'Harpsichord Row'. As it swells and grows with each track, she mixes perfect pronunciation with tribal drum beats, and at times heavy piano accompaniments not dissimilar to Tori Amos. The stereophonic sound in opener 'Silver Moon' creates a disorientating effect, adding to the otherworldly vibe of the album, whilst 'The Letter' combines melodramatic piano to ghostly vocals, further adding to its despondent sound. Elsewhere, 'William & His Ghost' boards on electro-pop territory, a more upbeat number which draws you in with each breath of the melody.

Given that Bethany's description of the album is "hidden truths; about our connection to the world around us, and about finding hope in small things," it's not surprising that it feels like a collection of stories and voices framed around a forgotten Oxford street and, fittingly, nowhere is this more apparent than in the title track. A meeting point for many current residents, 'Harpsichord Row' acts as reminder that we're constantly treading on history without taking the time to realise it.

THE OLD GRINDING YOUNG

'V.I.P Single'

(Own label)

As well as the *de rigueur* BandCamp download format in which 'V.I.P Single' is available, The Old Grinding Young have produced a limited-edition CD pressing. It takes the form of a plain CD wallet with blood-coloured, hand-painted artwork, and a disc that has, in their own words, a "blood-spattered effect". It's cute yet contradictory - the DIY, naive approach in contrast with the weird darkness that its content hints at.

That's The Old Grinding Young in a nutshell: ostensibly they sound a bit twee, a bit soft, but there's an oddness and sinister edge bubbling under the surface. The three tracks on 'V.I.P Single' displays this, albeit in a quiet kind of way.

'Lately I've Been Seeing Stars', based around a lush backdrop of acoustic guitar, washes of sound and almost choral backing vocals, is at one level a simple song that follows the mournful, slow style of contemplative Radiohead. It unfolds deep, synthesised bass sounds after a subtly nasty change in melody, to make everything sound, well, *weird*, whilst remaining effortless, tuneful, confident and warm. It's a quietly impressive production, as is 'The Queen' - perhaps a nod to forthcoming Jubilee-mania - again opening as a sparse acoustic song before throwing in some strange, spooky, distant mechanical sounds, and deciding to call it a day as soon as it's got going. 'King Canoe' is perhaps the most polished song here, leading the listener through an uptight acoustic shuffle before breaking into a rather Penguin Cafe Orchestra-like section that mixes up clarinet and acoustic guitar in a lattice of floating, otherworldly sound. As with 'The Queen', it's finished before you know it. None of the tracks on 'V.I.P Single' break the three-minute barrier.

It may sound as if 'V.I.P Single' is 'difficult' music, in which tricky composition and songwriting techniques have been used simply because they can be, but that's not the case. There's the contradiction mentioned earlier; dig into these songs and you'll be rewarded with unexpected displays of musicianship, skill, and darkness. Don't, and you're still left with quirky and cheerfully dour pop songs.

Simon Minter

SONIC RISING

'Solar Eyes'

(Own label)

A one-song single released, according to the sleeve sticker, especially for Record Store Day. The same sticker boasts the song has been mixed by former-Ride man Mark Gardener, which fits in with Sonic Rising's elegantly cacophonous brand of neo-psychedelic rock. 'Solar Eyes' sounds more like a rising mantra than a typical song, a pretty synth flutter gradually augmented by minimalist tom-heavy beat, rolling, flanged guitar chords and eventually a chanted vocal part. From here it's an undulating spaceward trip that takes in Ride, Spacemen 3 and Wooden Ships before making planet fall by way of one final tumultuous crescendo. It's decent stuff from a band whose collective past includes former local favourites The Factory and Spiral 25, although you feel a single, four-minute blast doesn't do the band a great deal of justice. We demand a full half-hour long version forthwith.

Dale Kattack



THE YARNS

'Chase Me To The Hill'

(Beard Museum)

Every time we've caught The Yarns live over the years they've been the support act, and good as they can be you start to feel that in Oxford at least they'll always struggle to escape the shadows of Stornoway and The Epstein, the two other local acts they most resemble. This new EP shows what they can do best but also exposes where they fall short.

Lead track 'Chase Me To The Hill', for instance, sounds like it's trying just a bit too hard to sound intense and poetic. It's got a bit of that old cowboy trail country feel about it but lacks the wide, open cinematic vision of The Epstein, while the singer's soft northern accent feels somewhat incongruous in the circumstances, particularly set against the trumpeter's bumble bee buzz. Then again, almost as if anticipating such dismissal, he fair spits "I don't care what you print because I'm too big to fail," with some real bite.

'The Engagement' too feels neither epic nor intimate enough to fully engage and spends its first minute or so sounding like an old John Hegley jaunt; we're genuinely unsure at this point if it's all meant to be tongue-in-cheek or simply trying too hard to be clever, trying to squeeze too many words into each line. Not everyone can be Jeffrey Lewis, after all.

But then, halfway through, a sweet female backing vocal chirrups in and the song is

transformed. Now the band are cantering and sound infinitely more comfortable.

More comfortable still on the EP's closing track, and it's strongest moment. 'Property Of Michael Docherty' finds The Yarns in less of a hurry and sounding so much better for all that, a reflective, pretty tune with a keening soulfulness and world weariness that you craved earlier. Here they're closer to Stornoway's beachcombing folksiness. It's a slender melody, sparsely arranged, but it suits their skin so much better; sometimes you achieve so much more when you don't try too hard.

Dale Kattack

LEWIS WATSON

'It's Got Four Sad Songs On It BTW'

(Own label)

Lewis Watson is 19 years old and has been playing and writing for little over a year and yet he's already notched up in excess of two million Youtube hits and had Ed Sheeran and Charlie Simpson singing his praises.

Despite this, he remains a low-key figure in his home town, can still be found opening for touring bands at the likes of the Jericho Tavern, and this self-consciously-titled EP is his first proper release.

Self-conscious and accurate, it must be said. The four songs here expose Lewis' personal

insecurities and romantic sense of longing pretty starkly. Lines like "Well you loved me last night, but what about today?" typify both his introverted nature and his craving for approval. The latter is further exposed in the rather more prosaic "I'll let you meet my parents, because I'm sure they'll love you / Let me ask you something, would yours like me too?"

The answer is surely yes to that.

It's hard to see any parent taking a dislike to young Lewis, despite a plaintiveness that borders on keening in his voice. His sweetness, both in his music and his lyrical themes is hard to dislike, even as it gets a bit treacly at times ("I'd be more of a morning person, if I got to wake up next to you").

An occasional resemblance to Ed Sheeran, and even Newton Faulkner for brief moments, point to where Lewis's mass appeal lies; it gives his bare-bones acoustic pop a soulful twist, but the elephant in the room – pun very much intended – is a closer resemblance to another local songsmith, Richard Walters. The pair share very similar voices and themes but you feel Walters has the edge on every level. In particular there's precious little variety across these four songs, which eventually blur into one long plea for love and acceptance.

Which isn't to damn Lewis by any means; rather it merely shows how new he is to all this and that, hopefully, his songwriting ability will grow (and be given time to grow) to match his natural-born vocal talents. Two million Youtube views suggest he's already doing plenty right.

Dale Kattack

TRUCK FESTIVAL
20TH-21ST JULY. HILL FARM, STEVENTON

THE TEMPER TRAP MYSTERY SETS

TIM MINCHIN / BRITISH SEA POWER
VILLAGERS / THE LOW ANTHEM / 65DAYSOFSTATIC / FRIGHTENED RABBIT
GET CAPE. WEAR CAPE. FLY / GUILLEMOTS / FUTURE OF THE LEFT / TURBOWOLF / THREE TRAPPED TIGERS
KING CHARLES / DOG IS DEADTHEME PARK / MAN LIKE ME / BOAT TO ROW / BRONTIDE / LITTLE COMETS / FIXERS
BLACK HATS / DUBWISER / SPRING OFFENSIVE / FLIGHTS OF HELIOS / JOHN J. PRESLEY / THE LAST REPUBLIC / VERY NICE HARRY / FINE UNION / THE HI & LO / TREVOR MOSS & HANNAH-LOU / VADOINMESSICO / THE DREAMING SPIRES / DELTA ALASKA / YELLOW FEVER / POLEDO / DEAD JERICHO / FEDERATION OF THE DISCO PIMP

Alcopop! THE Big Scary Monsters TAKEOVER

JOHNNY FOREIGNER / TELLISON / TALL SHIPS / GUNNING FOR TAMAR / MY FIRST TOOTH / CRASH OF RHINOS

TICKETS AVAILABLE ON: 0115 95 97 908, FROM TRUCK STORE, OR AT:
WWW.TRUCKFESTIVAL.COM

SATURDAY 16TH JUNE · O₂ ACADEMY OXFORD

UPSTAIRS

in association with **introducing...**

Listen to exclusive interviews and play backs on BBC Introducing in Oxford · 95.2FM every Sunday at 9pm or download the podcast at www.bbc.co.uk/oxford

Richard Walters
The Family Machine
The Dreaming Spires
Listing Ships
The Gullivers



Doors 7pm · Curfew 11.30pm · Tickets Include free entry to Propaganda · £5 adv
Cheap Propaganda bar prices all night long · £2.95 carlsberg, £3.75 double vodka mixer
O₂ Academy Oxford, 190 Cowley Road, Oxford, OX4 1UE · www.o2academyoxford.co.uk



SATURDAY 11TH AUGUST · O₂ ACADEMY OXFORD

UPSTAIRS

in association with **introducing...**

Listen to exclusive interviews and play backs on BBC Introducing in Oxford · 95.2FM every Sunday at 9pm or download the podcast at www.bbc.co.uk/oxford

Dance à la Plage
Shattered Dreams
Athletes in Paris
Colour Change for Camouflage
Ego Trip



Doors 7pm · Curfew 11.30pm · Tickets Include free entry to Propaganda · £5 adv
Cheap Propaganda bar prices all night long · £2.95 carlsberg, £3.75 double vodka mixer
O₂ Academy Oxford, 190 Cowley Road, Oxford, OX4 1UE · www.o2academyoxford.co.uk



The Cellar

Home Of Oxford's Cutting Edge Music Scene



The Cellar | Frewin Court (Behind Lush) Check Our New Website For Full
Off Cornmarket Street | Oxford OX13HZ Listings www.cellaroxford.co.uk

The Line Of Best Fit presents in arrangement with Elastic Artists

THE BEST FIT TOUR

featuring



SIMIAN GHOST

plus

PALE SEAS* MARRIED^ TO THE SEA JAKE^^ MATTISON PINS**

JUNE 2012

1 BOURNEMOUTH* 60 MILLION POSTCARDS

2 LIVERPOOL^ LEAF CAFE

3 LEEDS** NATION OF SHOPKEEPERS

5 NOTTINGHAM** BODEGA

6 CARDIFF BUFFALO

7 LONDON THE LEXINGTON (CLASH ONES TO WATCH)

8 WREXHAM^^ CENTRAL STATION

9 OXFORD* THE CELLAR

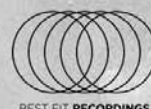
Tickets £6 adv.

WWW.SEETICKETS.COM WWW.EVENTIM.CO.UK

THE BEST FIT FAMILY



BEST FIT
SESSIONS



GULLYD

FRIDAY 1st

THEPETEBOX: The Jericho Tavern – Inventive human beatboxing from the Nottingham one-man band, previously a Radio 1 beatbox champion and tour support to Britain's Got Talent's Diversity, now out on

Saturday 2nd / Sunday 3rd

JUBILEE JAM:

The Jericho Tavern

Escape from the royalty-related national madness in the cosy confines of the Tavern as Coo Promotions, Pindrop and Back & To The Left team up for a weekend of live music and traditional English fete-like stuff. Saturday's headliners are rising electro-pop outfit **Wild Swim** (pictured), whose exotic, rarefied sounds recalls the likes of Japan and Yellow Magic Orchestra as well as Wild Beasts. They're joined by a quality cast that includes modish power-pop trio **Black Hats**; funky indie kids **Dance a la Plage**; moody folk-popsters **The Old Grinding Young**; oceanic shoegazers **Deer Chicago**; rambunctious post-punk rockers **Hot Hooves** and cute folk-pop duo **Jess & Ness**. Amongst the music highlights of Sunday are **The Lamppost Gullivers**, featuring former-Suitable Case For Treatment and Mephisto Grande frontman Liam Ings-Reeves, who teams up with former-Silverfish chap Chris Mowforth and Nought's Jon Mitchell; authentic backwoods Americana from **Swindlestock**; psychedelic electro-pop from **Flights of Helios**; fluffy 80s jangle from **The Yarns**; vaudevillian pop cabaret from **Matt Winkworth & The Winkworthers Originals** and ghostly poetic folk-pop from **The Cooling Pearls**. It's all rounded off in suitably frenzied style by New Orleans-style hot jazz collective **The Original Rabbit Foot Spasm Band**, who could give King Charles II a run for his money in the partying stakes. Aside from the music there'll be arts and craft stalls, a charity auction and jam. For what is a Jubilees celebration without a bit of great British jam? All profits got to homeless charity The Gatehouse – appropriate as the nation goes ga-ga for a woman who owns several of the largest houses on the planet.

JUNE

tour in his own right to promote debut album 'Future Loops', featuring a mix of original songs and covers of Nirvana and MGMT.

THE KING TUBBY SOUNDSYSTEM: The Bullingdon – Classic Jamaican dancehall, dub, reggae and r'n'b from the enduring London sound system, helmed by British reggae veteran Cecil Rennie, keeping the old sounds alive and kicking.

SKYLARKIN SOUNDSYSTEM with THE SIDEWALK DOCTORS: The Cellar –

Skylarkin attempts to bring the summer to life with some ice-cold rocksteady and red-hot ragga chat, courtesy of The Sidewalk Doctors. They're joined by mic-mad Mancstafarian Outlook Festival host Kwasi Asante, while Count Skylarkin spins his trademark mix of dancehall, reggae, hip hop, dubstep, rocksteady, garage, ska and jungle.

KLUB KAKOFANNEY with FUZZY LOGIC + X-1 + OSPREY'S ALL-STARS: The Wheatsheaf – Klub Kak's monthly mixed bag of sounds this time brings together Oxford-London funk-rock and Afrobeat crew Fuzzy Logic, veteran local songsmith Osprey and chums and the very welcome return to action of hardcore noise merchants X-1, back to show the kids how to rock like proper bastards.

TRAGEDY + THE REAPER: O2 Academy – Another return to town for the inexplicably popular heavy metal tribute to The Bee Gees. Then again, plenty of people watched *Vicar Of Dibly* and *My Family*, so no accounting for humour.

ALL TAMARA'S PARTIES: East Oxford Community Centre – An evening of acoustic music hosted by recent Punt star Tamara Parson-Baker. She'll be playing her haunting, desolate folksy songs, recalling the likes of Jacques Brel and Sinead O'Connor, alongside Simon Batten, Ben Walker, Yo Zushi and Von Braun, while poet George Chopping comperes. **AETHARA + EYES OF EVE + RECKON: The Wheatsheaf, Banbury** – Jambox metal night with extreme death-thrash crew Aethara and epic thrash merchants Eyes of Eve.

EMILY LEVY: Pegasus Theatre – Album launch show for the former-Oxford-based songstress. Inspired by the likes of Bjork and Laura Marling, as well as Tom Waits and Aphex Twin, her 'Lost & Found' album is a mix of traditional folk-pop with woozy poetry and messy electronics.

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

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

Jens and Grizilla.

SATURDAY 2nd

THE SMYTHS: O2 Academy – Upper middle class tribute to The Smiths.

PETER HOOK & THE LIGHT: O2 Academy – Hooky and chums relive his Joy Division classics.

JUBILEE JAM: The Jericho Tavern (3pm) – Escape from the royalty-related national madness in the cosy confines of the Tavern as Coo Promotions, Pindrop and Back & To The Left team up for a weekend of live music and traditional English fete-like stuff – see main preview

MUTAGENOCIDE + SHATTERED DREAMS + NUCLEAR SKYLINE: The Wheatsheaf – Moshka gets heavy once again with tech-metal tyrants Mutagenocide, while there's a return to live action for local punk-pop outfit Shattered Dreams.

PROPAGANDA + TRASHY + ROOM 101: O2 Academy – Weekly three clubs in one extravaganza, with current and classic indie at Propaganda; kitsch pop, 80s and glam at Trashy and metal, hardcore and alt.rock at Room 101.

EXTRA CURRICULAR: The Bullingdon – Dimensions Festival launch party with Boddika. Disco, garage, house and bass club night.

THE PETE FRYER BAND: The Red Lion, Eynsham – Eccentric blues-rocking from the ever-gigging local stalwart.

THE ARTISTS' MOVEMENT: Baby Simple

SUNDAY 3rd

JUBILEE JAM: The Jericho Tavern (3pm) – Second day of the alternative Jubilee celebration – see main preview

JAWLESS & FRIENDS: The Cellar – Jungle, drum&bass and hip hop club night, with special guest Total Science bringing innovation and attitude on the decks. There's a feast of drum&bass vinyl from D-Ninety, rare hip hop from Australia's Walkie and Bristol's Psikosis, while MC Burley hosts proceedings.

BASTIONS + VERA GRACE: The Wheatsheaf – Hardcore mayhem from Anglesey's Bastions, who have worked with Frank Carter, plus local melodic metalcore types Vera Grace, in the vein of Underoath.

COUNTRY FOR OLD MEN: Burford Street Fair – Country-folk and Americana at the Cotswold street fair.

THE REAPER: Chipping Norton Festival – Blitzkrieg metal from the young local starlets.

MONDAY 4th

3rd DEGREE LEBURN: The Bullingdon – Soulful funky blues from the Californian guitarist at tonight's Famous Monday Blues show.

LITTLE ANGELS: O2 Academy – Toby



Jepson's 1980s/90s perm-rockers hit the comeback trail, having reformed at former-drummer Michael Lee's funeral last year, hoping to relive the glory days of Number 1 album 'Jam' and stadium tours with Van Halen and Bon Jovi.

WHEATLEY PARK SOUL BAND + HEADINGTON HILLBILLIES + FIREGAZERS + CAPTAIN SOUL + PHIL FREIZINGER + NICK GILL: Risinghurst Playing Field (12 midday) – Picnic in the Park event with local bands and acoustic acts.
THE PETE FRYER BAND: The Wheatsheaf, Didcot
COUNTRY FOR OLD MEN: The Miller Of Mansfield, Goring

TUESDAY 5th

DJANGO DJANGO + NZCA/LINES: O2 Academy – The new wave of psychedelic pop fun continues here – *see main preview*
OXFORD IMPROVISERS: The Old Fire Station – Oxford Improvisers present 'Sound, Image, Word, Motion', featuring music from

Tuesday 5th

DJANGO DJANGO: O2 Academy

No great new indie bands around? Don't you believe it. Formed in Edinburgh, later relocated to London, Django Django are already being talked about, justifiably, as one of the most important new bands to emerge in recent times. Their eponymous debut album, released in January, seems primed to be one of 2012's slow-grow successes and they've got all the necessary eclecticism but, unlike so many others, without ever sacrificing those all-important pop tunes. Theirs is a woozy but irrepressibly bouncy form of electro-tinged modern psychedelia, all unwavering harmonies, polyrhythmic beats and surf guitar licks. It's been nigh on impossible to escape songs like 'Default' lately, but even that hasn't dulled Django Django's appeal. Comparisons to the mighty Beta Band are inescapable, but then drummer David MacLean is former Beta Band member John MacLean's brother. You could equally draw together snippets large and small of acts like Hot Chip, Franz Ferdinand, Animal Collective or even Dick Dale and The Beach Boys to make up what Django Django are all about, but they're far more than the sum of those impressive parts and bigger and better things seem not so much likely as damn well inevitable.



the improve collective alongside local poets, visual artists and dancers.

JAZZ CLUB: The Bullingdon – Free live jazz every Tuesday night at the Bully, tonight featuring club regulars The New Jazz Collective.
OPEN MIC SESSION: The Port Mahon
SPARKY'S FLYING CIRCUS: James Street Tavern

WEDNESDAY 6th

ERIC CHENAUX + MAQAM + TWO WINGS + RAINBOW RESERVOIR: St Michael at The Northgate – Tender-hearted acoustic soul and pop from Constellation Records' Eric Chenaux at tonight's Pindrop show. He's joined by Tarik Beshir's Arabic music ensemble Maqam, Scottish indie outfit Two Wings and oddball American posters Rainbow Reservoir.
WEDNESDAY BLUES: James Street Tavern

THURSDAY 7th

GUNNING FOR TAMAR + MY CROOKED TEETH: The Bullingdon – Charity show for BBC Oxford Introducing's Sam King, who's doing a 60-mile walk for Oxfam. Angular, mathsy riffmongers G4T crank up the noise once again after their impressive showing at the Punt last month.
BELLERUCHE: O2 Academy – London's trippy electro-soul crew head off on tour ahead of their fourth album.
MARY HAMPTON COTILLION: The Old Boot Factory – Brighton singer and guitarist Mary Hampton brings her string-heavy band Cotillion to town as part of a tour that takes in unusual venues (including an old castle tower and a Tudor house so far), her haunting mix of original material and traditional folk songs inciting enthusiastic comparisons to June Tabor.
CATWEAZLE CLUB: East Oxford Community Centre – Oxford's oldest and best open mic club continues to showcase local singers, musicians, poets and storytellers every week.
JAMBOX ACOUSTIC & OPEN MIC NIGHT: The Wheatsheaf, Banbury – Unplugged sets from Oliver Coates, Tom Muddle, Midnight Blank and Ellie Hangar.
JAMBOX ROCK NIGHT: The Bell, Bicester
OPEN MIC SESSION: The Half Moon
BLUES JAM: The Jack Russell, Marston

FRIDAY 8th

TENTH LISTEN + MASIRO: The Wheatsheaf – Local punk crew playing it loud and fast in the tradition of Refused and The Bronx, alongside new metallic math-rockers Masiro.
BOSSAPHONIK: The Cellar – Latin jazz, Balkan beats, world breaks and nu-jazz club night, tonight hosting West African collective Afrospot Allstars, with their sunshine vibes.
FUNKY FRIDAY: The Bullingdon

SATURDAY 9th

STEALING SHEEP + SIMIAN GHOST + PALE SEAS: The Cellar – Line Of Best Fit tour with Liverpool's bewitching folksters



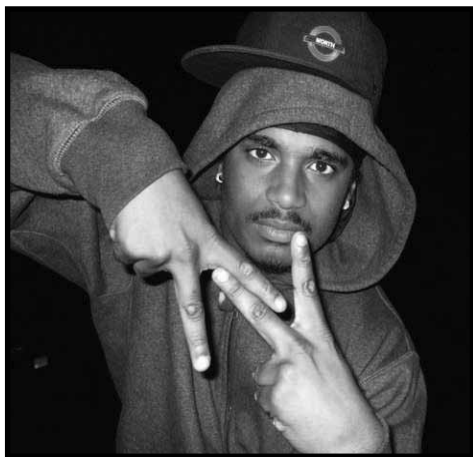
Saturday 9th

STEALING SHEEP / SIMIAN GHOST:

The Cellar

The Line Of Best Fit label brings together two of our current favourite new bands for a joint headline tour. Liverpool's Stealing Sheep are a bewitching mix of olde worlde wyrd folk, all close harmonies and eerie atmospherics, and dark, droney psychedelia, with hints of The Velvet Underground at times. Folktronica doesn't really describe the trio's music, although there is folk and they do use electronics. Deep within the mix you'll hear Indian temple music instrumentation as well as Toytown synth plonks, but whatever you choose to call it, it's utterly compelling; little wonder they've already attracted the attention of everyone from *The Sunday Times* and *Rolling Stone* to Rob da Bank and Gideon Coe. Joining them is Sweden's one-man-band Simian Ghost, the work of former-Aerial chap Sebastian Arnström, who is augmented by a full band for live shows. Already his debut, 'Youth' is looking to be an outside contender for album of the year, with its graceful, complex multi-layered electronic pop and baroque 60s psychedelia, that recalls Prefab Sprout at times, as well as the likes of Phoenix. Tonight's leg of the tour also introduces Southampton's folk-pop duo Pale Seas, coming in somewhere between Elliot Smith and Beach House.

Stealing Sheep – *see main preview*
DUBWISER + MANACLES OF ACID + SNAPPED ANKLES: Modern Art Oxford – Dub and reggae from local veterans Dubwiser at tonight's Pindrop performance, plus classic acid house squelch from recent Punt star Manacles of Acid and Krautrock-inspired drones from Snapped Ankles.
BLACK THE RIPPER + MIC RIGHTEOUS + ENGLISH FRANK: O2 Academy – BG Records hosts a night of urban music, with a trio of rising underground stars alongside local talents – *see main preview*
DREAMING SPIRES + STEALING SHEEP: Truck Store (1pm) – Dreaming Spires launch their debut album, 'Brothers In Brooklyn', with an instore set at Truck Store. Later in the afternoon Liverpool's wyrd folksters Stealing Sheep preview their Cellar show with an instore.
BILLY RAY CYPHER + BLUE JAY PUSHER + STRENGTH OF THE BEAR:



Saturday 9th

BLACK THE RIPPER / MIC RIGHTEOUS / ENGLISH FRANK: O2 Academy

BG Records have been putting on pretty extensive bills of underground urban acts alongside local MCs and producers for a while now but tonight's show might be their strongest to date. North London's grime MC Black The Ripper's conscious, political rhymes are delivered with an often fatalistic attitude to life that brings a highly personal soul to his polemics. While his stories range from the British urban experience back to slavery, Margate's Mic Righteous' rhymes take in an entire global socio-political view, the young rapper, the son of Iranian asylum-seekers, taking sharp aim at American foreign policy (earning him some ill-judged censorship on 1Xtra last year for a pro-Palestine shout-out), while an exceptionally harsh upbringing (his family history involves drug addiction, homelessness and imprisonment as well as a WBU boxing title) reveals some serious strength through adversity and having opened for The Game, Wretch 32 and Devlin along the way, mainstream success would be more than deserved. Meanwhile, south London's English Frank is possessed of a complex velocity delivery and impressive wordplay with its roots in grime. Joining these three acts is a host of local talent, headed by Nightshift fave Asher Dust, whose eclectic mix of dubstep, hip hop, electro and more makes him an experienced leader in his field. Chukie, Death Of Hi-Fi, HMK, Chaudhry, Exonic, Blueprint and Najil are among the other names on the bill.

The Wheatsheaf

A RIGHT ROYAL RUCKUS: The Port Mahon - All-day gig to celebrate our beloved monarch's birthday. Among those probably not singing 'God Save The Queen' will be Smilex, Half Decent, The Courtesy Kill, We Are Goose, Billy Ray Cypher, Madge Midgely and DJ Theoretical, plus a special guest to be announced

PROPAGANDA + TRASHY + ROOM 101: O2 Academy

UNHINGED: The Bullingdon - Drum&bass club night.

COUNTRY FOR OLD MEN: Desfest, Witney

SUNDAY 10th

DAVID THOMAS BROUGHTON: The Jericho Tavern - Loop-pedal and field recording-embellished folk-pop from the Yorkshire troubadour, lyrically mixing the everyday and mundane with more tragic, romantic subject matter, recalling Smog's Bill Callaghan and Devendra Banhart.

THE RED CEILIDH: The Bullingdon - A folk dance with a modern twist, featuring London's Jack & The Arrows, plus a host of local folk musicians.

MONDAY 11th

BILL KIRCHEN & TOO MUCH FUN: The Bullingdon - The "Titan of the Telecaster" comes to the Famous Monday Blues - *see main preview.*

TUESDAY 12th

JAZZ CLUB: The Bullingdon - Free live jazz with The Moss Project.

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

OPEN MIC SESSION: The Port Mahon
SPARKY'S FLYING CIRCUS: James Street Tavern

WEDNESDAY 13th

FREE RANGE: The Cellar - Dubstep, drum&bass and hip hop club night, hosted by Script MC, plus resident DJs.

RAGGED CLAWS + GURP: The Wheatsheaf - Moshka club night with shouty boy-girl duo Ragged Claw and even more shouty lo-fi punkers Gurp.

WEDNESDAY BLUES: James Street Tavern

THURSDAY 14th

SPRING OFFENSIVE + COUNT

DRACHMA + ALL WE ARE: St. Barnabas, Jericho - The local heroes continue to play unusual venues, displaying a versatility and ability to adapt to different environments that few can match. In the ornate surroundings of St Barnabas, expect the band's sparse, sprightly pop to really take off. Meanwhile Stornoway offshoot Count Drachma bring an authentic Zulu edge to their music.

THE SCHOOL + TIGERCATS: The Bullingdon - Indie pop double-header - *see main preview*

CATWEAZLE CLUB: East Oxford Community Centre

THE PROGRAMME INITIATIVE + 1877 + DOSS: The Bell, Bicester - Jambox rock night.

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

FRIDAY 15th

KOMRAD + CARETAKER: The Wheatsheaf - Tech-core monsters Komrad launch their debut album, finding that difficult, and extremely virulent, middle ground between King Crimson and Mr Bungle-

style experimentation, and full-on hardcore attack rock. They're joined by Hampshire's increasingly progressive juggernauts Caretaker, whose take on post-hardcore is equally elaborate and bulldozing.

MUNDANE SANDS + THE MARK ATHERTON BAND: The Chester Arms - Folk-rock somewhere between The Oyster Band and Mark Knopfler from Mundane Sands.
FUNKY FRIDAY: The Bullingdon

SATURDAY 16th

RIVERSIDE FESTIVAL: Charlbury - First day of the annual free festival - *see main preview*

TINDERBOX FESTIVAL: The Old Wharf, Cropredy - Tinderbox returns for its second annual celebration of musical strangeness. The mini-festival, by the canal side, is hosted by north Oxfordshire musical veterans Red Square, whose confrontational free-jazz owes as much to Black Sabbath as to John Coltrane. They're joined by Leeds' oblique jazzers Shatner's Bassoon; York's electro-jazz improve collective

Monday 11th

BILL KIRCHEN & TOO MUCH FUN: The Bullingdon

The "Titan of the Telecaster" shows no sign of giving up any time soon as he continues to tour, some 45 years after the success of 'Lincoln Hotrod', the hit he led as guitarist with Commander Cody's Lost Planet Airmen, although trips to the UK have been rare, so tonight's visit to the Famous Monday Blues, is a real treat for blues veterans. Versatile enough to cover everything from rockabilly and blues-rock to country, swing and boogie woogie, a hybrid style he's dubbed 'Dieselbilly', Kirchen has played alongside Nick Lowe, Elvis Costello and Emmylou Harris among others and still gives that old favourite an ironic outing alongside his extensive back catalogue, with a tendency to play it in the style of any, and every, guitar great over the years. In 2007 he released his first album in years, 'Hammer Of The Honky Tonk Gods', alongside Nick Lowe, retaining his trademark humour alongside an admirable dedication to the cause.



Spaceflight; London's dissonant sound mashers Temperatures; Southend's psych-folders Lost Harbours; Birmingham's atmospheric electronic music collective Ostrich Box and Italy's Ninny Margie and Silvia Kassel, who mix up feral poetry, performance art and electronic improvisation into a bewitching whole. By far and away the county's most leftfield festival, in the sedate setting of Cropredy, a village more accustomed to the rustic sounds of Fairport and chums.

INTRODUCING with RICHARD WALTERS + THE FAMILY MACHINE + LISTING SHIPS +

GULLIVERS: O2 Academy – The O2's monthly local bands showcase features the fantastically tremulous voice and turbulent emotional landscapes of the supremely talented Rich Walters tonight. He's joined by sweetly doleful indie rockers The Family Machine, whose recent 'Quiet As A Mouse' single is already looking like one of the best local releases of 2012. Listing Ships fire off an electro-heavy post-rock 100 gun salute, while Gullivers explore the more expansive edges of stadium indie in the vein of Editors and Interpol.

OTHER LIVES: The Bullingdon –

Fresh from opening for Radiohead on the opening leg of their North American tour, Oklahoma's Other Lives bring their dark, epic alt.folk to the UK for a short tour.

PROPAGANDA + TRASHY + ROOM 101: O2 Academy

WE ARE ELEMENTS: The Cellar –

Electro and house club night, with a DJ set from Totally Enormous Extinct Dinosaurs, plus Casio Times and more.

LOVERS ROCK & SOUL NIGHT: The Bullingdon

SUNDAY 17th

RIVERSIDE FESTIVAL: Charlbury – Second day of the free festival – see main preview

MONDAY 18th

LUCY ROSE: The Jericho Tavern

– Sweet-natured folksy pop from the sometime Bombay Bicycle Club backing vocalist and Noah & The Whale tourmate.

THE MARCUS BONFANTI BAND: The Bullingdon

– Swift return to town for the Famous Monday Blues favourite and rising star of the UK blues scene, the singer and guitarist having been nominated for two awards at last year's British Blues Awards, drawing increasing praise for his rich, earthy voice and versatile guitar playing that ranges from Jimmy Page-inspired electric riffery to more considered acoustic folk and country picking.

SHOEB AHMAD + GRUDLE BAY + AFTER THE THOUGHT + BLACK FANTASY: The Cellar –

Pindrop Performance night with Australian producer Shoeb Ahmad coming in somewhere between Slowdive and

Caribou. Support from funk-up electro-popsters Grudle Bay, ambient electro types After The Thought and cosmic drones from Black Fantasy, the solo project of Borderville's Matt Halliday.

THE ERIN BARDWELL

COLLECTIVE: Cricketers Arms, Iffley Road – 60s and 70s Trojan and Studio 1-style reggae and lovers rock.

TUESDAY 19th

JAZZ CLUB: The Bullingdon – Free

live jazz with The New Jazz Collective.

OPEN MIC SESSION: The Port

Mahon

SPARKY'S FLYING CIRCUS: James Street Tavern

WEDNESDAY 20th

WEDNESDAY BLUES: James Street Tavern

THURSDAY 21st

BIG COUNTRY + HOTHEADS: O2

Academy – The Scottish rockers continue on their comeback trail without lead singer, guitarist and songwriter Stuart Adamson. The Alarm's Mike Peter's now fronts the band who have recently returned to the studio to work with Steve Lillywhite, who produced their magnum opus, 'The Crossing', back in 1983.

UUSIKUU + ENSEMBLE AZUT:

Isis Farmhouse, Iffley Lock – Summer Solstice celebration with Finnish tango outfit Uusikuu and Mediaeval pop *chanson* from Ensemble Azut.

CATWEAZLE CLUB: East Oxford

Community Centre

NUDYBRONQUE: The Bell, Bicester –

Jambox rock night.

ROCKAWAY LOUNGE: Kiss Bar,

Park End Street – New monthly live rock club night, tonight featuring Kill City saints, plus support and rock DJs.

OPEN MIC SESSION: The Half Moon

BLUES JAM: The Jack Russell, Marston

FRIDAY 22nd

VON BRAUN: The Cellar – Fresh from their excellent showing at the Punt in May, Von Braun launch their new EP, playing a high-wired form of grunged-up guitar pop that recalls Nirvana, The Veils and The Nubiles at times.

THE COOLING PEARLS: The

Wheatsheaf – Ghostly, poetic pop from Aiden Canada's alt.folk collective.

DEFINITELY MIGHTBE +

CHANGING MAN: O2 Academy –

Venom; Mayhem; Cradle Of Filth – hang your sorry heads in shame. This double bill of Oasis and Paul Weller tribute acts is the true sound of a night spent in the very depths of hell.

FUNKY FRIDAY: The Bullingdon

THE PETE FRYER BAND: The Prince of Wales, Horspath Road

NEW recording and rehearsal studio.

safehouse studio



07761357707
safehousestudio1@gmail.com
@safesafehouse
facebook.com/safehousestudio

Central Oxford. Full backline included.

... RESTRING ...
... REVALVE ...
... REBORN ...

- Guitar, amp and pedal repairs, custom modifications, strings and accessories
- Collection and delivery service available

CONTACT DAVE SMART
smartguitars@ntlworld.com • 07710 216368

THE OXFORD RECORD DVD & CD FAIR

OXFORD TOWN HALL
SATURDAY 21st JULY
10am - 3.30pm

Rock/pop/jazz/soul/reggae/indie/all other genres

Accessories/memoriabilia/books.

Brand new and back catalogue/Rare Vinyl

www.usrfairs.co.uk

FLASH HARRY ENTERPRISES

PA.HIRE

3k / 5k compact & potent **BOSE** Other systems available
32 channel desk & foldback
24 track live recording

Tony Jezzard
01865 876084 07702 211792
Email: pahire@flashharryenterprises.co.uk
www.flashharryenterprises.co.uk

Oxford Contemporary Music

Thurs 7 June
Mary Hampton
Cotillion

Bitter sweet 'folk noir'
from a true original
"...a bijou national treasure." Uncut

The Old Boot Factory, 8pm
Bookings 01865 305 305
www.ocmevents.org



Thursday 14th

THE SCHOOL / TIGERCATS:

The Bullingdon

Having lately enticed Allo Darlin' and The Lovely Eggs to town, promoters Calling All Enthusiasts present another journey into the heart of classic indie pop with this double-header. Cardiff's The School emerged from the ashes of The Lovelies but are a far superior beast. That beast being a cute kitten. Signed to the very great Elephant Records, they're very much in the lineage of bands like Belle & Sebastian, Camera Obscura and Heavenly, as well as classic 60s girl groups like The Ronettes and The Shangri-La's, all jangly guitars, cheapo organ buzz and dreamy female vocals, augmented by strings and horns that make everything they do sound like it comes from another time and place, one where it's always summer, indie music hasn't been polluted by major labels and lad culture and there's a fanzine seller on every street corner. Their new album, 'Reading Too Much Into Things Like Everything', is out this month, the follow-up to 2010's acclaimed 'Loveless Unbeliever'. Joining them are London's Tigercats, fresh old-fashioned indie music you can dance to, their 'Isle Of Dogs' album boasting influences like Blondie, The Violent Femmes and Television. Marvellous.

SATURDAY 23rd

LANTERNS ON THE LAKE: Truck Store – After their superb showing at the O2 in April, Newcastle's otherworldly soundscapists return to town for a special instore show at Truck Store.

THE VIEW: O2 Academy – Dundee's everyman indie rockers prepare to release album number five, provisionally titled 'Cheeky For A Reason', five years after hitting the Number 1 spot with debut album 'Hats Off To The Buskers', which spawned hit singles 'Wasted Little DJs' (*NME*'s track of the year in 2007) and 'Same Jeans'.

MUTAGENOCIDE + THE BENDAL
INTERLUDE + PROFANE & THE SACRED + BLACK SUNRISE: The Wheatsheaf – Another feast of metal from Buried In Smoke, with recent Punt stars Mutagenocide bringing a technical twist to classic thrash and NWOBHM, alongside Liverpool's stoner metallers The Bendal

Interlude, London's stoner-sludge crew Profane & The Sacred, and grunge-rock in the vein of Alice in Chains from former-Death Valley Riders people Black Sunrise.

GEVA ALON + ANA SILVERA + GIL

KARPAS: The Cellar – Israeli singer-songwriter Geva Alon comes to town, with an airy, psychedelic folk and blues that recalls the classic 60s sounds of CSN&Y at times. He's joined by former-English National Opera singer Ana Silvera, whose piano-based song cycles explore fairytales and folklore with a poetic lyrical edge, and former-Oxfordian Gil Karpas, with his soul-infused electro-acoustic funk-pop.

THE MIGHTY REDOX + DES BARKUS:

The Chester Arms – Swampy blues-rock, psychedelia and festival funk from The Mighty Redox.

PROPAGANDA + TRASHY + ROOM 101:

O2 Academy

SELECTA: The Bullingdon – Drum&bass club night.

SUNDAY 24th

PHIL FREIZINGER + LAIMA BITE +

MARK SOLLIS + MATT SEWELL +

MORE: The Wheatsheaf (2pm) – A free afternoon of unplugged music at the Sheaf, courtesy of Klub Kakofanny's Phil Freizoner and featuring the wonderfully haunting vocal talents of Laima Bite.

SUPERLOOSE + MOON LEOPARD +

BEARD OF DESTINY + MIKE ABBOTT:

Donnington Community Centre (6pm) – Free acoustic session with funky posters Superloose. Jeremy Hughes' Moon Leopard and more.

MONDAY 25th

GILES ROBSON & THE DIRTY ACES:

The Bullingdon – Rated as the best harmonica player on the European blues circuit, Giles Robson brings his soulful blend of blues and r'n'b to the Famous Monday Blues, a rising star of the UK scene after being spotted playing back-up to Muddy Waters' son Mud Morganfield.

TUESDAY 26th

JAZZ CLUB: The Bullingdon – Tonight's guests are The Hugh Turner Band.

OPEN MIC SESSION: The Port Mahon

SPARKY'S FLYING CIRCUS: James Street Tavern

WEDNESDAY 27th

FREE RANGE: The Cellar

WEDNESDAY BLUES: James Street Tavern

THURSDAY 28th

BEAR ON A BICYCLE: Truck Store (5-

7pm) – Instore performances from musicians and artists associated with new local label-cum-collective Bear On A Bicycle.

SIX BULLET CHAMBER + MANIC

SHINE + CITY LIGHTS: The Bell, Bicester – Jambox rock night.

CATWEAZLE CLUB: East Oxford

Community Centre

OPEN MIC SESSION: The Half Moon

BLUES JAM: The Jack Russell, Marston

FRIDAY 29th

CORNBURY FESTIVAL: Great Tew Estate

– Opening day of the annual festival, with James Morrison, The Waterboys and Alison Moyet – *see main preview*

FUNK JUGGLERS + THE BIG SOCIETY:

The Wheatsheaf – Funk-rock from the unfortunately-named Funk Jugglers.

OXFORD CONTEMPORARY MUSIC

YOUTH OPEN SESSION: The Pegasus

Saturday 16th / Sunday 17th

RIVERSIDE

FESTIVAL: Charlbury

Two days of free live music featuring some of the best bands in Oxfordshire, set in a picturesque Cotswold town and only five minutes walk from a train station with direct, regular services from Oxford? No, of course you don't have any objections. Charlbury Riverside is now firmly established as the acme of local small-scale mini-festivals. This year's event features one of its strongest ever line-ups; Saturday finds **Smilex** returning to their spiritual home, headlining the main stage, so expect theatrics aplenty. They're joined by ace uptight power-pop trio **Black Hats**; former-Supergrass chap Mick Quinn's **DB Band**, epic shoegazers **Deer Chicago**, effusive electro-indie posters **Secret Rivals** and emotionally-wracked blues songstress **Tamara & The Martyrs**, while on the festival's second stage, tectonic doom-metallers **Undersmile** top the bill. Joining them are punk-pop terrors **Hot Hooves**, angular indie types **Von Braun** and heavyweight post-rockers **Listing Ships** and more.

Sunday's main stage line-up is topped by sunshiney electro-popsters **Alphabet Backwards**, plus epic alt.country rockers **The Epstein** (*pictured*), jazz, hip hop and Arabic folk collective **Brickwork Lizards**, ska veterans **The Inflatables**, swampy blues-rockers **The Mighty Redox** and harmony-heavy Beatles-inspired rockers **Dirty Royals**, while across the field funksters **Superloose** round of the second stage in the company of rockers **Mogmatic**, Zulu language tribal pop crew **Count Drachma** and free-ranging psychedelic posters **Flights of Helios**. Plenty more besides, but all in all, a near-perfect way to spend a summer weekend in the Oxfordshire countryside, and all for nowt.



Theatre - First of two youth open concerts from Oxford Contemporary Music, tonight's show featuring proggy folk-rockers Remnants of What, female-fronted power-rockers Blank Conspiracy and indie folksters Cherry Season.
FUNKY FRIDAY: The Bullingdon
OUR SOUND PARTY: Baby Simple – Electro, trance and prog and tech-house from OX105FM DJ Sarumwashi.

SATURDAY 30th

CORNBURY FESTIVAL: Great Tew

Estate – Second day of the local festival. Elvis Costello tops today's bill, alongside Macy Gray, Newton Faulkner and Hugh Laurie – *see main preview*

SKELETOR PRESENTS CRYISIS + NO CONSEQUENCE + THE CRUSHING + EMPIRE DIVIDED + ANNERO: O2

Academy – Another epic night of metal from Skeletor, tonight featuring young local thrash merchants Crysis, alongside rising tech-death metal and hardcore crew No Consequence; classic metallers The Crushing; Abingdon's death metallers Empire Divided and thrash, grindcore and old-school metallers Annero.

OXFORD CONTEMPORARY MUSIC YOUTH OPEN SESSION: Pegasus Theatre (1.30pm) – Second of the OCM Youth Open sessions, with line-up to be confirmed.

OXFORD CONTEMPORARY MUSIC OPEN SESSION: The Pegasus Theatre – OCM present their annual showcase of local artists, this year featuring emotive indie rockers Echoboomer, free-ranging psychedelic electro-pop ensemble Flights of Helios, melancholic poetic posters The Cooling Pearls, soulful folk-pop songstress Jess Hall and confrontational free jazz crazies Red Square.

GAPPY TOOTH INDUSTRIES with STEM + CARAVAN OF WHORES + ULYSSES STORM: The Wheatsheaf – Gappy Tooth present their characteristic monthly mixed bag of sounds, with dark trip hop and electronic sounds from Stem; epic stoner-rock and sludgy metal in the vein of Black Sabbath and Blue Cheer from Caravan of Whores, and theatrical cock-rocking blues from Nottingham's Ulysses Storm mixing it up somewhere between Cream, Rage Against The Machine, Tom Waits and Beck.

KING OF CATS: Truck Store – Instore show from the dramatic acoustic troubadour.

BETHANY WEIMERS + TAMARA PARSONS-BAKER + WELCOME TO PEEPWORLD + AGS CONNOLLY: Cafe Tarifa (5-8pm) – Quickfix's monthly acoustic session.

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.

Friday 29th – Sunday 1st July

CORNBURY

FESTIVAL: Great Tew

Having made a successful transition to its new home at Great Tew after 2010's financial problems, Cornbury continues to find that neat blend of intimacy and politeness with big name acts with across-the-board appeal.

While it's been affectionately dubbed Poshstock, and the Chipping Norton set are often in attendance, Cornbury is nothing like the abomination that was last summer's Harvest Festival on Alex James' farm. Instead the emphasis is very much on the music, with organiser Hugh Phillimore's choices reflecting his obvious passion.

As such the weekend is an inclusive mix of enduring crowd-pleasers, old school cult acts and rising pop starlets.

Friday's bill is topped by **JAMES MORRISON** who seems to be on the cusp of moving from rising pop starlet to enduring crowd pleaser, his 2007 debut single 'You Give Me Something' taking the one-time busker to the giddy heights of the BRIT Awards and supporting Take That at Wembley Stadium, where his raw, soulful voice has kept him since.

Joining him today are consummate festival favourites **THE WATERBOYS**, whose hit-strewn "Big Music" peak has made way for a more literary, rock-leaning sound, and they'll doubtless be mixing songs from their recent 'An Appointment With Mr Yeats' in alongside singalong hits like 'The Whole Of The Moon', and **ALISON MOYET**, whose move from soulful synth-pop with Yazoo to West End-starring blues siren is an even greater shift in style.

There's a heavy emphasis on soul and blues today, with Boston's **ELI 'PAPERBOY' REED** recalling the classic Motown and Stax sounds of the 60s and 70s and LA's **BETH HART** brings a more sultry approach to the genre. Flying the flag for pure pop kicks, though, is **PIXIE LOTT**, who has admirably avoided both the *X-Factor* route to fame, and the pitfalls of short-termism, with her debut album 'Turn It Up' spending the better part of a whole year in the Top 40.

Saturday sees **ELVIS COSTELLO** returning to the top of the Cornbury bill after his 2005 showing, widely regarded as one of the festival's high points. With a career spanning almost 40 years, over 30 albums and countless style changes, he's been rightly described as a



"living pop encyclopaedia", an acutely literate songwriter with a style so his own he seems to reside in musical genre of one.

Ahead of his table-topping set, there's r'n'b, soul and hip hop singer **MACY GRAY**, who'll be playing songs from her new 'Studio' album; Californian soul singer and rapper **ALOE BLACC**; personably entertaining songsmith **NEWTON FAULKNER**, fresh from his sold-out show at the O2 in May, and comedian-turned-jazzman **HUGH LAURIE AND HIS COPPERBOTTOM BAND**, who has defied critics with his authentic renditions of classic New Orleans jazz classics, recording his album 'Let Them Talk' with the legendary Dr John.

Other notable acts on today include r'n'b, pop and hip hop girl band **STOOSHE**; acoustic singer-songwriter **TOM BAXTER**, and Guardian columnist Tim Dowling's good-time blues-rock band **POLICE DOG HOGAN**.

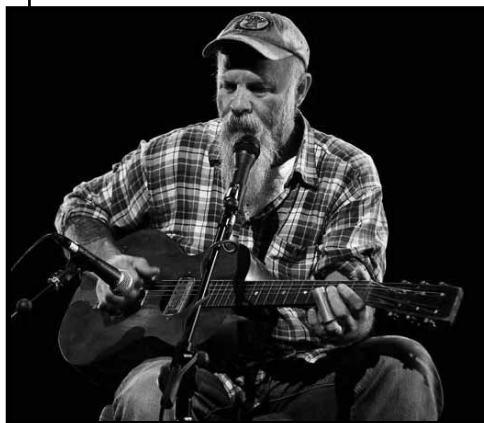
It's Sunday, though should provide the majority of the weekend's highlights. The irrepressibly geezerish **JOOLS HOLLAND** brings **HIS RHYTHM'N'BLUES ORCHESTRA** to the big stage, joined by singers **RUBY TURNER** and **MARC ALMOND** for a run-through of classic standards and torch songs.

Moving swiftly past former-Pop Idol winner **WILL YOUNG**, who we still can't forgive for his abominable cover of 'Light My Fire', we find hobo superstar **SEASICK STEVE**, whose down-home tales of a life living rough from the age of 13 made him one of the most unexpected but engaging showmen of the past few years, his mastery of minimalist Delta blues, country and American folk a timeless and authentic pleasure in any arena.

He should be matched in the pure entertainment stakes by Norway's **KATZENJAMMER** with their Balkan folk-rock revelry, while British r'n'b cult heroes **NINE BELOW ZERO** have been kicking out their rough-hewn brand of pub rock since the days of punk.

As ever there's loads more going on over the weekend than we can fit in here, including the Charlbury Riverside Festival's own stage, which this year features the likes of **CHARLY COOMBES**, **STEAMROLLER**, **THE EPSTEIN** and **THE FAMILY MACHINE**.

Cornbury leans very much towards the mainstream and family-friendly side of the musical spectrum but is both eclectic and inventive, and it remains, above all, one of the most relaxing festival weekends of the summer.



Secret Rivals



Undersmile



Kill Murray



Mutagenocide



THE OXFORD PUNT 2012

Various Venues

Having been forced to take a year off in 2011 Nightshift's showcase of what's new and shiny in local music gets off to a deliberately perverse start tonight with opening act **TAMARA PARSONS BAKER** down in The Purple Turtle. She is a performer of serious talent, with a powerful voice; her dark vignettes of wispy intensity and barbed lines left hanging portentously in the room, wintry guitars providing the lovelorn backdrop. It's a strong opening set; she's at her best when she comes over as a more animated Leonard Cohen, though, as she gazes unnervingly through and above the throng, you feel Tamara sees herself more as a doomed 19th Century fictional heroine. Whatever, you wouldn't want to live in her world.

Next door in The Cellar **SECRET RIVALS** are a perfect foil to this opening gambit, with their melodic, 6Music-friendly pop nuggets. On record we just keep on finding more to love in their scrappy indie pop flurries, but live they're still a smidgen sloppy. In a way that doesn't matter, the joy of the band is that they toss the Mentos of pop into the Diet Coke of indie with gay abandon, and let the sugary mess explode across the

venue.

UNDERSMILE, predictably, and brilliantly, manage to polarise the Punt crowd more than any other act, many of whom scuttle for safety within seconds of the opening, droning surge of tectonic gothic noise. To say that the twin vocals of Hel Sterne and Taz Corona-Brown are unsettling is a major understatement. Coupled with monolithic grinding riffs, this is an exercise in drawn out brutality. For some it is obviously all too much, but for those with strong constitutions (and quite possibly DVD collections that features several copies of *Carrie* and *Driller Killer*) it's simply brilliant; everyone else should toughen up. One Nightshift scribe suggests they should open their own coffee shop just so they could call it Deathspresso.

THE CELLAR FAMILY are exploring horror in their own unique style. Contenders for set of the night, frontman Jamie Harris is in a spectacularly twitchy mood, possessed of thousand-yard stare suggestive of a man fresh from spreadsheet hell and on the verge of having a 'Falling Down' moment. Given his band's Josef Fritzl and Fred West obsessions, you'd expected something twisted, but nothing can quite prepare you for

this show: a fiendishly fast, complex and on-edge punk racket to make the hair stand on end. The most exciting band in Oxford at the moment? No competition.

The Duke's Cut is a new Punt venue, and one where the fact that the performers are completely invisible to all but about ten of the audience is balanced by the decent ale and the cosy camaraderie. **TOLIESEL** sound at first like The Band with some pub rock elements, and are perfectly pleasant, though they seem to be pushing too hard, turning sweet vocals into rough hollers. But, we decide to stay for their whole set, and soon the music makes perfect sense, revealing winning melodies under the murk. Even the crackles from a slightly overstretched PA add to the natural warmth of the music. In a reversal of Punt logic, ToLiesel win us over with slow increments of quality songwriting, rather than flashy bandstanding, making us glad we stayed the distance.

JESS HALL's set at the Wheatsheaf is the antithesis to such mayhem, a sweet, mostly solitary figure perched on a stool, possessed of a voice of simple, stunning clarity and perfect pitch that reminds you variously of Emiliana Torrini and Thea Gilmore, and with the ability to truly highlight what it means when we say the voice

is an instrument.

As the clock strikes nine we're faced with the prospect of five different acts all taking to the stage simultaneously. Again down at the Duke's Cut it's impossible to actually see **DEER CHICAGO**, so packed is it, but such a setting works in the band's favour, serving to augment their epic stadium indie sound which reaches its apotheosis with recent single 'Lantern Collapse', less a song, more one enormous rolling crescendo.

Simple probability dictates that there's always one Punt act that gets an undeservedly small audience, and this year it's **BAND OF HOPE**. Mind you, the fact that they're playing in the cavernous Junction club compounds the problem. The venue turns out to be a pretty good addition to the night, although we're not sure a pile of rocks and road signs is a great decor choice; it makes the room look like a students' back garden. The band themselves are a lush ensemble playing relaxing country and folk, with excellent flourishes from fiddle and pedal steel. At times they have a lackadaisical Sunday jam session air that erases some of the character from the songs, but 'Baby You're A Mess' is a solid gold winner.

Over in the Wheatsheaf **CARAVAN OF WHORES** are keeping things downtuned and primal. There's

Caravan Of Whores



The Cellar Family



nothing avant-garde or new-fangled about COW; they simply worship at the altar of the relentless riff. Summoning the spirit of Iommi and Osbourne, they pummel the audience with a series of supremely stoned songs. It might all sound a little humourless, but there's something about their unquestioning worship of the long-haired, denim-encrusted demi-gods that is infectious.

Those wanting something a bit, well, cleverer, are battling for a glance at **GUNNING FOR TAMAR**, who predictably pull one of the biggest crowds of the night for their showered and scrubbed-up post-hardcore, which tempers its more outré tendencies with a firm reliance on actual proper tunes. Having applied for the Punt four times before making it onto the bill, **VON BRAUN** are making damn sure they make the most of their opportunity, easing nonchalantly into a set that by increments becomes more uptight, almost hysterical, their rugged intensity owing plenty to Nirvana but with a heavy hint that things could become unhinged at any moment, to such an extent someone even mentions they might be heirs to The Nubiles' throne. They just need a grade A1 nutcase up front in that case. An amalgam of local luminaries Dial F For Frankenstein, 50ft Panda, and Phantom Theory, **KILL MURRAY**

Leftouterjoin



The Long Insiders



have a lot to do to assuage those with treasured memories of their former bands. Fortunately, they happen to have a set filled with some instantly catchy songs that quickly disperses any doubts that hang over them. There's enough punky vigour on display and when coupled with a series of fine pop-tinted melodies, it's clear that Kill Murray will easily be able to outgrow their past and be seen in their own right.

If Deer Chicago benefitted from The Duke's Cut's hothouse atmosphere, **THE OLD GRINDING YOUNG** can feel a little suffocated, their tender, heartstring-tugging pop, a far rootsier and expansive beast than Ute were. Sadly though, making out the many subtleties in their songs is impossible in such packed surroundings.

Nothing subtle or tender about **MUTAGENOCIDE**. Their name suggests mass murder and their music does little dispel the idea. They're proper metal of the old school and have songs with titles like 'Fists Of Steel' and 'Warhead' and they've got lots of clever twiddly guitar solos and possibly lyrics about large-breasted elf princesses, but all you really need to know is they rock like bastards. Because in these circumstances, that's all that matters.

For real primordial rocking though,

it's over to The Junction for **THE LONG INSIDERS**, a band with real style and presence, intent on time-warping us back to the '50s, when rock'n'roll was dangerous and hip gyrations considered sinful. Bathed in seedy red light, the Long Insiders treat us to a sparkling set comprised of material from new album 'The Sound of Cat Gut and Engine Oil', spurring several couples into shimmying and shaking. 'Thankyouverymuch', says guitarist Nick Kenny in his best Elvis voice. No, thank *you*.

As the night grows darker the more electronic acts start to dominate. We're lucky enough to be passing The Cellar just as **TIGER MENDOZA** start, so get to see Asher Dust's cameo on the awesome 'Lovesick Vandal', a hectoring, almost industrial hip hop anthem that instantly proves the band are no studio-only project. More guest vocal appearances, including Half Rabbits' Michael Weatherburn, and a pleasingly rough edge to everything suggest Death In Vegas and even Nine Inch Nails more than DJ Shadow and make for a far more exciting performance.

Back over in the still ridiculously rammed outpost The Duke's Cut, **DALLAS DON'T** are turning in a phenomenal set. Well, we think they

are, because we're hearing them via the in-house speakers out in the other bar. It's impossible to get to the toilet, let alone actually see the band. Still, from what we can make out Dallas Don't are an inspired amalgam of Prolapse and The Velvet Underground, lo-fi simplistic guitar patterns allied to some quality Scottish profanity.

LEFTOUTERJOIN is clearly having the best time of anyone at the Punt. A one man rave featuring live drums, video backdrop and classic pounding techno, he's the slightly incongruous, albeit splendidly cheerful finale at The Wheatsheaf. The set veers from excellent techno to cruddy Euro cheese pretty haphazardly, but the sheer spectacle is a euphoric joy. The fact that he's also brought trippy projections and two lasers into Oxford's least rave-friendly venue, is worth as many extra points as you can tally. Plus there are some over-sized smoke machines that trip the pub's fire alarm, and cause the venue's windows to be opened for the first time this millennium. A set to remember.

Into the final straight at The Junction and, this being a midweek event, people are starting to think about last buses home and work the next day.

HALF DECENT deserves more of a crowd but he puts his heart and soul into his set, delivering some very wry, insightful fast-paced lyrics (and dumb fun lines like "Making girls wetter than a washing machine", for good measure). His EP's impressive but this is even more so; DJ Theoretical deserves a mention too, mixing up tracks like La Roux's 'In For The Kill' with their own material and effects, it all works very well.

MANACLES OF ACID's Punt closing set is watched by the hardcore, the shell-shocked and those unbeatable party people who may live to regret it. We started the night with a harrowingly bleak preacher disguised as a nice acoustic singer, and we end it with unforgivably niche electronica dressed up as a bright clubber's party. Using only vintage hardware (including a TR606 worn round the neck) the man named Highscores produces a seemingly endless string of classic acid house and Detroit techno which thrills the faithful, but is clearly a closed book to half the room. We fall into the former camp, loving the beautifully crafted layers of mutated basslines and crisp drum patterns. There are confetti cannons and some sort of cross between a fly and a character from *Starlight Express* running round the room, who may or may not officially be part of the show, and it's an uncompromising conclusion to the night.

Words: David Murphy, Art Lagun, Sam Shepherd, Ben Woolhead, Dale Kattack, Jan Webster



DEATH IN VEGAS

O2 Academy

Death In Vegas were great: 'The Contino Sessions' was up there with tense pre-millennial classics like 'Mezzanine' and 'Portishead'. Judging by the relative age of most

of the audience and the reception to the older tunes in the set, this retrospection of them as a 90s electronica legacy act seems pretty much on the money. Unfortunately,

they're now also industriously, almost wilfully boring.

Much of the newer material follows a formula even more tired than the big beat and trip hop pitfalls

that Death In Vegas so studiously avoided at their outset. An arpeggiated synth line, accompanied by a square, rigid beat, with Richard Fearless bleating about medication, drugs or getting high – after throwing out 'Dirge' as an opener, the next four songs follow precisely this pattern. Fearless' much-vaunted range of influences shine through only in whether a particular song sounds like a second-rate Primal Scream, a poor man's Spiritualized or a déclassé Mogwai knock-off. Along with UNKLE, Death In Vegas were one of the foremost proponents of the 'whack a guest vocalist on this one' school of songwriting, but without a glittering cast of vocalists wandering on and offstage, there's not much to see here. Part of the problem is that Fearless is essentially a studio musician, not a live performer, a problem compounded by his backing band, a set of uninspiring session guys, Hippy, Geeky, Hoodie and Punky. He seems ill at ease as a frontman, and when a band is perceived so greatly as a one-man show, that's a problem. He doesn't even address the audience throughout the set, using any pause to shuffle his lyrics sheets or sequencer settings around awkwardly.

If it's true that the next big thing is a 90s comeback, then in theory all Death In Vegas need to do is keep at it and hope the spotlights turn back onto them in due course. But they're going to have to do a lot better than this plodding set of rock-inflected breakbeat-lite if they're not going to be passed over second time around.

Stuart Fowkes

ZULU WINTER / SHIELDS

Jericho Tavern

I love it when a support band goes from standing start unknown to taking the room by storm, all within half a dozen songs, and being surrounded by the excited buzz of complimentary chatter that erupts as the last applause dies away.

Shields, a five piece from Newcastle, crackle with midish assurance and blokey positivity, and by their second number the audience have gone from grunts of approval to all-out head nodding and pockets of wild dancing. Single 'All I Know', and the tribal finale of 'Good Start', with its wistful refrain, "I don't plan to stay / But that's not to say I know where I'm going," are typical of their very strong melodies, like an early Police had merged with The Boo Radleys, while guitarists Luke Elgie and Richie Sutton's vocal harmonies coat it all in a summer haze of day trips to the coast.

Consequently, Zulu Winter have the ball teed up for them, to either swipe

into the rough or get the perfect swing. In the event they take it safely straight down the middle, with wholly familiar windswept synths, The Edge-style guitar and Will Daunt's swooning falsetto importing heavily from oriental scales.

Even though this is their first headline tour, promoting debut album 'Language', you sense it's all a work in progress, that it's itching to become stadium sized as they muscle up their singles 'We Should Be Swimming' and the anthemic 'Silver Tongue', to the extent I'm sure I saw the ghost of Stuart Adamson singing along in the shadows.

There's a passing onstage comment that tonight is a homecoming gig, as they went to school here, and played their first gigs in the Wheatsheaf. Don't worry boys, if you do ever make it to Coldplay's position, we'll soon adopt you.

Paul Carrera

ERRORS

The Jericho Tavern

Watching Glasgow trio Errors touring their third album, 'Have Some Faith in Magic', is like being treated to an electro-rock baroque concert. Simon Ward and Steev Livingstone's Foals-like guitar riffs repeat over and under bubbling electronica and soaring synth lines somewhat contrapuntally, with James Hamilton's varying, syncopated drumming underpinning everything. Steev does provide some vocals, but they're soft, chillwavey and effectively, as with Cocteau Twins, another instrument. Tonight makes me wonder how much instrumental bands feel they need to work on making their music engaging without lyrics.

According to a recent *Wall Street Journal* article explaining why Adele's behemoth 'Someone Like You' provokes such an emotional reaction, psychologists at the University of British Columbia have found that chill-provoking passages have at least four features: beginning softly then becoming loud; the introduction of

a new "voice"; an expansion of the frequencies played; and unexpected deviations in the melody or the harmony. The effect of these things in Adele's song is of course intensified by the lyrics, but the beauty of Errors' music is such that all of these melodic manipulators are abundant, relentless and seemingly effortless. Apparently our sympathetic nervous system goes on high alert when music suddenly breaks from its expected pattern. With Errors, this is usually more subtle than sudden; every phrase of "the chords and notes and that", as Steev puts it, is different: riffs build up and drop out, counter-riffs weave in, pick up chords, drop chords...

Despite the tracks' differences, they are all characterised by being simultaneously conventional and unexpected, memorable but free from traditional verse-chorus restrictions. So lyrics really aren't needed; tracks such as the stand-out "A Rumour in Africa" are far too busy - and fun - for that.

Kirsten Etheridge

BONNIE 'PRINCE' BILLY & TREMBLING BELLS

The Bullingdon

No matter how many photos you see of him, it can't prepare you for witnessing Will Oldham in the flesh. Diminutive and dishevelled, with a beard that's not so much unkempt as feral, and a few tiny, handmade tattoos up his arms, he shuffles onstage like a recently released inmate of a Texan penitentiary. He speaks not a word to the packed throng, instead simply removing his old knitted hat to reveal the flyaway remains of his hair and launches into Robin Gibb's 'Lord Bless All' alongside his current partners in musical adventure, Scotland's Trembling Bells.

It's not just the visual contrast between Oldham and Bells singer Lavinia Blackwell that's so stark – their voices are worlds apart, but here they are snaking around each other as the band bring their trademark psych-jazz approach to classic folk music, Oldham more than holding his own against Blackwell's banshee howl. By the second number it feels like The Doors being led into some dark, subterranean whisky bar and by the third we're into Pentangle territory. It's restless, esoteric stuff but utterly enthralling, abstract melodies

meshing into ghostly madrigals and back again, Blackwell tempering her voice to evoke the spirits of Sandy Denny or even Linda Thompson.

And here they seem to come to rest for a large chunk of the set, Trembling Bells' dense, rock-tinged sound and Oldham's uncharacteristically full-blooded voice recalling Fairport Convention for the most part. There's a classic country lament edge to 'Love Made An Outlaw Of My Heart', and a take on 'Last Night The Bottle Let Me Down' is pure roustabout but there's a feeling they're rocking out just a bit too much, especially when a histrionic guitar solo breaks out and Blackwell's voice reaches the point of strident-bordering-on-shrill.

But before the death they save it and in some style, stripping away the excess and allowing Oldham's wonderfully tremulous voice to shroud the room in the understated magic that he's made his lifelong speciality, ending with the gorgeous 'Goat & Ram' and hinting in his body language that he has, after all, enjoyed himself as much tonight as anyone in the audience.

Dale Kattack

BLOOD RED SHOES / THE CAST OF CHEERS

O2 Academy

As a bassist, I feel I should be unreservedly against the concept of two-piece bands; I mean, they're making my kind redundant, with their octave pedals and funny tunings.

It's pretty difficult to hate Blood Red Shoes, however. Even on record they have more energy than most bands can muster in a live performance, and they manage to sit firmly on the right side of both anthemic and intricate, which is pretty impressive for just one guitar.

Supporting them tonight, the dance-y/ indie/rock of Dublin's The Cast of Cheers, who, with no apparent irony, thank the crowd after nearly every song with the word "cheers". They combine early Foals-esque yelping vocals with pronounced looped guitar riffs, energetic, upbeat rhythms and sharp harmonies; Bloc Party on Ritalin, if you will.

When Blood Red Shoes appear on stage, it's to fan favourite 'It's Getting Boring by the Sea' from 'Box of Secrets', their first album, although officially they're touring to promote their third, 'In Time to Voices'; the set list tonight comprises all three of their albums so far in pretty equal measure.

A problem that's plagued Blood Red

Shoes throughout their career is that up against a single guitar, the drums can, at times, feel all encompassing. On title track 'In Time to Voices', the rhythm not only overshadows the melody, but also influences the vocals; Stephen Ansell's singing becomes more rhythmic and resonant, mirroring the drums he's beating. By comparison, on 'When We Wake', the juxtaposition of guitarist Laura-Mary Carter's sweet vocals and heavily distorted guitar – so integral to their sound on record – becomes even more pronounced.

It doesn't say much for the crowd that the biggest cheer of the night so far is elicited when BRS forget the beginning of 'Count Me Out', though the resultant applause when they finally get it right somewhat makes up for it. Later on, after Laura-Mary messes up the outro of last song and breakthrough single 'I Wish I Was Someone Better', Stephen declares tonight a "special" gig; the band leave the stage in high spirits anyway, returning for the jarring harmonies of 'Colours Fade', before hardcore throwback 'Je Me Perds' brings the night to an abrupt ending.

Caroline Corke



**OXFORD'S INDEPENDENT
MUSIC HUB**

CD VINYL DVD BOOKS

NEW RELEASES, RECOMMENDATIONS,

PRE-OWNED VINYL, CD AND DVD,

LOCAL BAND SECTION, LOCAL GIG TICKETS

*Visit us for good old-fashioned customer
service and a passion for great new music!*

JUNE IN-STORES

June 9th

**THE DREAMING SPIRES
Album launch show
& STEALING SHEEP**

June 16th

MOIETY

June 23rd

**LANTERNS ON THE LAKE
*Exclusive intimate show***

June 28th

**BEAR ON A BICYCLE
LABEL SHOWCASE**

June 30th

**KING OF CATS
BETA BLOCKER & THE BODY CLOCK**

*Check website for times,
further details and more events!*

101 COWLEY ROAD
OXFORD OX4 1HU

01865 793866

INFO@TRUCKMUSICSTORE.CO.UK
WWW.TRUCKMUSICSTORE.CO.UK

OPEN 7 DAYS A WEEK
@TruckMusicStore

THE LOVELY EGGS / SECRET RIVALS / ROBOTS WITH SOULS

The Port Mahon

Steve Wilson, who is Robots With Soul, is like one of those mad sidewalk one-man music freakshows you occasionally see in Las Vegas. Here he is tonight sat behind his drums with his guitar perched atop the kit, hitting it as he would his cymbals, looping the resulting noise then battering away at the kit and singing dolefully about being alone with himself. It shouldn't work, but it does, to often stunning effect, 'Mad King Ludwig II' in particular is a nasty grunged-out crunch-up of drones and full-on rock bombast. Not so long ago people marvelled at the new wave of two-piece bands rendering full bands redundant with their scale of noise. Robots With Souls just rendered that second member redundant.

From the opening chime of 'Once More With Heart', borrowed wholesale from The Cure, Secret Rival's determinedly ragged fight pop is an effervescent mix of sugary sweetness and frantic rage. The Port's raw acoustics doubtless don't help Rivals' often rudimentary set-up but the mix of Clouds' coolly strident threats and chirrups and Jay's excited yapping reminds us at times of The Sugarcubes or 90s alt.rockers Whale, although it's often their more considered moments that leave the deepest cuts.

And then come the odd couple. And a couple they are. The Lovely Eggs are husband and wife team Holly Ross and David Blackwell, from Lancaster, not a city renowned for producing great music, which might account for the band's failure to adhere to any pigeonhole, genre or set of rules you or your gran's dog might care to invent. They're funny but never self-consciously so; cute but not twee and rampantly noisy without descending into rock cliché. Set opener 'Allergies' epitomises what's so bloody great about the pair: a gorgeous, honey-dipped pop melody coated in shrapnel and a thick layer of Lancastrian grime. It's pop that's fully aware of its own ridiculousness but paradoxically far greater and less ridiculous than 99% of any



photo: John Grain

other music you'll hear this year or next.

From here they're onto 'People Are Twats', part kiddie nursery rhyme, part back alley drunken rant. The Lovely Eggs are a celebration of the grotesque and the mundane and, by their own admission, food. Few bands could get away with constructing a repeating mantra about the scale of the universe from an anecdote about a dropped olive from "a posh butt". 'Fuck It' is a deliciously potty-mouthed celebration of childlike inquisitiveness which has everyone in this packed room grinning ear to ear, while new single 'Food' is Jane Horrocks fronting Mudhoney, a

fantastically brash pop fizzbomb.

For all the daft humour (they manage to rhyme "digital accordion" with "Richard Brautigan", "Deadly scorpion" and "Beef bourguignon" at one particularly surreal point), The Lovely Eggs are no novelty act, but a pin-tight, shockingly catchy punk band, who just happen to possess more wit and warmth than an oceanful of far more popular acts. And if you're very, very good, when you die you might get to go to Heaven and The Lovely Eggs will be your new mum and dad. How great would that be?

Dale Kattack

THE OXFORD FOLK WEEKEND

Old Fire Station

The Folk Weekend certainly has a good go at filling the void left by the cancellation of the Oxford Folk Festival. While there was never going to be major bands like Bellowhead or Seth Lakeman (though there is Benji Kirkpatrick who plays with both), the Old Fire Station has sometimes three stages in action, plus a workshop and an impromptu session in the café/bar. The evening ceilidh is packed and there are Morris Dancers out on Gloucester Green.

In fact there's such a buzz about the place that I never make it out of the Fire Station to any of the 'Folk in Funny Places' concerts in the Ashmolean's atrium and in the Westgate Library. In particular I became a fan of the tiny, intimate space that is the free stage, more usually the Fire Station's art gallery. It is here that I hear people I have

never heard before. Among the more interesting are **Tandem**, a fiddle and guitar duo, who play a melancholy song or two, but with backgrounds in classical music and touches of jazz and world music, it's their instrumental playing that's most impressive. The young **Jack Durtell** and his band play folk-inspired classic soft-rock – think Fleetwood Mac meeting James Taylor – which, while not jaw dropping stuff, has a charm and ability to draw you in. **Tom Gamble** is a jazz rather than folk guitarist, who is a bit of a virtuoso performer, performing Gershwin's 'I Got Rhythm' at an incredible diabolic speed; it's as if the music has got under his skin, and won't let him slow down.

Most memorable though is the fifteen minutes I catch of **Dharshika Ariyadasa**, singing with folk-rock

outfit **Ghosts of December**. He can go from nearly as low as Tom Waits to almost as high as Antony Hegarty, with power and control through the whole range. A big man with a mane of black hair, in the tiny free stage space and with the band totally acoustic, his soaring voice dominates and pins your ears back.

Of those already better known, **Benji Kirkpatrick**, in what is an uneven set, pays tribute to the recently deceased Levon Helm by covering two of The Band's numbers as well as an acoustic version of 'Purple Haze' that's interestingly weird. **Mawkin**, now with a full drum kit in their line-up, play a typically hard-driving set of tunes, ranging from Finnish tango to covering The Kinks' 'Harry Rag'. Also, daringly even for a folk band that routinely draw on rock, jazz and even prog influences, they lay down some very, very pure contemporary jazz guitar; tongues firmly in cheeks, they call this folk-prog jazz fusion 'fazz'. Whatever it

is, it's beautifully played.

For the local team **James Bell** does his self-styled glam-folk thing with his characteristic slam dunk energy that sees him in danger of becoming a local treasure, and harpist and singer **Steph West**, in a solo set that showcases her soulful voice and ability to play in a variety of styles, shows that she probably already is one. Local gothic psych-folk favourites **Telling the Bees**, playing to a packed theatre, build their set round familiar favourites like 'Otmoor Forever' and 'The Worship of Trees,' now with more sophisticated arrangements than when first recorded. They still, though, retain that driving rhythm and sense of bucolic strangeness and an earthy connection to things pagan which is what we love them for.

Undoubtedly, though, the absolute stars are all the people who organised and made the Folk Weekend happen at all.

Colin May

CARAVAN OF WHORES / MOTHER **CORONA / AGNESS PIKE / GOAT** **LEAF / ANNERO**

The Wheatsheaf

Annero have attracted a good-sized crowd by 8.30, clear evidence of the enduring attraction of metal, a genre that has proved stubbornly (heroically?) resistant to change in its forty year history. The band have got it all: hair, riffs, guttural vocals, songs about war and the end of the world; it's formulaic but fun, and you suspect they like it that way.

Rotherham's Goat Leaf have a looser groove with a psychedelic edge, but still rock hard enough to please the faithful. The great guitar work is let down by a colourless singer and insubstantial song writing but they still deserve a mid-bill listen.

Agness Pike bring a theatrical touch to proceedings, not surprising as they include three members of local 90s riff merchants Madamam, a band who were just too baffling to gain mass appeal. Singer Martin Spear strides the stage in a forensic-style boiler suit, book in hand, presiding over a very English display of eccentricity, even if it's all a bit retro, the music seeming to fall short of their obvious potential.

Mother Corona are surely the heaviest thing to come out of

Didcot since they built the power station. Making an astonishing amount of noise for a three-piece, they seem to succeed wherever tonight's predecessors fail. True to the spirit of metal despite their youth, effortlessly inventive and unpredictable, they transcend pointless labels like stoner armed only with raw talent and exuberance. And a seriously great drummer.

Caravan of Whores, from north Oxfordshire, fall somewhere in the middle of this sonic battlefield. All of the trio are talented, particularly the fantastic (and hairy) drummer, favouring long drawn-out songs with a few too many slow guitar solos. The band name maybe doesn't help, but the raw focus of electric power and feeling of unity pulls them through.

Any metalhead time traveller from the last four decades would have felt at home at tonight's gig, with the possible exception of Agness Pike's set. Whether that is cause for celebration of musical resilience or concern at a lack of development is for up for debate.

Art Lagun

VERY NICE HARRY / **YELLOW FEVER**

The Wheatsheaf

Very Nice Harry open with what sounds like the clang of an enormous gong, a suitably portentous start for what turns out to be a rambling proggy journey that might be a riff on some obscure mid-period Pink Floyd track. From there they shift into a nervier, more pensive form of reverberant post-punk, somewhere between Foals and The Cure, most apparent in their new single. Things sound promising. But then they introduce a song as being about being cheated at some battle of the bands competition, which displays a lack of ambition and class on too many levels to go into here. It also signals a worrying drift away from what they do best and into something closer to a series of old Phil Collins power ballads. Not something we generally expect to experience down the Wheatsheaf and definitely not an experience we really want to repeat any time soon.

Once again proving our oft-repeated mantra, "Don't get angry, get better," Yellow Fever, have come on significantly since we last heard them. Still very young and

sometimes rough around the edges, there's something at the heart of their music now that suggests their future could be brighter still. Frontman Dele Adewuyi appears painfully averse to being the centre of attention at first, barely able to make eye contact with an enthusiastic crowd but he's possessed of a studied intensity and can spit venom when it matters, while the band rollock along with enough vim such trivialities barely seem to matter. Occasionally Dele reminds us of Eddie Grant vocally, while Yellow Fever's uptight indie-funk comes with sharp hints of West African hi-life in its best moments. Occasionally they'll slip into what sounds like jammed-out shoegaze noise, lacking a sense of purpose, but as soon as they strip everything back it all clicks and their set closer is an absolute belter – an effusive barrel of funk-up noise that really brings the party vibe and should go on far longer than it does. If they can build on moments like this, Yellow Fever will be an exciting proposition.

Dale Kattack

BASTILLE / PRAXIS BOLD **Jericho Tavern**

On their Facebook page, openers Praxis Bold describe themselves as "Oxford's premier genre-chewing band of note". There's little doubt they really are trying to "chew genres"; unfortunately it appears the four-piece are a little *too* determined to do so. I'm all for a band being quirky in an attempt to escape being stale, but time again Praxis Bold ruin a perfectly good song by suddenly taking it in an altogether different direction. They attempt to do so by sticking in a couple of minor guitar chords or buzzes on the keyboard that quite obviously don't fit, but the fact of the matter is that something not fitting is normally regarded as a bad thing and tonight is no exception.

Given that headliners Bastille similarly "chew genre" with their electronic-infused indie-pop, one could be forgiven for worrying that the London outfit would also over-complicate things. But as soon as the catchy chorus of opener 'Icarus' is dropped, such fears are swiftly quashed. The audience collectively embrace the fact that the band, and particularly front man Dan Smith, are perfectly comfortable when it comes to their set's more intimate moments, the latter even embracing them on several occasions, evidently

seeing them as chances to maintain firm eye contact with several of tonight's gig-goers or to express his love of the rumbling bass that is all that can be heard prior to the ultimate chorus of recent single 'Overjoyed'. It's not just in the figurative sense that we embrace Smith's efforts, though; those close enough do so in a more physical sense as he joins us on the dance floor to give a particularly energetic rendition of poppy number 'Flaws'. It is unlikely that any of tonight's audience are left in any doubt, but what particularly confirms that Bastille are capable of things quite special is the fact that they are able to get us to dance like no-one's watching to their cover of City High's 'What Would You Do?'; unremarkable that we are dancing to music provided by an electronic-infused indie-pop band, remarkable that we are dancing to a song all about prostitution and drug addiction originally done by a 90s American hip hop trio.

Nick Beaver



EVOLUTION
RECORDING STUDIOS

We're a new 1000 sq. ft. recording, tracking and mixing facility in Oxford featuring, at our heart, a beautifully refurbished and awesome-sounding Trident Series 80B console.

Experienced Engineers, Session musicians and Producers in-house.

Call us for rates or to arrange a visit.
Special rates for local unsigned bands.

Services Include
Recording and Mixing • Voice-overs • Producing and Programming • Film, TV and Advertising Music • Audio Post-production • Songwriting and Session Musicians

01865 203073
info@evolutionstudios.co.uk
www.evolutionstudios.co.uk

WIN TRUCK FESTIVAL TICKETS

When it was announced that **TRUCK FESTIVAL** had gone into liquidation after last summer's event, we felt we'd lost not just a great local festival, but a special part of our lives. Because Nightshift has been going to Truck since its inception in 1998 and, frankly, we're not sure what we'd do with ourselves in July otherwise. So we were more than a little chuffed when it was announced that Derbyshire's award-winning **Y NOT FESTIVAL** had taken over the Truck reins and promised to take the event back to its roots.

And so, this year's Truck goes back to two days, taking place at its traditional **HILL FARM** setting in Steventon, over the Friday and Saturday **20TH-21ST JULY**.

Headliners for the weekend are **TEMPER TRAP** and **MYSEY JETS**. They'll be joined by a cast that includes **BRITISH SEA POWER**, **VILLAGERS**, **THE LOW ANTHEM**, **65DAYSOFTSTATIC**, **GET CAPE**, **WEAR CAPE, FLY!**, **GUILLEMOTS**, **FRIGHTENED RABBIT** and **FUTURE OF THE LEFT**. They've even got the very talented musical comedian **TIM MINCHIN** playing. On the blummin' main stage. How cool is that?

Of course, as ever, much of the fun of Truck is discovering new, less well known acts as well as seeing some of our favourite



local acts doing their thing up on the festival stage. In the former camp you've got the likes of **TURBOWOLF**, **THREE TRAPPED TIGERS**, **KING CHARLES** and **BOAT TO ROW**, while in the latter there's **BLACK HATS**, **SPRING OFFENSIVE**, **FLIGHTS OF HELIOS** and **GUNNING FOR TAMAR**. **G4T** are playing the reborn Barn Stage as part of an **ALCOPOP!** and **BIG SCARY MONSTERS RECORDS** takeover on the Saturday alongside **JOHNNY FOREIGNER**, **TELLISON**, **TALL SHIPS** and **MY FIRST TOOTH**.

So all in all, you're going to rushing hither and thither for two days trying to catch as much as possible, doubtless stopping once in a while to purchase your burger from the local Rotary Club or a pint from the local organic brewery. The bands may be new and fresh, but some things never change at Truck and that's how we like it.

Tickets for the 15th Truck Festival have downsized in price from last year, coming in at a very reasonable £69, with under-12 going free. You can get one by calling **0115 95 97 908**, or from **TRUCK STORE** on Cowley Road or by going online at **WWW.TRUCKFESTIVAL.COM**.

And thanks to the ever-so nice Y Not folks, Nightshift has got a pair of weekend camping tickets to give away for absolutely free, in one of our exciting competition thingies.

To win them, simply answer this simple question:

WHICH MUCH-LOVED STAGE IS MAKING ITS COMEBACK AT THIS YEAR'S TRUCK FESTIVAL?

Answers on a postcard please (sorry – no email entries), to *Truck Competition, Nightshift, PO Box 312, Kidlington, OX5 1ZU*.

Deadline for entries is the 25th June. Please include your address and a daytime telephone number.

THE WHEATSHEAF

Friday 1st June

FUZZY LOGIC

X1 + OSPREY & THE OX4 ALL STARS 8pm/£5

Saturday 2nd June

SHATTERED DREAMS

NUCLEAR SKYLINE 8pm/£5

Sunday 3rd June

BASTIONS + VERA GRACE

Friday 8th June

TENTH LISTEN + MASIRO

Saturday 9th June

BILLY RAY CYPHER

BLUE JAY PUSHER + STRENGTH OF THE BEAR 8pm/£5

Wednesday 13th June

RAGGED CLAWS + GURP

Friday 15th June

KOMRAD + CARETAKER

Friday 22nd June

THE COOLING PEARLS

Saturday 23rd June

MUTAGENOCIDE

THE BENDAL INTERLUDE + PROFANE & THE SACRED + BLACK SUNRISE 8pm/£5

Friday 29th June

FUNK JUGGLERS + BIG SOCIETY

Saturday 30th June

CARAVAN OF WHORES

ULYSSES STORM + STEM 8pm/£4.50

The Wheatsheaf, 129 High Street, Oxford, OX1 4DF
wheatsheaf.music@btinternet.com

DR SHOTOVER

In-A-Gadda-Da-Ding-Dong

*Well-uh well-uh well-uh tell me more, tell me more, like does he have a car? Ah, there you are. Well, pardon ME all over the place... I was just taking advantage of the warm acoustics in the East Indies club bar to practise my vocal parts for the fundraiser. What? Songs from Grease. (No, not GREECE – that wouldn't exactly generate the folding, would it, Zorba?) We're planning a reunion of my early 60s doo-wop band... PINO & THE POMPADOURS. Sh-boom, sh-boom – that was me on the deep harmony vocal. We used to pretend to be from Baltimore, to impress the popies of Toot Baldon when we performed at their famous village hall dances... "Wanna go to 'third bass', baby?" That was one of my best chat-up lines, delivered in a register so low that it caused the young ladies' beehive hairstyles to start vibrating. Fat lot of good it did me at the time, mind... had to wait till the decade started really swinging before their Playtex girdles started spontaneously unsnapping. Well do I remember that heady day in 1967 when Pino and the Pompadours decided to go psychedelic! OUT went the matching suits, IN came the Guardsmen's jackets and bellbottoms. OUT went the brylcreem and hair lacquer, IN came the long flowing Silvikrin-ed locks. OUT went the name Pino and the Pompadours, IN came... THE POMPADOURS OF PERCEPTION. We were so far OUT we were IN, man! Buy me another Mescaline Slammer and I will sing you a selection of our psyched-up doo-wop top pops. *Magic Buzz, Buzz, Buzz... A Whiter Shade of Hey-Hey-Hey-Hey... Rama Lama BIG BONG... (Why must I be) A Teenager On Drugs etc etc**

Next month: The Duke of Earl Grey Tea Party Happening



PINO AND THE POMPADOURS: "Smoke that banana skin, baby!"

INTRODUCING....

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

Mother Corona

Who are they?

Psychedelic groove-metal trio Mother Corona are Lee Cressey (guitar / vocals); Dave Oglesby (vocals / drums) and Robert Glen (bass), "three lads from the great town of Didcot" as they neatly put it. Someone's got to love the place. They formed in 2008 out of a previous band called Nable, with Rob answering an ad in a local music shop after Lee and Dave had tried out various bassists and drummers. After first experimenting with who would play what they settled on their current duties and have been gigging since early 2010. They released an EP in 2010, followed by their debut album 'Out Of The Dust' last month, both on their own Button Mushroom label.

What do they sound like?

"It begins with a riff as big and unforgiving as a mountain range; eight songs later that riff is still towering over all else like a black thundercloud that shrouds the mountaintops," ran the opening line of Nightshift's review of Mother Corona's album last month and that pretty much hits the nail on the head. Their riffs are titanic, their grooves monolithic. They rock like bastards and roll like the ocean and if you stand in their way you will get squashed. From the proto-metal of Blue Cheer to the heaviosity of Sabbath, Mother Corona are immense, while Lee's vocals provide an oddly un-metal foil to the overwhelming riffery, calling to mind Billy Corgan at times. Did we mention they rock?

What inspires them?

"Life experiences; having a good time with people, and our passion for music as it is the universal language."

Career highlight so far:

"Getting to meet doom legend Wino of The Obsessed, Spirit Caravan and St Vitus."



And the lowlight:

"Blowing up four different PA systems, although this could be seen as a highlight!"

Their favourite other Oxfordshire act is:

"Desert Storm: great band, great bunch of lads, and Lee says they've got great testicles too!"

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

"'Led Zeppelin IV'. Since we was all toddlers we would listen to this along with every other Zeppelin album, There's something about listening to 'Zeppelin IV' that always feels like home."

When is their next gig and what can newcomers expect?

The Unicorn in Camden on the 8th June. Expect heavy, groovy, fuzzed-out psychedelic dirty rock and roll. We don't see ourselves as metal at all."

Their favourite and least favourite things about Oxford music are:

"Favourite thing is that the whole scene is brilliant; least favourite thing is there's not enough people taking notice outside of the scene."

You might love them if you love:

Black Sabbath; Led Zeppelin; Blue Cheer; Electric Wizard; The Stooges.

Hear them here:

www.myspace.com/mothercorona

ALL OUR YESTERDAYS

THIS MONTH IN OXFORD MUSIC HISTORY

20 YEARS AGO

Strange to think that twenty years ago the biggest crowd-pullers in Oxford were a funky acid-jazz combo called **The Cornflower Concept**, but in the days before Radiohead or Supergrass went stratospheric this is where the party was. The Cornflower Concept regularly sold out both the Jericho Tavern and the Oxford Venue, rare for a local act. June 1992's issue of Curfew featured the collective on the front cover and celebrated a dance act who could provoke stage-diving and whose gigs regularly saw fans carried out after fainting in the humid party atmosphere. The six-strong collective, who boasted twins Ned and Maff Scott and Dave Gaydon who would go on to form **The Egg**, as well as **Dubwiser's** Jonas Torrance, were interviewed up on Shotover Hill, where they extolled the virtues of James Brown, while stating music "Should be about groove, about a vibe," and that, "If you can't dance, you can't make love."

Coming to Oxford this month were **Th'Faith Healers**, still be greatest live band Nightshift has ever witnessed, this time round supported by the delightfully monikered **Loveblobs**. They were at the Jericho Tavern, as were **Chumbawamba**, and **Jonathan Richman**, supported by **The Anyways**. Over at the Oxford Venue, **Radiohead** played alongside **The Purple Rhinos**; other local bands treading the boards included **Honeyspike**, **Albuquerque**, **Graffiti**, **Indigo House**, **No Joy In Mudville** and **The Inflatables**. The latter are still going strong and play this month's Charlbury Riverside Festival.

In a quiet month for local music news, it was announced that **Death By Crimpers**, **Cornflower Concept**, **Iron Clowns** and **Ed Alleyne-Johnson** were all set to play Glastonbury Festival.

10 YEARS AGO

The mighty **JOR** (the name JOR being required by law to be preceded by the words The mighty), were the featured band in June 2002's Nightshift, the local metalcore pioneers releasing their debut album, 'Blunt', this month on Loudspeaker Records, part of the Plastic Head empire. The album was receiving across-the-board ecstatic reviews and singer Ben Hollyer told us, "It sounds really fucking heavy and aggressive, which is all we wanted," adding that "American hardcore bands always sound very polished and well produced, whereas the UK bands are a lot more raw, and we prefer that that raw edge." JOR had also just been announced for this summer's **Truck Festival**, alongside **Goldrush**, **The Rock Of Travolta**, **The Samurai Seven** and **The Young Knives**, as well as out of town acts like **Tompaulin**, **Mountain Men Anonymous** and **Jetplane Landing**.

The highlights of June's gig calendar were **McLusky** at the Point and **Skindred**, **Dead Inside** and the astonishing **Queen Adreena** at The Zodiac, while on the local releases front **Dustball** put out a new single, 'Sounds All Wrong', on Truck's Juggernaut imprint and enduring folk fave **Sharron Kraus** released her album 'Beautiful Twisted'.

Since we were in the grip of World Cup fever, the Nightshift demo pages consisted of our tried and tested Demo World Cup. The final, between **Dan Collins** and **The Rels**, is described as "A battle between musical pygmies. Like buying ticket for England against Argentina, only to discover American Samoa are having a kick about with their reserve team." Earlier in the tournament **The Glass Mothers** find themselves metaphorically 10-0 down within the first minute for their "grim acoustic misery."

5 YEARS AGO

"The only thing you won't find us writing about is love; there are enough wretched examples of that in the world without us adding to the pile," announced **The Joff Winks Band** in June 2007's Nightshift. The band were part of a long tradition of lysergic pop dreamers in the city, following on from The Small Faces, who wrote 'Itchycoo Park' while tripping their tits off here, and **Supergrass'** more spaced-out excursions. The band's 'Songs For Days' single, a cross between Donald Fagan and Mercury Rev, was out this month and picking up airplay on Radio 1 and Xfm. Soon after they disappeared from view, currently residing in the Blink & You Missed It drawer.

In local music news, Nightshift faves **Fell City Girl** announced their split, with singer Phil McMinn later going on to form **The Winchell Riots**. The Market Tavern, a regular local gig venue and part of the Oxford Punt, closed its doors, to be transformed into a Wagamama, while a call was put out for local music fans to dig into their archives to contribute to a film being made about the local scene – the film which was to become *Anyone Can Play*.

OMD, **Damien Rice** and **Rufus Wainwright** were among the bigger names coming to the New Theatre, while **The Early Years** were down at the Cellar. Banbury's **Sikorsky** were the Demo Of The Month for their "militant metal-bashing beats and distortion revved up to the max," while at the other end of the scale **Organised Confusion** sounded like "a slightly boring conversation between two blokes at the bus stop comparing brands of margarine. To call this pedestrian is insulting to pedestrians, even really old ones who walk really slowly."

APPLETREE studios
72 TRACK DIGITAL / 24 TRACK ANALOGUE
Est. 1985
CELEBRATING 26 YEARS IN THE BUSINESS
Take a look at the new website and recent refurb at
www.appletreestudios.com
FOR ALL YOUR RECORDING, MASTERING
AND DUPLICATING NEEDS
01844 237916
Great rates for local Bands / Soloists

WAREHOUSE STUDIOS
Recording and rehearsal studios
3 Rehearsal rooms
25 years of quality recording
Tel: 07876487923
Email: info@warehousestudios.com
www.warehousestudios.com

Coldroom Rehearsals **Dungeon Recording**



Professional multi-track Recording Studio
with large Live Room (45 Sq. Mtrs)
From £125 per day
3 Rehearsal Rooms, all backline, P.A.,
Tuned piano inc. From £10 per hour
SUSY HAINES 07823 770079

Grannyflat Studios

- *Great selection of analogue and digital recording equipment
- *Fantastic Live room with natural light
- *On Site Accommodation
- *Idyllic Farm Location
- *Evening and Weekend Bookings Available

info@grannyflatstudios.co.uk
01865 884042
www.grannyflatstudios.co.uk

DEMOS

Sponsored by

TROJAN HORSE RECORDINGS

So, Euro 2012. Another feast of summer football. Another summer of grim disappointment and the joy of wasting perfectly good summer evenings slumped in front of the telly watching Poland against the Czech Republic and wondering why in hell's name you're cheering for a team that features John Terry, Wayne Rooney and Ashley Cole, knowing it's all going to end in ignominy and a penalty shoot-out defeat in the quarter-finals. But hey, it's still better than the bloody Olympics and it does give us another chance to fiddle with the format of the demo reviews again.

And being as what we're simple, old-fashioned types, we're opting for the straight knock-out format, although the idea of following the convoluted Europa League set-up and introducing a load of CDs from the Released section halfway through to ensure the whole thing goes on for bloody ever, did fleetingly appeal.

The winners get a can of warm Carling. The losers get two.

ROUND 1

VERY NICE HARRY Vs THE OMNIVIBES

Armed with a bucketful of reverb and some trebly, trilling guitars, Very Nice Harry initially sound like they're all set to support The Cure or Gang Of Four around about 1979. They're a bit gothy and little bit yobbish at the same time – notably in the vocals – with an edge of hysteria lurking in the background of 'Tongue In Cheek'. All of which remind us slightly of football in the mid-1980s. Except the gothy bit, which just reminds us of the mid-1980s. We'd mention Pat Nevin at this point though VNH don't possess that kind of finesse just yet. We feel the great man might quite enjoy this though. By contrast The Omnivibes are pure 60s psychedelic blues. Demo opener 'Never Lose Your Soul' could well be 'Purple Haze' given the bulldozer treatment by a two-person power-rock outfit in the tradition of White Stripes or Death From Above 1979. Within fifteen minutes they're 2-0 up and cruising, their old-fashioned kick and rush style taking the opposition by surprise. Come 'High Time Drive By', though, their midfield and frontline has gone well off the boil and they're relying on muscle alone. 'Such A Beautiful Thing' lacks any flair and that early lead becomes increasingly difficult to hang onto.

Result: Very Nice Harry 2 The Omnivibes 2. VNH win on penalties

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

JOHNNY DREAD & THE STUPID THINGS I SAID Vs THE GRACEFUL SLICKS

Back with another one-song demo after last month's 'Thank You Head', Johnny Dread again comes on like a lo-fi Johnny Cash tribute, which is no bad thing, but here he seems to have an irritating whistle in his teeth every time he sings, which is slightly off-putting, like those old ultra-tight shorts and pinstripe shirt designs teams once foisted upon themselves. It's pleasant enough but, like Macclesfield Town, he seems more suited to playing to an intimate pub snug crowd than in front of 50,000 fervent ultras. The Graceful Slicks are like one of those teams that refuse to change their tactics whatever the situation and here it pays off, going for broke with some unreconstructed 1960s garage rock, albeit unreconstructed 1960s garage rock played by The Happy Mondays after they slipped through a time tunnel and landed in The Sonics' living room with only a scratchy copy of the first Velvet Underground album for company. Loping beats, raggedy guitars and some tripped-out monotone vocals might not sound great on paper but, like route-one football, sometimes it brings the goals.

Result: Johnny Dread 1 The Graceful Slicks 3

FULANGCHANG&I Vs NORTH BAY

Two bands with a similar ear for the atmospheric but highly contrasting approaches to creating it here. North Bay's MP3s come with pretty, soothing pictures of forests and they sound a bit like Sigur Ros transplanted from the epic glaciers of Scandinavia to a cosy American backwoods cabin. Theirs is a soporific form of drifting acoustica which is pleasant enough but does occasionally make you wonder if all they've done is nick the background bits of Foals' 'Spanish Sahara' and left the melody and clever bits behind. Titles like 'Echo' and 'Breath' also suggest they're just a new age hippy act for hipsters and their introduction of "Here are some songs," quickly followed by "I love Nightshift by the way," could be construed as an attempt to bribe the referee. Nothing sweet or soothing about the spellcheck-bothering Fulangchang&I, obviously the band name equivalent of Shakhtar Donetsk. Their first number is called 'One Day I Hope To See London Fall Into The Sea',

so we guess they're not Chelsea fans. The track is a long, nagging distorted guitar drone that keeps threatening to bloom into something brighter, but forever lurks in the shadows, its slow build up play reminiscent of Jose Mourinho's teams. When vocals do emerge from the gloom they sound like Placebo in an absolutely foul mood, or perhaps the mutant offspring of Vinnie Jones and Joey Barton. Don't mess
Result: Fulangchang&I 3 North Bay 2

IONEYE Vs PRAXIS BOLD

Ioneye have got their Soundcloud link wrong here, which is a basic mistake akin to failing to register a new signing and a points deduction looks likely. A pleasant enough opening track, 'Hold On', begs leniency, coming on like a cross between Lloyd Cole and The Go Betweens, albeit slightly mired by hints of Britpop also-rans Cast, which is like playing Messi alongside Heskey, but it's genial and airy enough. Soon though we're into Libertines-lite poetic pop, though it's less a Cantona-esque proclamation, more a mumbled Stevie Gerard platitude, and as for the 30-minute recording from Marlow FM, we'd rather watch a 0-0 draw between Belarus and Latvia on a wet Tuesday evening in January. By contrast to Ioneye's limited oeuvre, Praxis Bold seem to be going for a bit of total football, flitting between styles like there's no tomorrow. 'Eight For More' is pensive Americanised alt.rock in the vein of Built To Spill, or more particularly My Morning Jacket, veering from tender cloudgazing reveries into fancier fretplay and more middle of the road pop; perhaps it'd do them good to stay on course a bit more, but for now, they're cruising
Result: Ioneye 0 Praxis Bold 3

SEMI FINALS VERY NICE HARRY Vs THE GRACEFUL SLICKS

VNH's early promise falters as their lack of strength in depth is revealed, the gothic scurry of their opener making way for some stilted indie funk on 'Under The Weather', uptight in the wrong kind of way, like Fort William facing up to Barcelona with the town's daughters' collective virtue up for grabs. Someone mentions Phil Collins. Own goal. After their initial bagged-up garage attack, Graceful Slicks have switched up a couple of gears on 'Blood Red Hair', a barrelling freight train blues-garage speedfreak 60s punk nugget in the tradition of several

dozen great lost Pebbles bands from the depths of time. There's only ever going to be one winner here.

Result: VNH 0 The Graceful Slicks 2

FULANGCHANG&I Vs PRAXIS BOLD

Summer it may be, but like our summer so far, Fulangchang&I show no sign of lightening up any time soon, 'Moses' darker even than what's come before, like a Tuesday night match in November where the floodlights have failed but they play on regardless, bodies crushed on blacked-out terraces and not an executive box in sight. Even the disarmingly gentle-natured 'Salado' feels eerie as it shimmers and flutters in the corner. Praxis Bold have brought on their subs, who we think might be Randy Newman and Steely Dan and are frequently switching formation with their awkward time signatures. They're capable of moments of wonder but equally guilty of letting it all drift into MOR territory, which is their chief weakness. It's a close, classy match between two very different teams but at the death, Fulangchang&I's brutish force is impossible to hold out against for the full 90s minutes

Result: Fulangchang&I 4 Praxis Bold 3

THE FINAL FULANGCHANG&I Vs THE GRACEFUL SLICKS

The old school versus the glowering, unstoppable force. Could we have a finale as stunning as this season's Premier League denouement? Unlikely but it's a thoroughly entertaining climax to the demo listening session. The Graceful Slicks have built on their slightly ragged older demos and injected a firmer melodic core to their songs while extending their obvious list of influences to incorporate interesting elements as diverse as The Happy Mondays and Felt and look more like serious title contenders, but, like the footballing battering ram that is Stevenage in recent seasons, Fulangchang&I aren't letting the fact that no-one's heard of them get in the way of some serious upsets and they close their impressive demo with a 14-minute hymnal doom-drone epic that sounds like something ripped from Earth's archive, all claustrophobic clang and drone. They're from up north, have been living in London but are now moving to Oxford. Best get your defensive formations in order if you don't want bulldozing.

Result: Fulangchang&I 3 The Graceful Slicks 2

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



Interzone House
74-77 Magdalen Rd
Oxford OX4 1RE

REHEARSAL ROOMS

Available 7 days a week • From £26 for 3 hours
 Centre of town location with car parking
 Backline hire available on request

for bookings and enquiries please call
01865 715705
 24 hour text & phone 07851 400618

shonk studios

Recording Studios
 Protocols on Mac
 Great Sound
 Rates For Local Bands

Phone - 01865 203922
 or
 07878960286

info@theshonk.com www.theshonk.com

TURAN AUDIO.co.uk

Professional, independent CD mastering 

Artists mastered in the studio last month include;

THE SHAPES, FEAR FACTORY, MARKOS MARKOU, JAY NONSENSE, THE TREAT, IAN HUNTER, GRATEFUL DEAD, NEIL YOUNG, PEARL JAM, BRUCE SPRINGSTEEN, GARY NUMAN, ACCEPT, CRUMBSUCKERS, VALERYAN, MARKIE MARC, PETER MOORE, ROB LEAR, THE ANYDAYS, SONIC RISING, ORCHÉSTRE BAKA GBINÉ, SPEAR OF DESTINY, THE RUBETTES, SUZI QUATRO, ANAKAREN.

01865 716466 tim@turanaudio.co.uk

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.courtyardrecordings.com
 PHONE PIPPA FOR DETAILS on 01235 845800

TAD STUDIOS

www.tadstudios.co.uk

Looking for a place to practise? Full backline included? Easily accessible, only seven minutes from Kidlington? New rehearsal facility available for £10 an hour, or four hours for £30.

Contact 07882569425, or info@tadstudios.co.uk for more information or to make a booking.

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



Fri 1st June • £7 adv
6.30pm
Tragedy
All Metal Tribute To The Bee Gees
+ Johnny Headband
(Smorgasboard of Electric Six)
+ Reaper

Sat 2nd June • £20 adv
6.30pm
Peter Hook & The Light
perform 'Unknown Pleasures',
A Joy Division Celebration

Sat 2nd June • £10 adv
6.30pm
The Smyths

Mon 4th June **SOLD OUT**
Little Angels

Tues 5th June • £8.50 adv
Django Django + NZCAs/Lines

Thurs 7th June • £10 adv
Belleruche

Sat 9th June • £8 adv
7pm - 10pm
Black The Ripper,
Mic Righteous,
English Frank
+ Death Of Hi-Fi, Asher Dust,
N-Zyme, Chukie, Astar,
HMK, Chaudhry, Exonic, K Speech,
Blueprint, Najli, Snipezz, Hannah
Bruce, AJ Live

Sat 16th June • £5 adv
Upstairs
ft. Richard Walters
in association with BBC Introducing
+ The Family Machine,
The Dreaming Spire
Listing Ships, The Gullivers

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

Fri 22nd June • £10 adv
Definitely Mightbe
Oasis Tribute
& **Changing Man**
Paul Weller Tribute

Sat 23rd June • £14 adv
6.30pm - 10pm
The View

Tues 26th June • £15 adv
Kate Nash

Sat 30th June • £7 adv
6.30pm
Skeletor ft. Crysis
+ No Consequence + Crushing
+ Empire Divided + Annero

Sun 8th July • £14.50 adv
Metric

Fri 13th July • £8.50 adv
Rescheduled show • original tickets valid
Futures
+ Don Broco + Natives

Thurs 19th July • £7 adv
Zak Zillesnick + Gavroche

Sat 28th July • £7 adv
6.30pm
Skeletor ft. Fei Comodo

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 18th Aug • £14.50 adv
6pm - 10pm
Reel Big Fish

Sat 18th Aug • £7 adv
6.30pm
Skeletor

Sat 1st Sept • £10 adv
Rolling Clones
50th Anniversary
+ Meals On Wheels Tour

Tues 4th Sept **SOLD OUT**
Alabama Shakes

Sun 23rd Sept • £9 adv
Smoke Fairies

Tues 25th Sept • £22.50 adv
Nik Kershaw & his band

Fri 28th Sept • £18.50 adv
Then Jericho
Big Area Tour 2012 - performing
'Big Area' in its entirety

Fri 28th Sept • £15 adv
6pm - 10pm
Dappy

Sat 29th Sept • £7 adv
6.30pm
Skeletor
ft. Impaled Existence

Fri 5th Oct • £12.50 adv
6.30pm - 10pm
Flux Pavilion
Standing On A Hill Tour
+ Dylan Francis

Sat 6th Oct • £12.50 adv
6.30pm - 10pm
Azealia Banks

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

Fri 12th Oct • £15 adv
10.30pm • over 18s only
Jaguar Skills

Fri 12th Oct • £12 adv
T.Rextasy

Sat 13th Oct • £19.50 adv
6.30pm - 10pm
Julian Cope

Sat 20th Oct • £15 adv
5pm - 3am (inc. admission to Propaganda)
Gathering
ft. Dry The River
Multi venue festival

Sun 21st Oct • £11 adv
Reckless Love

Fri 25th Oct • £12.50 adv
Evile

Sat 27th Oct • £7 adv
6.30pm
Skeletor

Tues 30th Oct • £10 adv
Little Comets

Thurs 1st Nov • £24.50 adv
The Proclaimers

Fri 2nd Nov • £20 adv
6.30pm
Heaven 17

Sat 3rd Nov • £12 early / £16 adv
Ska Cubano
+ Count Skylarkin

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

Sat 10th Nov • £10 adv
6.30pm - 10pm
Complete Stone Roses

Sat 17th Nov • £13 adv
6.30pm - 10pm
The Wedding Present
Performing 'Seamonsters' in full

Sun 18th Nov • £18 adv
Gong

Fri 23rd Nov • £11 adv
6.30pm - 10pm
The Rifles (Acoustic)

Sat 24th Nov • £7 adv
6.30pm
Skeletor

Mon 26th Nov **SOLD OUT**
Frank Turner &
The Sleeping Souls

Sun 2nd Dec • £21.50 adv
The Saw Doctors

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

Thurs 13th Dec • £24 adv
Orbital

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

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

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

o2academyoxford.co.uk

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

facebook facebook.com/o2academyoxford

twitter twitter.com/o2academyoxford

YouTube youtube.com/o2academytv