

NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 213
April
2013**



**Andrew Mears talks art,
Blessing Force and life after
Youthmovies.**

plus

Introducing **BEAR TRAP**.

OXFORD PUNT line-up announced.

Festival news - **Truck, Cornbury,
Wilderness, Riverside** and more,
and six pages of local gigs.

Cooz's
www.coozes.com

Protocols HD Recording & Neve Summing
Rehearse with drum kit,
pro PA, amps and mics

'Cooz's Band Support' gives you
great deals on recording & rehearsals!

'The NVCooz' for recording courses!
Equipment Hire!

T: 01865 236117
E: help@coozes.com

*"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,
Brickwork 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

SAT 23 MAR RUARRI JOSEPH £8.50 18+ THE JERICHO	THU 25 APR SCOTT MATTHEWS £12.50 ADV 18+ THE JERICHO
TUE 26 MAR PALMA VIOLETS £9 ADV ALL AGES O ₂ ACADEMY OXFORD	FRI 28 APR PEACE £8 ADV ALL AGES O ₂ ACADEMY2 OXFORD
WED 10 APR KING KRULE £7.50 ADV 18+ THE JERICHO	SAT 27 APR JAMIE N COMMONS £8 ADV 18+ THE JERICHO
THU 11 APR TRIBES £12.50 ADV ALL AGES O ₂ ACADEMY2 OXFORD	SAT 04 MAY KATMEN £12 ADV 18+ THE JERICHO
FRI 12 APR FOSSIL COLLECTIVE £7 ADV 18+ THE JERICHO	TUE 07 MAY SKATERS £6.50 ADV 18+ THE JERICHO
SAT 13 APR BETH ORTON £20 ADV 14+ O ₂ ACADEMY2 OXFORD	WED 15 MAY RAT ATTACK £6 ADV 18+ THE JERICHO
THU 18 APR KING CREOSOTE £12 ADV 18+ THE JERICHO	THU 16 MAY LUCY ROSE £12 ADV ALL AGES O ₂ ACADEMY OXFORD
FRI 19 APR THE STAVES £10 ADV ALL AGES O ₂ ACADEMY OXFORD	FRI 25 MAY PAPER AEROPLANES £8 ADV 18+ THE JERICHO
TUE 23 APR DAUGHTER £13 ADV 14+ OXFORD TOWN HALL	WED 29 MAY CHARLIE BOYER & THE VOYEURS £6 ADV 18+ THE JERICHO
THU 25 APR DOG IS DEAD £10 ADV ALL AGES O ₂ ACADEMY2 OXFORD	THU 30 MAY JACKIE D WILLIAMS + ADY SULEIMAN £5 ADV 18+ THE JERICHO

[WWW.GIGSINOXFORD.CO.UK](http://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



THE LINE-UP FOR THIS YEAR'S OXFORD PUNT has been announced. The annual showcase of up and coming local bands takes place on **Wednesday 8th May** and features 20 acts across five venues in Oxford city centre. The full Punt line-up is:
The Purple Turtle: Phil McMinn; Candy Says; Mother Corona; Nairobi.
The Cellar: Listing Ships; Duchess; Agness Pike; Death Of Hi-Fi.
The Wheatsheaf: Yellow Fever; Bear Trap; Empire Divided; The Goggenheim (*pictured*).
The Duke's Cut: Ragdoll; Traps;

THE FIRST ACTS FOR RIVERSIDE FESTIVAL have been announced. The annual free festival in Charlbury comes of age this and celebrates its 18th year over the weekend of the 27th-28th July. The Original Rabbit Foot Spasm

The August List; The Graceful Slicks.

The White Rabbit: Limbo Kids; Poledo; Ais Connolly; After The Thought.

The Punt kicks off at 7pm at the Purple Turtle with Phil McMinn and finishes at the White Rabbit at midnight with After The Thought. The bill takes in an eclectic range of sounds, from indie, metal, folk, alt.country and electronica, to afro-pop, rock, hip hop, post-rock and The Goggenheim, who don't fit into any pigeonhole, however hard you try to squeeze them.

Previous Punts have provided early exposure for future Oxford stars such as Stornoway, Young Knives, Spring Offensive and Gunning For Tamar, as well as Yannis and Jack from Foals in their first band Elizabeth, and Hugo Manuel of Chad Valley and Jonquil in his early outfit, The Modern.

A limited number (100) **all-venue Punt passes** are on sale now, priced £3, online at oxfordmusic.net, or from **the Truck Store** on Cowley Road. Entry to individual gigs is a bargain £5, although The Duke's Cut and The White Rabbit are both free.

Check out the Oxford Punt 2013 page on **Facebook** for updated news on the event.

Band, Mick Quinn's DB Band, Death of Hi-Fi, Swindlestock, Brickwork Lizards and Bryonics are all set to play on the main stage. The second stage is being curated by Truck Store and rapture this year. More news as it happens



VAN MORRISON AND SQUEEZE have been confirmed as headline acts for this summer's **Cornbury Festival** alongside **Keane**, who were revealed in last month's Nightshift along with Echo & The Bunnymen, Imelda May and Seth Lakeman.

Squeeze will top the first night of the festival and are joined on the Friday by Imelda May, Beverly Knight, The Overtones, King Charles, Matthew Lee and Nell Bryden.

Keane are Saturday night's headliners, heading a bill that also features the Bunnymen, The Proclaimers, Lawson, James Arthur, Osibisa, Jack Savoretti, JJ Grey, Emilia Mitiku and Velvet Stream.

Sunday sees Van Morrison rounding off the weekend's musical fun, and he's joined by Amy MacDonald, Bellowhead, Seth Lakeman, Tift Merritt, Staxs, Lucy Spraggan, Riptide Movement and Sadie & The Hotheads.

As well as the two main music stages, there will, as ever, be the Charlbury Riverside Festival stage. Acts confirmed so far include The Inflatables, The Original Rabbit Foot Spasm Band, Lloyd Grossman's New Forbidden, Black Hats, Brickwork Lizards, Blair Dunlop, Swindlestock and Kris Dollimore.

Cornbury Festival runs over the weekend of the 5th-7th July in the picturesque Great Tew Estate in north Oxfordshire. Tickets for the festival are now on sale from the festival website (www.cornburyfestival.com) as well as the ticket line on **0844 338 0000**. Adult weekend camping tickets are £190, with discounts for under-16s and over-70s. Day tickets are also available.

here: www.riversidefestival.charlbury.com

WITTSTOCK returns over the weekend of the 3rd-5th May. The free festival takes place at the Railway Inn Culham, near Abingdon with donations and raffles set to raise money for local charities Headway and My Life My Choice. Among a host of acts already confirmed are Undersmile, Agness Pike, Peerless

Pirates, Mary Bendy Toy, The Goggenheim, Von Braun, Space Heroes of the People, Junkie Brush, The Mighty Redox, The Shapes, Empty Vessels, Duchess, Knights of Mentis, STEM, Matt Winkworth, Laima Bite, Headington Hillbillies, 14Ten, Man Made Fire, Barry & The Beachcombers, Superloose and Monkfish.

See what else they've got at www.wittstock.co.uk.

SPIRITUALIZED have been confirmed as joint headliners of this year's **Truck Festival**. They join **The Horrors**, announced last month, atop the bill.

Other new acts on the Truck bill include **The Joy Formidable**, **We Are The Ocean**, **Frankie & The Heartstrings** and the magnificent **Bo Ningen**.

This year's Truck Festival runs over the weekend of the **19th-20th July** at **Hill Farm** in Steventon. Other acts already announced include Toy, Dan le Sac vs Scroobius Pip, Gaz Coombes, Dry The River, Rolo Tomassi, Lewis Watson, Max Raptor, Brother & Bones, Fight Like Apes and Computers, while local label Alcopop! will again host a takeover of the barn stage, featuring Tall Ships, Gunning For Tamar, Crash of Rhinos, Salvation Bill and more.

Tickets for Truck are on sale now, priced £74 for adult camping tickets, from truckfestival.com, or from Truck Store on Cowley Road

NEWS

SECRET RIVALS release their new album, 'Just Fall', on the 29th April on Standard Tandoori Records. The album, which was funded by fans through Pledge.com, will be available as a download as well as a limited run of 250 hard copies. Review in next month's issue. Get all your Secret Rivals news and gossip at www.facebook.com/secretrivalsband.

Other local releases due next month include stuff from Grey Children, Huck & The Xander Band, Sanguine Hum, Kill Murray and Half Decent.

SUPERNORMAL FESTIVAL returns this summer with another weekend of weird and wonderful leftfield and experimental music, art, workshops and cinema. This year's event takes place over the weekend of the **9th-11th August** at its usual venue at Braziers Park, near Wallingford. The line-up is due to be announced early in April. News and ticket info is online at www.supernormalfestival.co.uk. Last year's festival featured sets from Seefel, Ramesses, Hey! Colossus, Bilge Pump and Mary Hampton.

THE NEBRASKA SESSIONS is the latest addition to this year's **Wood Festival**. The tribute to Bruce Springsteen's classic 1982 album features contributions from the likes of Danny & The Champions of the World, Dreaming Spires, The Cedars, Case Hardin, The Redlands Palomino

Company, Mad Staring Eyes, and The Arlenes, all of whom will also be playing sets of their own material over the weekend of the **17th-19th May** at Braziers Park.

They join the likes of Mary Epworth, Washington Irving, Syd Arthur, Nick Cope, Jali Fily Cissokho and Trevor Moss & Hannah Lou. More line-up news and ticket details at www.woodfestival.com.

LISTING SHIPS release an album of remixes from their recent 'Hayling Island Sessions' this month. 'Ship of Theseus' will be available as a free download from the 8th April from listingships.bandcamp.com, and features remixes from the likes of Tiger Mendoza, After The Thought, Space Heroes of the People and Manacles of Acid.

OXFORD JAZZ FESTIVAL, set to take place across the city throughout April, has been cancelled. A statement from the festival directors said, "After much consideration and discussion, Oxford Jazz Festival directors Max Mason and Alissa J. Robinson, along with programmer Tim Hand, have decided to postpone this year's festival. We met with several unforeseeable obstructions while deep into planning a festival which was to be bigger and more exciting than in previous years. The decision was made to hold off until 2014, when the Festival can be done right. We never wanted to



TRUCK STORE AND RAPTURE in Witney celebrate the sixth national **Record Store Day** on **Saturday 20th April**.

Both stores will feature live music throughout the day as well as a wide range of special limited edition releases and one-day special offers.

Truck, on Cowley Road, have a very special acoustic set from **The Wedding Present**, as well as a sets from **The Ralfe Band**, **Empty White Circles** and **Brickwork Lizards**, while Rapture, in the Woolgate Centre in Witney, play host to **Brickwork Lizards**, **The August List**, **Traps**, **Jordan O'Shea**, **Runaway** and **Signal My Escape**.

As well as the Record Store Day fun, Truck Store have instore shows throughout April from **Nikki Loy** (Mon 1st); **Eilen Jewell** (Thur 4th), and **The Staves** (Fri 19th). Check details and set times at www.truckmusicstore.co.uk.

do OxJazz halfway – every year we grew bigger and more varied – and we're not about to step backwards now, when we have such great support, and so many exciting ideas. Mark your calendars for 14th-19th April 2014."

OXFORD RECORD AND CD FAIR has moved from its traditional Town Hall setting across the road to the St Aldates Parish Centre on Pembroke Street, off St Aldates. The next fair takes place on Saturday 18th May, from 10am-3.30pm.

MARTHA WAINWRIGHT, **Sam Lee**, and **The Bees** are among the latest names to be added to this year's **Wilderness Festival** line-up. They join the likes of Noah & The Whale, Empire of the Sun, Rodrigues, Michael Kiwanuka and Tribes on the bill for Wilderness, which runs over the weekend of the **9th-11th August** at **Cornbury Park**.

The London Folk Guild once again host a folk and roots stage.

Other festival attractions include banquets with top chefs, including Yotam Ottolenghi and Russell Norman; theatre, debates and talks, late-night parties and outdoor activities.

Tickets for Wilderness are on sale from the festival website at www.wildernessfestival.com, with adult tickets priced at £139.

AS EVER, don't forget to tune into **BBC Oxford Introducing** every Saturday evening between 8-9pm on 95.2fm. The dedicated local music show plays the best Oxford releases and demos as well as featuring interviews, studio sessions, gig reviews and local music news. The show is available to stream or download as a podcast at bbc.co.uk/oxford.

Regularly updated local music news is available online at www.musicinxford.co.uk. The site also features interactive reviews, a gig guide, photo gallery and more.

The latest issue of **Oxfordshire Music Scene Magazine** is out now. The quarterly local music mag features interviews with The Epstein and BBC Oxford Introducing's Dave Gilyeat and Liz Green as well as local gig reviews and releases. The mag is free from local venues and music shops.

A BIT OF ADVANCE NOTICE for those of you with gig listings and stuff in mind – the deadline for the June issue of Nightshift has been moved forward to the 15th of May to fit in with print deadlines. This is a one-off change. Normal copy deadline is the 20th of each month. Why we're even bothering to tell you this far in advance we don't know. You've forgotten already, haven't you?

Oxford's finest rehearsal space since 1999



Rotator Studios
Interzone House
74-77 Magdalen Road
Oxford OX4 1RE

REHEARSAL ROOMS IN THE HEART OF OXFORD

Clive's path to rock and roll
Stardom continues...

If I go to
Rotator & get a
band together...

...I could get
demo of the
month!

Backline &
equipment
hire available

Prices
from £26
per 3 hour
session

for bookings and enquiries please call

01865 240 250

24 hour text & phone 07851 400618

Over the years we have welcomed Supergrass, Foals, The Almighty,
The Unbelievable Truth, The Candyskins, Stornoway & more.

We look forward to welcoming you.



a quiet word with

PET MOON



ANDREW MEARS ISN’T ONE to blow his own trumpet, so it’s down to the likes of Nightshift to do it for him. Almost the archetypal reluctant musical hero, he is a leader and innovator, a man who makes things happen and inspires others to excel and succeed. But at every turn, he is inclined to be one part of a greater whole rather than push himself to the front, whether it was eschewing the traditional frontman role as the singer with the hugely influential Youthmovies, or seeing himself as one artist among many in Blessing Force, despite being the pivotal figure in what has emerged as the most exciting music and arts movement to emerge in recent years. Most recently he has expanded his band, Pet Moon, around him, again deflecting some of the attention on him as a frontman.

If it’s not a deliberate ploy, it certainly suggests someone intent more on the creative process than becoming a star. The problem is, when you’re talented and influential, attention will always come calling, and as Blessing Force continues to thrive, and as Pet Moon gear up for their biggest release to date, the spotlight will continue to shine on Andrew.

THE BUILD-UP TO THE release of Pet Moon’s six-song ‘Trashnicolour’ EP begins at the end of this month when the band play at the latest Blessing Force show,

at the Cellar, to launch a second BF mixtape, ‘Stutters#2’, a free download that features 19 tracks from Pet Moon, Solid Gold Dragons, Limbo Kids, Jonquil, Trophy Wife, Rhosyn, Motherhood, Chad Valley, Adam Gnade, Sisterland, Hugo Manuel and more. The gig is the first of a new bi-monthly Blessing Force club night going under the name Zen Shit.

Time to catch up with Andrew again for his first full Nightshift interview since Youthmovies graced the cover back in 2007.

YOUTHMOVIES REMAIN ONE of the most inspirational bands to emerge from Oxford’s music scene, influencing others both with their hybrid of post-rock textures and high-wired melody, and with their hard-working DIY ethic. While Foals (the original incarnation of which Andrew was a member) are the most obvious example of a band inspired by Youthmovies, the likes of Gunning For Tamar and Spring Offensive still carry hefty traces of the band’s DNA in their sound. Youthmovies officially split in 2010, but they’d been on something of a hiatus for a while before that. How far ahead did Andrew see the end of the band. Had he been thinking about what came next?

“Life just got in the way. We hardly ever stopped or took stock, threw good money after bad, subsisted on the generosity of our friends

and the hazy sense of purpose that drinking too hard before you play gives you; we weren’t taking care of our personal lives at all, so when the band reached critical mass and we were forced to slow down and regroup we just found that each of us had landed in different a place.

“Looking at it now I can see the way that we lived as a band was always going to burn itself out, but at the time we had a do-or-die attitude that made the band what it was. In the period before the last tour, I began to write some songs that realistically weren’t very Youthmovies; I guess deep down I was on my next move, but I ever acknowledged it. We always did whatever we wanted in Youthmovies so I wouldn’t have thought about the new direction being unsuitable. I was keen to make some music that came solely from me, though; I wanted to see if I could do it.

Was there any sense of trepidation moving on to a whole new project, particularly given how highly regarded Youthmovies were, not just locally but around the UK?

“I never really thought about how Youthmovies fans would take it; I definitely had no intention of restating things from Youthmovies to hold on to them. That said, a take or leave attitude is probably what the two bands have most in common.”

PET MOON BEGAN AS A SOLO project in the immediate aftermath

of Youthmovies’ split, including a promising if slightly nervy debut show at the Bullingdon. Things have moved on considerably since then in every department. The current line-up features Andrew on vocals; Esme Lucas on synth; Jamie Ward on guitar and vocals; Karina Scuteri on vocals, and Dom Hand on drums. The show at the Cellar this month will be their first outing as a five-piece.

“I never wanted it to be solo in a live setting; I can’t get juiced by solo laptop stuff, I want more life. I always knew I didn’t want a computer on stage; I’ve no problem with it in principle, it’s 2013, but I’ve seen them screw people over in a live setting too many times. Then Jamie came along. I’m a chronic procrastinator, I’ll happily rework a tune for a year, sometimes destroying it. It’s good to have someone say ‘we’re done’.”

The band has been together in various line-ups for a couple of years now; is this the settled line-up and sound?

“I think we knew what we were aiming for pretty early on. The challenge has been working out how to do it live. It’s a tough balance to be true to the programmed sounds without copping out on the live performance. I’d like to think that this, the fifth line up in two years, is the final one.”

The arrival of Karina on joint vocals in particular was a marked change in direction as she took on some of the vocal duties; what in particular do you think she has brought to the band and do you feel it takes pressure off you to be a traditional frontman – something you tended to avoid in Youthmovies.

“We were looking for a female singer from the start; we wanted it to be fragile but not at the expense of texture or soulfulness. I didn’t want it to be a boys club.

“I enjoy being out front, but Youthmovies was less of a frontman kind of thing; we never saw ourselves as a band that needed a one.”

How much have your personal influences and tastes changed from the time of Youthmovies to what drives what you do in Pet Moon; musically there seems to be little continuation.

“They’re more or less the same. My taste has always been pretty broad, I think. The main difference is the way that the influences coalesce. I’ve let my anxieties feed much more into

Pet Moon than Youthmovies, which in a perverse kind of way I’m happy about; anxiety is a big part of who I am.”

Songs like ‘Hold The Divide’ and ‘Ganger’ remind Nightshift of the sort of atmosphere that bands like Talk Talk and Japan were trying to capture in the early-1980s, but filtered through a modern r’n’b vibe; is that anything like close to the intention?

“To my shame, I’ve not heard much Talk Talk, but I’ve had the comparison before. I love Japan, ruthless pop music. ‘Ghosts’ is one of my all time favourite songs. When people ask what Pet Moon sounds like I usually joke that it’s D’Angelo meets Pink Floyd.”

BACK IN THE DAYS OF Youthmovies, there was always a strong bond between them, Foals and Jonquil, and a mantra of mutual help, which eventually coalesced with Blessing Force. Was there a conscious effort to bring all those people who had been friends and helped each other together under an almost official umbrella?

“Our first tour was with (pre-Foals band) The Edmund Fitzgerald, and Al (English, from Youthmovies) released Jonquil’s first two records on his Try Harder imprint, so we all came up together, learning the same things, making the same mistakes. When Yannis, Jack and I started Foals, I was originally just stepping in to help after Lina left; we were going to go on with The Ed Fitz. As it turned out they wanted to be free of the past, so we formed the earlier, poorly thought out, version of those charthrobs you see today. For as long as I can remember we all just stepped in and out when we were needed to help push the other ones’ vision along. Eventually we figured we could do each other some real good, and if we made it official, we had to make double the effort for each other.”

Even within Oxford’s compact music scene, the first many people heard of Blessing Force was in an excitable feature in *NME*, who came down to some of their regular house parties where the likes of Fixers, Chad Valley and Solid Gold Dragons would be playing. Blessing Force was described as “a mysterious cult that was taking over the Oxford scene,” which provoked no little ire among locals unaware of the various members’ long-standing involvement in the scene and their ethos of mutual help.

Looking back, Andrew seems a little embarrassed by that description, but was he surprised by the way Blessing Force was picked up on, and was there a worry that the way Blessing Force was portrayed might work against them, make it seem

to fans in general that it was an exclusive party?

“Really surprised. The attention was so premature, and that’s why those writing about it were forced into hyperbole; it was ‘mysterious’ because we weren’t able to tell them all that much! The cult thing was a bummer, we were hiding from the word ‘collective’, so that’s what got pinned on us instead. People took it way too seriously. Even the name, it never occurred to any of us that people would think ‘Blessing Force’ was anything other than a pretty funny thing to call something. I read a comment at the time of the *NME* article, that I liked: ‘Blessing Force sounds like something a Power Ranger would shout just before they turn into a lion’; I think they got the tone pretty well. It’s actually just the name of a song we like.

“Anyway, I’m surprised it’s still getting talked about. In the time we’ve been running we’ve been

“I’ve let my anxieties feed much more into Pet Moon than Youthmovies, which in a perverse kind of way I’m happy about; anxiety is a big part of who I am.”

promoting bands from all walks of life, from all over the country; I’d like to think that I’ve got a pretty good rapport with the people on the Oxford music scene, who I’ve met. There are loads of bands in Oxford and wider who have nothing to do with us who we support. We’re actually just about to launch a part of our website completely dedicated to supporting non-BF stuff. People just want you to be everything all at once, but shit takes time.”

Is there ever a case of people asking if they can be part of Blessing Force; do you invite people you admire to become involved, or is it simply an organic coming and going of likeminded souls?

“Yeah, we get emails pretty regularly to that effect, or just people saying they’re doing a similar thing in their town. It’s nice, unexpected. It seems that for each person that the veneer of Blessing Force pissed off, there’s two who can see its heart. Really, any involvement has to just happen organically, because it’s such a co-dependent relationship.

“Bit by bit it’s a more formal setup. If anyone that has been a part of Blessing Force wants a record releasing we’ll do it, but we approach people in the same way a normal label would to ask them if they want to work on a release or play shows. The defining difference is our in-house network, with the art, videos, manufacture, promotion and PR all happening under one

roof, meaning that the cost of getting this stuff done is next to nothing: it’s all just investments of time and individual resources: Valeska will screen print the artwork; Choc and Katie make the video; Dom, Al and I will do the business stuff etc. It means we can do more than our pockets would let us if we outsourced. We can put major time into a low level release.”

Do you think communities like Blessing Force can fill a gap left by the ruins of the music industry for bands?

“It’s not right for everyone; it’s a lot of work, and you have to believe in the other artists you’re working with as if it’s your own work. I think in the present there’s no one right way to fill those gaps; as long as people are on their toes, it’ll move forward.

THE MOST PUBLIC FACE of Blessing Force over the past couple of years have been shows and

take-overs of myriad venues such as Modern Art and the Old Boot Factory, as well as a memorable curating of a stage at Truck Festival in 2011. Each gig features musical acts from Oxford and around the UK as well as art installations, which all add up to creating unique, instantly recognisable events. Every show is packed, usually sold out beforehand, evidence that BF is more than mere hype, and with the advent of the Zen Shit club nights, something that’s set to become a more regular fixture on the local gig calendar. Which has been Andrew’s particular favourite show so far, and what sort of planning goes into each event?

“BF4 at Modern Art Oxford was best for me; we were blown away that they gave up the whole building, the support we got from the gallery was amazing. Credit to the late Michael Stanley; he was a great supporter of local arts and proved himself to be a really relevant Director, I think of the continuing gigs in the basement as his legacy as far as Oxford music goes. It felt punk because we had to scrape together the best way of doing it as the Truck stage we curated the year of the big asset shuffle nearly bankrupted us before we started, but the silver lining was that we learned a lot more about what was possible if you put in energy rather than funds.”

Any particular artist you’d like to get involved or a venue you would really like to use?

“Ovada have a great new warehouse space over in Botley. It’s a shame that the Regal is underused; it’s just not got the muscle of the O2 with booking agents, who, it’s my understanding, are a bit afraid of putting their bands anywhere other than in the music cartels. Oxford could really do with an independent venue who can compete. Reeks of Effort, headed up by Max from King of Cats, put on an excellent-looking show at the abandoned swimming pool that we later saw in the Foals ‘Inhaler’ video. That scene – Beta Body And The Body Clock, King Of Cats, Poledo, Kill Murray etc, seem to be doing some stuff that’s really keeping the spirit in Oxford, while the guys over at BG Records are doing shows using places like the Ashmolean; it’s great to see people using venues that are unique to Oxford; which are of this place.

AS WELL AS HIS MUSIC, Andrew is a writer and an artist; in particular with his screen printing business, which is fully incorporated into Blessing Force. Given his interest in different disciplines, how much does he want to try and break down perceived barriers between music, art, literature, poetry etc? “It’s just about a question of perceived worth. Music’s seen largely as just entertainment, and art as just expression; when really they both occupy the same place for me. I’m more interested in trying to give them the same platform; for art to be seen as accessible and every-man, and for music to be seen as worthy, more than a commodity.”

You do screen printing for bands’ t-shirts, album sleeves etc. Does this tie in with presenting music as a whole package, visually as well as aurally?

“It’s great to see a band’s identity develop and sometimes feel as though you were a part of that. Music combined with screen printing makes me feel more linked to the bands from the past that have fed into my version of culture. I remember seeing rock and punk screen prints, and responding raw and human they are. It’s the medium that says ‘working band’.

“We’ve printed with T.E.E.D, Little Fish, Gunning For Tamar, Foals, Spring Offensive, Alcopop Records, Minor Coles and most of the Blessing Force lot on posters, record sleeves, art, and tees. It’s been a rewarding experience meeting people from parts of the Oxford scene that you may not otherwise cross paths with.”

Pet Moon play the Zen Shit club night at the Cellar on Thursday 25th April. Visit Pet Moon on Facebook for news and tunes, or visit www.blessingforce.com for BF news.

RELEASED

COMA WALL / UNDERSMILE

‘Wood & Wire’

(*Shaman Recordings*)

‘Wood & Wire’ is a slightly oblique reference to the instrumentation herein; the acoustic basis of Coma Wall up against the electric backdrop brought by Undersmile. The two acts are in fact mirror images of one another: they share members, and both have a musical outlook rooted in the slow, hazy, druggy landscapes of Om, Sunn o))), Earth, Sleep, Boris and so on.

Coma Wall, who contribute the first three pieces to this 42 minutes and 43 seconds six-tracker (available as a glorious transparent purple vinyl 12”), introduce a sense of creeping dread, albeit one tempered by the almost mellow sounds created by a combination of acoustic guitars, percussion and banjo. The band have supported Earth’s Dylan Carson before, and indeed the influence of Earth (particularly their most recent work) is apparent here. Close-harmonised vocals remind you of Slowdive or even Ride at times, and as a whole this is what modern shoegaze music should *really* sound like: deep, inward-looking, restrained and tense. None of the songs dip below six minutes, and they’re the better for it, each wending together a series of delicately-composed melodies, each becoming a small epic, suggesting a desert stillness and thousand-yard stare blariness.

The opening of ‘Soil’, the first of Undersmile’s three tracks here, is an echo of Coma Wall’s slow-motion progression, before it plunges into a deep, intense riff that can’t help but signify a change



VIENNA DITTO

‘Liar Liar’

(*Ubiquity Project*)

At Nightshift’s 2012 Christmas meal, which took place in March (fashionably late, dahlings), our esteemed editor raised the delicious prospect of a completely electronic band storming Oxford’s blues nights. Cue a cacophony of scribes scrabbling around for suitable names for said band. There were at least two corkers (Robot Johnson, anyone?) but in the excitement we overlooked the fact that at



in mood. Live, Undersmile can be a fantastic test of endurance, blending volume, slow pace and spooked-out vocal wails to create sheets of doom-laden theatrical atmosphere. Here, recorded by Justin Greaves, who has worked with Electric Wizard and Crippled Black Phoenix, they dispel any illusion of one-dimensionality. As a noisy counterpart to Coma Wall, they come from the same place: intensely focussed examinations of melodies, rhythms and feelings, played out at a grinding tempo, but never missing the value of songwriting texture or construction.

Over six tracks, ‘Wood & Wire’ fulfils its remit perfectly. It introduces two sides to a musical collective that may well wear its influences on its tattered, blood-drenched sleeve, but it can stand eye-to-eye with any other players in this field. Proving absolutely confident in songs, sound and focus, this is one of the most powerful records to have come out of Oxford for some time.

Simon Minter

least one local outfit are already claiming to be purveyors of “electronic blues”.

The title track of Vienna Ditto’s new EP is a gem, seamlessly sewing breathy vocals reminiscent of Howling Bells’ Juanita Stein and synths made to sound like a horn section (or is that a horn section made to sound like synths?) to deft rockabilly shimmy’n’shake of the sort that would readily meet with the approval of fellow locals The Long Insiders. Less successful is ‘The Undeclared’, which attempts to repeat the trick of last year’s staggering gospel-industrial synthesis ‘I Know His Blood Will Make Me Whole’. The latter grew organically from flesh to cyborg, and this too starts out with all the signifiers of dusty blues – slide guitar, stomping percussion – but is blighted by electronics, which in this instance feel like an awkward and anachronistic intrusion, filthy footprints on the song’s clean carpet. You wish they’d unplug and just play it straight – and then, thankfully, they do, ‘Whatever Comes My Way’ a slight and simple but nevertheless effective mediation on the vagaries of love.

Brought to a conclusion by ‘Little Fingers’, a stylish slice of sultry pop haunted by lyrics about insomnia and unsettling nocturnal visions, the ‘Liar Liar’ EP marks Vienna Ditto out as a duo with a few strings to their bow – and one who more often than not hit the target.

Ben Woolhead

Sponsored by



ASHER DUST

‘Master Of None’

(*Own label*)

Asher Dust has been a thorn in the side of high-end production values and general style-over-substance mediocrity for longer than we can remember, both in his own right, under myriad pseudonyms or alongside other local electronic or hip hop acts. Keeping up with his regular musical output is akin to herding kittens at times but now he’s collating much of his work on a series of compilation albums ahead of the release of his full debut album later this year.

This fifteen-track compendium may be drawn from different recording sessions but actually works well as a cohesive, if maybe slightly overlong, album, the songs held together by a shared sense of urgency, which seems to be an Asher Dust trope, as well as his soulfully rough-hewn voice that allows him to switch from ragga to rap to r’n’b at will without ever sounding anything less than a natural.

Asher is both rhythmically and vocally inventive, ‘Coty Lee’ being a perfect example as he mixes imaginative use of both into an oddball whole, while ‘Shall I Name Names’ is more scattergun, spraying beats into every corner of the room as his voice is shrouded in low-level distortion for an almost industrial feel.

There’s something almost cartoonish about the jazzy, rapid-fire mania of ‘Tender Pieces’, like a speeded-up animation of a comical disaster in a factory, but it’s testament to the man’s versatility that it’s immediately followed by the more languorous piano-led electro-thump of ‘Trying To Find My Way Home’.

While Asher is perfectly capable of a more mainstream r’n’b sound, as shown on ‘Voices’, the highlights here come when he hits the other extreme, the monstrous synth squelch of ‘Mud Blud’ and in particular the fidgety, dissonant industrial bleep of ‘Tried To Make You Love Me’.

Despite its length, ‘Master Of None’ never feels like it’s carrying any filler. There is fun, mischief and invention at every turn, a genuinely individual musician at play, under no pressure to please anyone but himself. Don’t let the self-effacing title fool you; in his own musical niche, Asher Dust is nothing less than a master.

Dale Kattack



GUNNING FOR TAMAR

‘Camera Lucida’

(*Alcopop!*)

Named after a critical text of the same title by everyone’s favourite poststructuralist literary theorist, Roland Barthes (come on, you didn’t think I was going to say Derrida did you? You plebs!) ‘Camera Lucida’ is Gunning for Tamar’s third EP, released – rather reservedly this time considering their last EP was in the form of a download code on the back of a wristwatch – on CD.

First track ‘Yogging’ (and yes, I do believe that’s an *Anchorman* reference – French literary criticism and Will Ferrell in the same EP? Well played, guys!) has one of those extended intros you can imagine sounding great as a set opener over a deluge of smoke and lights, all eerie piano and reverb-laden guitar, that breaks into a chewy guitar riff and dejected vocal line, “What a waste of energy, what’s the point, you don’t have to fill every little silence with noise”. Well quite – and though filling every second with a wall of noise is a trap many young bands fall into, it’s one GFT manage to effectively bypass – as evidenced on next track ‘Lights, Daggers and Faces’, a multifaceted, clockwork tight, giant of a song, resonant guitars and robust drums reinforcing the heavy sentiment of the lyrics, “It wears me, it wears me down”. Certainly, there’s nothing light and carefree about the lyrical content of ‘Camera Lucida’. Later, third track



AGNESS PIKE

‘Anticipation’

(*Own label*)

It’d be nice to think that the hyphenated title that graces the cover of Agness Pike’s latest EP is a knowing nod to a particular line in *The Rocky Horror Picture* show.

There’s a theatrical nuance to Agness Pike that lends itself to such a comparison and although *Rocky Horror*’s subversive nature has been rather dampened over the years by familiarity and the time (not to mention the ubiquitous fucking ‘Time Warp’) there’s no denying that it possesses a quirky, knowing edge. This slightly off-centre take on established musical forms can also be said for Agness Pike, as anybody that’s caught them live can attest to. This is primarily down to the presence of vocalist Martin Spear, who always makes an effort when providing a focal point and whose vocals are nothing if not idiosyncratic. Since his days in Madamadam



‘Another Season’ shrewdly addresses that feeling - common to anyone post-18 - of going home to the town you grew up in, and everything being rather shittier than you remembered it.

The tempo picks up slightly in fourth track ‘Swallowers’, where static, echoey guitars and spiralling vocals build to an elevated finish, before EP closer ‘How To Set Fire To Your Hands’ culminates proceedings in GFT’s distinctive earnestly sombre tone. There are points on this last track where the guitar feels reigned in – as though they’ve actively tried to tone it down – which is a shame, as a touch more reckless abandon musically, and they’d go some way towards recreating the raw fierceness they always manage to conjure up onstage.

Caroline Corke

and Sevenchurch he’s always been adept at subverting the music he finds himself surrounded by. Stripped of his visual impact, it’d be fair to suggest that with Agness Pike he’s found a perfect match and works with the band as a whole.

His mad monk vocals fit the rampant hardcore supplied by the band wonderfully, while the unrelentingly heavy crunch of Chris Brown’s guitar and Pete Marler’s bass plumb the depths ably and, when necessary, switch between introspective sections and all out thunder. This is particularly noticeable on ‘Wonderful’, which is the closest the band get to sounding truly accessible.

Spear himself imposes himself on the song like some kind of spectral Jello Biafra. ‘Anyone Out There?’ plays a similar trick. Initially keeping throttle open, before settling into a lurching grind, it eventually plays out into a peculiar séance-cum-self-help session. At face value it would be easy to take far too seriously, yet Spear’s delivery gives it a phenomenally witty edge as he channels (appropriately) any number of black and white b-movies and Dr Phil.

‘Nine Cloud’, meanwhile, flits between the colossal riffing of Tad and winds up with the off-kilter playful tunefulness of Shudder To Think, which is high praise indeed. Lead track ‘Anticipation’ finds Spear looming large like a horny omnipotent stalker. With his frequent mentions of sexual tension, the claims of being “your saviour” and a willingness to take you to the other side, there’s a definite dark edge here that is undoubtedly unsettling.

You may even find yourself shiver in Anticipation.

Sam Shepherd

DESERT STORM

‘Horizontal Life’

(*Blindsight*)

Three albums in – if you include 2008’s self-titled album-length debut CD – and with a tour support to Karma To Burn under their belts, as well as playing alongside Orange Goblin, Weedeater and Turbowolf, Desert Storm are indisputably Premier League title contenders as far as the local metal scene goes. Their chief weapon remains the ability to take riffs, grooves and a sense of broiling rage that’s as old as time itself and make them sound fresh and exciting again, grind their edges til they’re sharp and incisive once more.

Four of the songs on ‘Horizontal Life’ featured on that debut CD, but since Desert Storm are plainly in no mood to change their winning formula, we guess such things don’t matter too much in the grand scheme of things. The grand scheme of thing here mainly being a spring tide of riffs that were doubtless forged in some demonic pleasure palace and crash relentlessly over every song til all you can do is succumb. Here be Sabbath, Hendrix and Led Zeppelin in excelsis, exhumed, scuzzed up and sent over the top into battle.

‘Horizontal Life’ hits you hard from the off, ‘Word To The Wiseman’ a towering beast that’s full pelt out of the blocks, Matt Ryan sounding like he’s singing while chewing on a T-Rex steak marinated in molten lava. Seriously there’s a couple of times in the album you can hear the phlegm rattling in his throat as he growls his lines, full of menace, like a backwoods hick with a rusty meathook in his back pocket that’s got your name on it. He’s at his best on titanic blues numbers like ‘Astral Planes’, where you can almost feel the warm, stale whisky fumes on your face, or ‘Enslaved In The Icy Tundra’, a song that feels heavy enough to develop its own gravitational field.

Not that it’s all rampaging orc-core. The eleven-minute ‘Titan’ starts off like a chug-a-boogie juggernaut but slips down into an elongated pastoral passage, closer to Pink Floyd’s spacier psychedelia, providing respite from the preceding storm. However, when they attempt to repeat the trick on the ponderous ‘Gaia’, it feels like the album’s running out of steam. Certainly it could do to lose a good ten minutes of its hour-plus running time, but come ‘Hofmann’, and the monstrous ‘Scorpion’, Desert Storm are back at their beastly best, rolling stoner riffs the chariot in which Ryan’s crazed southern Baptist preacher rides once again into battle.

Like the mountains, Desert Storm are vast and unyielding, and you, wretch, are puny and insignificant in their shadow. So bow down before their awesomeness.

Dale Kattack





On the other hand, 'Venus Flytrap' is pure, unadulterated 'Nuggets: Original Artyfacts' material – if you listen close enough you can probably hear an electric jug solo buried somewhere in the mix. But it's opener 'Lucky Pierre', with its hazy lead guitar, busy egg-shaker rhythm and slacker-anthem chorus that is the true star here, bringing to mind The Beta Band. You've got to admire the Graceful Slicks' dedication to the 60s aesthetic, never allowing themselves to plough into dad-rock territory but instead remaining inspired by the more obscure, fringe artists who continue to be a positive influence on indie music today.

Tom McKibbin

JORDAN O'SHEA 'Desperation, My Dear'

(Own label)

"A man tries to lose everything he has, to try and find everything he wants. A story of love, loss, and escape," runs the tagline to Jordan O'Shea's debut album 'Desperation, My Dear'. We slip the party poppers back in the drawer.

Searching for light, or even redemption, in Jordan's debut album is apparently futile. Futility being something the singer seems to almost relish as he explores his emotional depths and outposts across ten songs whose mood rarely rises above disconsolate.

Not that it's trial by misery by any stretch. Jordan has a heroically plaintive voice, at its best almost sepulchral, tending towards wistful keening when he lets himself slip. Musically it's mostly him and a piano, sombre laments like opener 'The Hopeless Saint Jude' offering lines like "I reached

out my hand for others / But no-one would reach out for mine," which pretty much sets out the mood for what's to come. There is defiance, but it's rare: 'The History of Sadness & Love', with its almost flamenco feel is the closest we get to any kind of jollity. Elsewhere lush horns break up 'Liars & Lyrebirds' with a sweet flourish.

The album loses focus towards the end: 'The Whistle, The Watch' and 'Sailor, Come Save Me' merely drifting in a sea of disenchantment, but he rescues it at the death with the warmly oceanic 'Forty Four Sunsets', more fulsome electronics invading the sparse arrangements.

For the most part, 'Desperation, My Dear', is promising stuff, and vocally in particular, Jordan is a talent to keep an eye and ear out for. The promise of a brighter future isn't something his songs go big on, but maybe, just maybe, there's a silver lining to those clouds that currently cast him so thoroughly into shadow.

Ian Chesterton



ONCE A BUSKER, NIKKI LOY IS NOW SET TO LIGHT UP OXFORD'S NORTH WALL THEATRE

Local singer-songwriter Nikki Loy, chats to Emily Tennant about her career in music from busking, to her upcoming EP launch and entering the global market...

'How did you start out in the music business?'

"I've been singing my whole life, but when I moved to Oxford, I hadn't yet been performing as a songwriter. Oxford has a really vibrant open mic scene, so I started going along and playing my songs. It was a great opportunity to build confidence with crowds that were supportive."

'You're pretty well known about town as a busker? What's that been like?'

"Very scary at first but an excellent training ground after open mic. It was also very rewarding, especially when meeting people and because Oxford has so many tourists passing through, it enabled me to get my music out across the world. I've come a long way since then, music is now my full time career!"

'How would you describe your sound? What's your genre?'

"Ah the genre question, tough one! On the whole I write what I consider to be pop songs, with an old school blues and soul vibe. You know how I love to sing Aretha Franklin and Alicia Keys, so if you like them and artists like Paloma Faith and Imelda May, then you'll be into the music I create."

'Where do you get the inspiration for your songs?'

"I write songs that encapsulate different emotions. I don't like albums full of the same thing so I write the highs and the lows. One of my new songs, 'Darkest Hour', is about depression... But it's not depressing. I promise! Whereas another track, 'Wildfire', is all about joy and desire."

'Your new EP is called 'All I See'. Tell us a bit about it...'

"'All I See' is part of a larger ongoing project I've been working on with some of the best musicians I know. It's been a really rewarding experience as we've come together from all over the country to work with producer, Ian Wallman, who really caught the vision for the project and helped us create a great sound."

'When is the EP available?'

"It's getting radio play both here in Europe and in Japan, so sneak previews are available now but it comes out for you to own on the 27th of April. We're having a big gig at the North Wall Theatre in Summertown that night to launch it in style!"

'So this is a must see for your fans?'

"Yes! I know so many of my supporters are used to seeing me perform solo, but this launch is a much larger affair. The full band has such amazing musicianship and energy, I am very excited to finally share it with you! And The North Wall is a wonderful perform-



We have also involved two of my other favourite local artists: My lovely friend, Jess Hall with her band, and fellow collaborator guitarist Krissy Matthews. And we have more in store as well!"

'Will the EP be available to buy on the night?'

"Actually, everyone with a ticket will get an exclusive free, signed copy on the night. It's my way of saying thank you for all the support."

'So what else are you up to at the moment?'

"Well I've been working with a Japanese producer called Makoto Kuriya on an album for the Asian market. It features a special reworking of my first set of recordings. Now or Never, plus some special new tracks. When it's finished we'll be off on tour!"

'Where can we see you ahead of the North Wall gig?'

"I'm always playing lots of solo gigs, which you can check out on my website. I've got an exciting one with my keys player, Colin Henney at Truck store on 1st April. We're launching another darling little EP we've been working on, called 'Live in London'. It's another set of new recordings which we had fun capturing live, instead of in the studio!"

Nikki Loy is launching her new EP, 'All I See', at The North Wall Theatre in Oxford, on Saturday 27th April.

Doors 7pm Show 7:30pm

Tickets £15 from Truck Store or www.nikkiloy.com



RECORD STORE DAY™

APRIL 20, 2013

**VISIT US AT OUR STORES IN WITNEY AND OXFORD
TO CELEBRATE THE 6TH UK RECORD STORE DAY!**

**Both Rapture and Truck Store will be stocking a huge range of
limited edition product and will have special 1 day only offers!**

Keep an eye on our websites for a full list of this years releases.

These titles are sold on a first-come-first-served basis and are un-reservable
however we encourage our customers to let us know what they are most keen
to get their hands on to help us with our stock ordering!



Unit 12, Woolgate Centre, Witney

www.rapturewitney.co.uk

01993 700567



101 Cowley Road, Oxford

www.truckmusicstore.co.uk

01865 793866

*Live Music Under The Woolgate
Centre Clock Tower From 12PM*

BRICKWORK LIZARDS

THE AUGUST LIST * TRAPS

JORDAN O'SHEA * RUNAWAY

SIGNAL MY ESCAPE

Live Music In-Store From 1PM

THE WEDDING PRESENT
(ACOUSTIC)

**THE RALFE BAND
EMPTY WHITE CIRCLES
BRICKWORK LIZARDS**

Also in-store in April...

Mon 1st- Nikki Loy Thurs 4th- Eilen Jewell

Fri 19th- The Staves

G I G G U I D E

MONDAY 1st
DESECRATION + BASEMENT TORTURE KILLINGS + ZOMBIEFIED + FOETAL JUICE: The Wheatsheaf – Slave To The Grind present another night of musical ultraviolence, tonight featuring Newport’s Desecration, a band with two decades’ worth of death-metal scandal-making under their belts. Back in 1993 their debut album, ‘Gore & Perversion’, was seized by police and singer Ollie Jones arrested under obscenity laws. Since then they’ve been upsetting civilised sensibilities with death-metal ditties like ‘Raping The Corpse’ and generally avoiding being picked as the nation’s favourite cheeky pop scamps. Gore-obsessed serial-killer-worshipping grindcore crew Basement Torture Killings support, alongside Bury’s bodily-fluid-infatuated death metallers Foetal Juice and Belfast’s Zombiefied, who have previously supported Napalm Death and Decapitated.
JOHN OTWAY + VIENNA DITTO: The Bullingdon – The Clown Prince of Pop returns to town, still mad, still celebrating his archetypal one-hit-wonder status (something he went and ruined by having another hit a few years ago

Saturday 13th
BETH ORTON: O2 Academy
Winner of a BRIT Award for Best Female Performer and twice nominated for the Mercury Prize, Beth Orton made her name singing with William Orbit and The Chemical Brothers and has gone on to collaborate with everyone from Red Snapper and Four-Tet to Bert Jansch and Emmylou Harris, but all her critical acclaim and commercial success didn’t stop her putting an extended hold on her career when motherhood came calling. But now Beth is back, with her first album in seven years, ‘Sugaring Season’, continuing her move away from her earlier folktronica and the title of Comedown Queen, to a more organic, reflective form of traditional folk music that finds her closer to Sandy Denny and Nick Drake. Gentle melancholia is very much the name of her name with an onstage persona that’s more nervy teenager than the accomplished 40-something woman she is, but that’s all part of the appeal, as if Beth doesn’t quite appreciate her own talents. Luckily, plenty of people out there do.



APRIL
to celebrate the 25th anniversary of his first). A genuine cult star, a nutter and a consummate entertainer. Trippy synthabilly pop from the very wonderful Vienna Ditto in support.
THE WILL WILDE BAND: The Jericho Tavern – Soulful blues and funk from British blues singer and harmonica player Wilde, nominated three times for Best harmonica Player at the British Blues Awards, and tonight performing at the weekly Famous Monday Blues.
NIKKI LOY: Truck Store (4pm) – Acoustic soul and jazz songstress Nikki launches her new ‘Live In London’ EP instore, kicking off a month-long mini-tour of Oxfordshire venues ahead of a full band show at the North Wall on the 27th.

TUESDAY 2nd
JAZZ CLUB: The Bullingdon – Free live jazz every Tuesday, tonight featuring club regulars The New Jazz Collective.
BLUEBIRD CLUB: The Oxford Blue – Catweazle’s sister open mic club, showcasing local singers, musicians, poets and more every Tuesday.
OPEN MIC CLUB: James Street Tavern

WEDNESDAY 3rd
EVERCLEAR: O2 Academy – Art Alexakis’ enduring Oregon post-grunge rockers return with a new album, ‘Invisible Stars’, the singer leading a revolving cast of bandmates through over two decades of down-home noisy rocking that has both soundtracked and sometimes stood at odds with his often turbulent personal life.
FREERANGE: The Cellar – Dubstep, drum&bass and hip hop from the resident DJs.
RELAUNCH PARTY: The Bullingdon – Live bands, DJs and more to celebrate the Bully’s recent revamp.
ACOUSTIC LOUNGE: Fat Lil’s, Witney – Open mic session.

THURSDAY 4th
EILEN JEWELL: Truck Store (4.15pm) – Instore show ahead of her Bullingdon gig from the Idaho songstress.
THE EILEN JEWELL BAND: The Bullingdon – Heady, often atmospheric blend of Americana, country, folk, blues, gospel and rockabilly from Idaho songstress Jewell at tonight’s Empty Room Promotions show, the singer having been regularly compared to Loretta Lynn, who she has extensively covered and performed with, as well as Fred Eaglesmith and Chuck Prophet.
CHILDREN OF THE SUN + MODECAI + LOWERING THE TONE: The Cellar – EP launch gig for the local rockers.
CATWEAZLE CLUB: East Oxford Community Centre – Oxford’s longest-

running, and best, open mic club continues to showcase singers, musicians, poets, storytellers, performance artists and more every Thursday.
OSPREY & FRIENDS: The Wheatsheaf – Unplugged show in the downstairs bar from veteran local songsmith Osprey.
OPEN MIC CLUB: The Half Moon
BLUES JAM: The Jack Russell, Marston

FRIDAY 5th
SKYLARKIN SOUNDSYSTEM: The Cellar – Party-hearty mix of reggae, dancehall and ska, with a live set from rising UK reggae crew Sidewalk Doctors, with their old-time rocksteady and ska that nods to the greats of Treasure Isle and Studio One. Bristol’s legendary septuagenarian DJ Derek spins classic reggae, dancehall and ska, alongside Count Skylarkin.
KLUB KAKOFANNEY with VIENNA DITTO + DAMN VANDALS + SUPERLOOSE + OXFORD UKULELES: The Wheatsheaf – Klub Kak’s usual monthly mixed bag of musical treats, with trippy electro-blues duo Vienna Ditto, dark-minded rockers Damn Vandals, alt.country types Superloose and local uke mini-orchestra Oxford Ukuleles.
HOT HOOVES + MARK COPE + CRACKERDUMMY + DIRT ROYAL: The Bullingdon – Scuzzed-up power-pop in the vein of Husker Du, Guided By Voices and Teenage Fanclub from the mighty Hot Hooves at tonight’s It’s All About The Music show, alongside former-Candyskins chap Mark Cope.
THE AUGUST LIST + GAVROCHE + KATE FULLER: The Port Mahon – Sweet’n’fiery bluegrass, alt.country and rockabilly in the vein of The Handsome Family and Carter-Cash from recent Nightshift Demo of the Month winners The August List. Playfully wayward piano-led jazz from Gavroche and jazz-folk from Australian singer Kate Fuller.

EDGE: The Old Fire Station – An evening of free improv with Pakistani veteran Shahzad Ismaili, who has played with John Zorn, Lou Reed, Tom Waits and Laurie Anderson, tonight performing with Oxford-based Butoh dancer Macareno Ortuza. They’re joined by local improv and experimental music legends Jon Seagroatt and Ian Staples of Red Square.
MENTALICA + GUNS V ROSES: Fat Lil’s, Witney – Tribute night.
FUNK IT: The Bullingdon – Jack FM DJ Rich Smith spins club classics, pop and r’n’b.
DISCO MUTANTE: The Library – Cosmic funk, disco, boogie and acid house club night.

SATURDAY 6th
YARAH BRAVO + DEATH OF HI-FI + JACK BUSHROD + ROSIE ROWLAND + BODY POLITIC + BG RECORDS DJs: O2 Academy – The Oxford Young Women’s Music Project and BG Records host an impressive showcase gig, featuring globetrotting Latin American/Swedish rapper and singer Yarah Bravo, formerly of Ninja Tune signings One Self and frontwoman for DJ

Vadim’s Soundcatcher Soundsystem. On her own she takes a sultry, soulful, jazz-inflected approach to hip hop, her laidback style not unlike a female Rakim at its best. A great supporting cast includes Witney’s electro-industrial hip hop crew Death Of Hi-Fi; Banbury’s rising teenage rapper Jack Bushrod and Bristol’s acoustic songstress Rosie Rowland, as well as BG Records DJs.
THE DIAMOND FAMILY ARCHIVE + TOLIESEL + JORDAN O’SHEA: The Port Mahon – Intense, spectral psych-folk from the prolific Laurence Collyer under his Diamond Family Archive guise. Support comes from local country and Americana-tinged popstrels ToLiesel and melancholic songsmith Jordan O’Shea.
LARKIN POE: The Cornerstone Arts Centre, Didcot – Pretty, harmony-heavy bluegrass and country in the vein of Dixie Chicks from sisters Rebecca and Megan Lovell.
HODGE PODGE: The Bullingdon – Funk, jungle, techno, electro-swing and hip hop club night.
NIKKI LOY: The Angel, Witney
RECKLESS SLEEPERS + RORY EVANS + THE RIGHT HOOKS: The Old Bookbinders, Jericho
PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy – Weekly three-clubs-in-one club night with indie at Propaganda; kitsch pop, 80s and glam at Trashy and dancefloor faves with Jack FM DJs.
EXTRA-CURRICULAR: The Cellar – Techno, bass and house every Saturday.
DIRTY EARTH BAND: Fat Lil’s, Witney –

Thursday 18th
EFTERKLANG: O2 Academy
A welcome return to Oxford for Copenhagen’s experimental indie-electro-classical ensemble, even if that over-extended term only gives you a partial glimpse of their expansive and ambitious musical vision. Like Sigur Ros, Múm and fellow Danes Mew, Efterklang’s music seems intended to capture the majestic landscapes of Scandinavia’s bleaker outposts, full of glacial ambience and hushed, choral vocal arrangements that lend a ghostly atmosphere to tense, dramatic and highly emotive pieces of music. On CD they can be a fragile experience, but live Efterklang are a more robust proposition, all marching snares, emotion-stirring brass and dramatic strings that embellish the evocative electronics. Even the band’s name sounds like an exotically arcane instrument designed entirely to reflect the sound of glaciers and tundra. After the graceful poppiness of 2010’s ‘Magic Chairs’, which pitched them closer to Talk Talk and even Elbow at times, new album ‘Piramida’, recorded in an abandoned Russian settlement, suitably arrives in waves of introspective mechanised melancholia, but live they remain a grandly-proportioned ensemble.



Rock covers.
THE MIGHTY CADILLACS: The Wheatsheaf, Didcot

SUNDAY 7th
BEARD OF DESTINY + STEM + THE FIREGAZERS + DES & JEREMY + DAISY: Donnington Community Centre (6pm) – Free acoustic live music session.

MONDAY 8th
FIONA BOYES TRIO: The Jericho Tavern – The veteran Aussie blues guitarist comes to the Famous Monday Blues, having made her reputation with extensive tours around the States and Europe as well as her native Australia, mixing Delta, Chicago, New Orleans and Texan styles on acoustic and electric guitar, drawing praise from blues legend Pinetop Perkins, who likened her to Memphis Minnie, as well as touring with Howlin’ Wolf guitarist Hubert Sumlin and Muddy Waters’ sideman Bob Margolin.
KING B + THE SHAPES: The Bullingdon – Blues-rock, boogie and dance tunes from the longstanding King B.
MILOKRAJ feat. MARTA TOPFEROVA & TOMAS LISKA + MAGAM: The Cellar – Czech, Slavic and Moravian folk music from singer Topferova and bass player Liska, who are joined by local eastern European folksters Magam, featuring members of Brickwork Lizards.
CARAVAN: St John the Evangelist, Iffley Road – The Canterbury scene rockers celebrate the 40th anniversary of their album ‘For Girls Who Get Plump In The Night’, still led by founder and frontman Pye Hastings, as well as longstanding member Geoffrey Richardson.
THE NICKI GILLIS BAND: The Railway Inn, Culham – Country, rock and soul covers and originals from the Australian singer-songwriter.

TUESDAY 9th
JAZZ CLUB: The Bullingdon – With The New Jazz Collective.
INTRUSION: The Cellar – Goth, cyber, industrial, darkwave and ebm club night.
BLUEBIRD CLUB: The Oxford Blue
OPEN MIC CLUB: James Street Tavern

WEDNESDAY 10th
KING KRULE + FILTHY BOY: The Jericho Tavern – Looking set for bigger things after being nominated for the BBC Sound of 2013, London BRIT School graduate Archy Marshall, who previously went out under the name Zoo Kid, heads off on tour for his new ‘Six Feet Beneath The Moon’ release, his soulful slow-burn mix of indie mumble and chattering drum&bass, seeing him compared to Edwyn Collins and Jack Penaté at various points.
JERO FÉREC FLAMENCO COMPANY feat. TRIANA CORTÉS: The Cellar – A night of traditional Spanish flamenco with young guitarist Férec and renowned dancer Cortés teaming up with singer Carolina Garrido from Cordoba, and Seville guitarist Anoush Saadat. Followed by drum&bass and garage club night Calligraphy.
BLOWGOAT + FIVE MILES NORTH OF NOWHERE + BLUE COLLAR DECADE + BEAR TRAP: The Wheatsheaf – 100% Mosh



Thursday 18th
KING CREOSOTE: The Jericho Tavern
Forty albums in a fifteen-year career is going some by anyone’s standards (take note, Kevin Shields), but like similarly self-contained artists like Robert Pollard and Wild Billy Childish, King Creosote’s catalogue requires a bit of wading through to get to the best bits. But it’s worth it when you get there. Fife’s rustic, romantic, beardy bard Kenny Anderson is a songwriter who seems to get better with age. His collaboration with multi-instrumentalist and producer Jon Hopkins, ‘Diamond Mine’, found him shortlisted for the Mercury Price in 2011, while the likes of 2007’s ‘Bombshell’ and 2009’s ‘Flick The V’s’ were easily among his best work. While he frequently wanders into wonky electro-tinged pop and all manner of whimsy, he’s at his absolute best when he retreats back into acoustic Scottish folk, downbeat and atmospheric, lyrically deft and capturing the isolation of the wilderness on his doorstep. Arcane language and imagery accentuates the lost nature of his music, although between songs on stage he’s as warm, witty and personable as you’d hope from a singer with so many years experience under his belt.

gig with Newport’s bug-eyed breakneck hardcore warriors Blowgoat keeping it hard and fast in the style of The Bronx, while Southampton’s FMNON add some tonsil-shredding punk inspired by The Blackout. Bridgend’s Blue Collar Decade rock out on a more metalcore tip, while recent Nightshift Demo of the Monthers Bear Trap keep it gruff, growly and menacing in the vein of Tad, The Descendants and Husker Du.

THURSDAY 11th
TRIBES: O2 Academy – Ziggy Stardust-era glam meets Pixies’ proto-grunge in Tribes’ anthemic garage rock universe, instantly gratifying would-be hits like ‘We Were Children’ coated in the band’s native Camden grime, and a new album, ‘Wish To Scream’, due out soon.
SECRET RIVALS + BETA BLOCKER & THE BODY CLOCK + KING OF CATS: The Cellar – Indie scrappers Secret Rivals launch their new crowd-funded album, mixing feisty fight-pop with cutesy jangle and fuzz, somewhere between Johnny Foreigner, The Cure and Bis. They’re joined by lo-fi noisemakers Beta Blocker and Dylan-on-acid song-mangler King of Cats.
BLACKTHORN + ELI STONE + HURRICANE BOBCATS + CHARLIE SWING + GAG REFLEX: The Bullingdon – It’s All About The Music gig night with Cheltenham’s militant punk rockers Gag Reflex.
CATWEAZLE CLUB: East Oxford Community Centre



Friday 19th

THE STAVES: O2 Academy

Three sisters called Emily, Camilla and Jessica singing winsome, pristine close-harmony folk songs that occasionally tread close to Laura Marling might sound like something concocted in a major label marketing department in these post-Mumford days, but the fact is, the Staveley-Taylor siblings, all in their twenties, have been singing together since their teens, making their name in their native Watford by playing open-mic nights. The fact they look and sound like an A&R scout's perfect daydream is by the by. Occasionally polite their music may be, but at their best they're mesmerising, crystalline, graceful and often hypnotic, drawing a line between the English folk songs of Sandy Denny and its American Laurel Canyon cousin, while live the sisters are more playful and potty-mouthed than their double-barrelled surname might suggest. They've already toured the States three times, as well as supporting Bon Iver in the UK and Canada, and sang backing vocals for Fionn Regan, and the trio's debut album, 'Dead & Born & Gone', was helmed by legendary producers Glyn and Ethan Johns, two blokes who know a thing or two about genuine talent.

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

FRIDAY 12th

LISTING SHIPS + GREY HAIRS + ABANDON: The Wheatshaef – Electro-heavy instrumental post-rocking with a serious nautical theme from Listing Ships at tonight's MusicinOxford gig, alongside fiercely wonky Pere Ubu and Mission of Burma-inspired post-punkers Grey Hairs, and doomy industrial soundscapists Abandon.
KING CHARLES: O2 Academy – Wry, rootsy acoustic psychedelia and electro-pop from the hirsute west London dandy, inspired by Donovan, Syd Barrett and Marc Bolan, and back in town after his showing at Truck Festival last year
FOSSIL COLLECTIVE: The Jericho Tavern – Breezy, harmony-heavy folk-rock in the vein of Crosby, Stills & Nash, Midlake or Fleet Foxes from Leeds' Fossil Collective, who played last year's Gathering Festival, now out on tour to promote debut album 'Tell Where I Lie'.
OOD + HARDCORESMEN OF THE TECHNOAPALYPSE + AFTER THE THOUGHT: The Bullingdon – Oxford's rave revival continues apace as 90s acid house and trance crew OOOD (Out Of Our Depth) reconvene alongside the recently-reformed Hardcoresmen for a night of serious techno fun. After The Thought cut some ambient electronic

shapes in support.
BOSSAPHONIK: The Cellar – Dancefloor Latin, afrobeat, Balkan beat, global grooves and nu-jazz at the monthly Bossaphonik night, tonight with live guests Horndog Brass Band from Edinburgh, the eight-strong collective playing sousaphone-fuelled street funk classics and originals.
BREEZE: The Duke's Cut – Lively covers from the Duke's Cut regulars.
SECRET POLICE: Fat Lil's, Witney – Police tribute band.
FUNK IT: The Bullingdon

SATURDAY 13th

BETH ORTON: O2 Academy – Sweet'n'sad folksy reflection from the BRIT-winning songstress – *see main preview*
THE KOOKS: O2 Academy – An intimate warm-up show for their forthcoming mega tour or something according to what we were told. No blagging guestlists or anything, apparently. Thank Christ for that. Safe for now.
DESERT STORM + DEATH OF ORION + MUTAGENOCIDE: The Wheatshaef – Album launch show for local stoner-rock titans Desert Storm, rampaging through desert scuzz with southern Baptist zeal. Support comes from Bristol's experimental stoner-rockers Death Of Orion, coming in on the Isis and Tool side of things, and local thrashcore monsters Mutagenocide, back in action after a lengthy lay-off.
THOMAS TRUAX + RATATOSK: Modern Art Oxford – After his sold-out show at this same venue back in 2011, Thomas Truax is once again the guest of Pindrop Performances, the eccentric singer and musician well known round these parts for his array of bizarre, self-created instruments like the hornicator, and richly poetic roots-pop. He's joined by Cardiff's multi-instrumental miserabilist and minimalist Ratatosk, who's played with Gorky's and Brave Captain in the past.
BRICKWORK LIZARDS + THE HAWKHURST + THE MECHANISMS: The Cellar – Arabic folk, hip hop and Turkbilly fusion from the ever-exotic Brickwork Lizards, plus rootsy folk-rock from The Hawkhurst and steam-punk pop opera from The Mechanisms.
FAUSTUS: The Cornerstone Arts Centre, Didcot – Folk fun from the award-winning trio featuring Bellowhead's Benji Kirkpatrick and Paul Sartin, alongside Waterson-Carthy collaborator Saul Rose.
SIMPLE: The Bullingdon – House and techno with resident DJs.
NIKKI LOY: The Honeypot
PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy
EXTRA-CURRICULAR: The Cellar

SUNDAY 14th
LITTLE COMETS: O2 Academy – Newcastle's ebullient Afro-pop-flavoured indie rockers return to town, playing songs from their 'Life Is Elsewhere' album, having originally made their name playing cheeky guerrilla gigs in university lecture halls and call centres as well as supporting the likes of Noisettes and The Twang, and most recently Biffy Clyro.
FEARLESS VAMPIRE KILLERS + FORT HOPE + THE REAPER: O2 Academy – London's floppy-fringed death-pop crew return

to Oxfordshire after supporting Yashin up in Bicester last month, the band touring their debut album, 'Militia of the Lost'. Local teenage metal starlets The Reaper open.
THE HOLLIES: The New Theatre –The 60s and 70s hitmakers keep on keeping on, running through classic hits like 'He Ain't Heavy, He's My Brother', 'The Air That I Breathe' and 'I Can't Let Go'.
LES CLOCHARDS + WYTHAM WOOD + SIOBHAN McCLUSKY + THE FIREGAZERS + THE RIGHT HOOKS + MEGAN JOSEPHY: The Wheatshaef (2.30pm) – Free unplugged afternoon session courtesy of the Klub Kakofanny crew and chums, including Francophile rock'n'rollers Les Clochards.

MONDAY 15th

THE RON SAYER BAND + THE LAURENCE JONES BAND: The Jericho Tavern – Blues-rock with elements of funk, soul and jazz from sometime Oli Brown bassist Ron Sayer at the Famous Monday Blues, alongside Stratford's teenage guitarist Laurence Jones and band, likened to Peter Green and Joe Bonamassa.
BROTHERS GROOVE: The Bullingdon – Funk outta Birmingham.

TUESDAY 16th

MISSING ANDY: O2 Academy – AKA *Danny Dyer: The Musical*. Bolshy cockney mod/punk

Sunday 21st

I AM KLOOT: O2 Academy

“Songs about drinking and disaster,” is how John Bramwell describes his band's music, and he's not wrong. But listen to I Am Kloot and you'll also find morality, humanity, drama and empathy, all delivered with an understated wit from a man who seems not just content but actively happy to wallow in life's disappointments. I Am Kloot's modest commercial success over the past decade and a half – culminating in 2010 album 'Sky At Night' scraping the Top 30 and getting a Mercury nomination – doubtless fuels the fires of Bramwell's worldview, but it also gives his band the time and space to create music that resonates far more than most of their brasher Manchester neighbours. The slate-grey melancholia of I Am Kloot's home town is reflected in their music, a weary mix of blues, soul and folksy rock filtered through morning-after regret and gallows philosophy (sample lyric from new album 'Let It All In': “You think that someone may have snuck into your life and overnight has changed the locks”). As with so many of its predecessors, the new one is produced by long-time friend Guy Garvey, whose own success was a long while coming, but hopefully I Am Kloot will finally earn similar widespread acclaim.



rocking somewhere between The Jam and The Streets.
JAZZ CLUB: The Bullingdon – With The New Jazz Collective.
BLUEBIRD CLUB: The Oxford Blue
OPEN MIC CLUB: James Street Tavern

WEDNESDAY 17th

DON BROCO: O2 Academy – Something something anthemic rock music something something; can we go home now?
FREERANGE: The Cellar
SPARKY'S SPOTLIGHT: James Street Tavern

THURSDAY 18th

EFTERKLANG + ANNA VON HAUSSWOLFF: O2 Academy – Expansive electro-classical soundscaping from Copenhagen's finest – *see main preview*
KING CREOSOTE: The Jericho Tavern – The wilderness as music from the downbeat Fife poet – *see main preview*
HIDDEN ORCHESTRA + THE PHAT SESSIONS COLLECTIVE: The Cellar – Drum&bass and dubby cinematic jazz from Edinburgh's Hidden Orchestra, plus funk, jazz and hip hop from The Phat Sessions Collective. Followed by tropical carnival party sounds at Pon de Floor, with Sensible Dancehall DJs.
OSPREY & FRIENDS: The Wheatshaef – Unplugged show in the downstairs bar from veteran local songsmith Osprey.
THESEDAYS: The Bullingdon – House club night.
CATWEAZLE CLUB: East Oxford Community Centre
OPEN MIC CLUB: The Half Moon
BLUES JAM: The Jack Russell, Marston

FRIDAY 19th

OXFORD FOLK WEEKEND: Various venues – Opening evening of the second annual folk weekend, featuring concerts, ceilidhs, workshops, dances, kids activities, open mic, Morris dancing and more across the city. The weekend's concerts centre around the Old Fire Station but there's also stuff going on at the Ashmolean, Oxford Castle, Far From the Madding Crowd, Westgate Library, Gloucester Green and more. For full line-up details visit www.folk-arts-oxford.co.uk. Tonight's events include sets by Bill McKinnon and Magpie Lane as well as a ceilidh with The Ship Band.
THE STAVES: Truck Store (1.30pm) – Watford's singing siblings play an intimate instore ahead of their O2 gig tonight.
MICHAEL SCHENKER'S TEMPLE OF ROCK: O2 Academy – A quarter of a century after his commercial (and probably artistic) heyday as chief axe-wielder with Scorpions and UFO, the all-rocking, all-boozing guitar legend that is Michael Schenker continues to kick out those jams with epic aplomb.
THE STAVES + SIVU: O2 Academy – The sweet sibling harmonies of Laurel Canyon. Via Watford – *see main preview*
THE BIG TEN INCH with THE ORIGINAL RABBIT FOOT SPASM BAND + NATTY BO: The Cellar – Count Skylarkin's monthly celebration of jump blues, rockabilly, r'n'b and more, tonight with a live set from local hot-jazz party starters The Original Rabbit Foot Spasm

Band, kicking it out raw and unrepentant like it's still Prohibition-era New Orleans. Ska Cubano leader Natty Bo mans the decks alongside the Count, spinning swing, ska, be-bop, boogie-woogie and more.
GREAT BIG BARGAIN + THE BEUTONS + BARMY ARMY + FLIGHTS OF HELIOS: The Bullingdon – Banbury's ska-punks head tonight's It's All About The Music show, plus atmospheric psychedelia drifters Flights of Helios.
RIOTHOUSE + EYES OF EVE: The Wheatshaef – Local metal night with NWOBHM types Riothouse alongside thrash crew Eyes of Eve.
STEAMROLLER: Red Hot Blues Club, Didcot – heavyweight rocking blues inspired by Hendrix and Cream from the local uber-veterans.
FUNK IT: The Bullingdon
HYPERMUSED: Fat Lil's, Witney – Tribute to Muse.

SATURDAY 20th

RECORD STORE DAY with THE WEDDING PRESENT + THE RALFE BAND + EMPTY WHITE CIRCLES + BRICKWORK LIZARDS: Truck Store (1pm) – Truck Store celebrates Record Store day in fine style with a special unplugged set from David Gedge and chums. They're joined by local alt.folksters Empty White Circles, launching their debut EP.
OXFORD FOLK WEEKEND: Various venues – First full day and evening of the weekender, with James Bell, Jackie Oates, Ian Giles & Dave Townsend and Police Dog Hogan among the acts playing.
MILKY WIMPSHAKE + LES CLOCHARDS + THE WOULD-BE-GOODS: The Port Mahon – Making a virtue of noisy, slightly ramshackle musical underachievement since the early-90s, Newcastle's Milky Wimpshake have achieved semi-legendary status in the twee-pop underground, all set to release their fifth album, 'Heart & Soul of the Milky Way', on Fortuna Pop and keeping the kitchen sink pop-punk spirit of bands like The Pastels and Razorcuts alive and kicking, albeit kicking in a sweet, polite fashion. Support comes from Les Clochards, a band featuring several of Oxford's own indie legends, together fusing classic 50s rock'n'roll with a little Parisian café pop élan, and an acoustic set from cult indie couple The Would-be-Goods.
THE HOODOO CLUB with THE KNIGHTS OF MENTIS: The Cellar – Americana, country-folk and roots night. Followed by Extra-Curricular.
MARY BENDYTOY + STEM + SCOTT GORDON BAND + JEFF WODE: The Hollybush, Osney – One More Gig Closer To Wittstock fundraiser for May's free festival, with goth-rockers Mary Bendytoy and trip-hop outfit Stem. Jeff Wode, meanwhile, is going to pull your head off. Because he doesn't like your head.
KILL CITY SAINTS + REEDS + INZANADU + HEADSTONE HORRORS + DAMIAN FRANKLIN: The Wheatshaef – Southern-fried rocking from Kill City Saints, plus soulful pop from Banbury's Inzanadu.
NIKKI LOY: The White Hart, Minster Lovell
PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy
SYNTRONIX: Fat Lil's, Witney – 80s



Tuesday 23rd

DAUGHTER: Oxford Town Hall

That Daughter are playing the Town Hall is testament to just how fast things have moved for them since they introduced themselves with their 'Wild Youth' EP on Mumford & Sons' Communion label. Still, such a rapid ascent is a neat counter to the dreamy, wandering dynamics of their music, a fragile, brooding form of understated pop that swims in the warm, dense textures of Explosions In The Sky or even Sigur Ros at times. The venue's grand architecture will complement singer Elena Tonra's dramatic vocal performance though, as she lyrically unearths all manner of bitterness and disgust, mostly about love gone horribly wrong. Given she's going out with guitarist Igor Haefeli, he must love hearing her intone lines like “I want you so much but I hate your guts” every night. Having signed to the mighty 4AD, with whose enviable alumni they share many atmospheric traits, Daughter have already appeared on the David Letterman show in the States, as well as being heavily championed by Radio 1's Huw Stephens, and now release their debut album, 'If You Leave', the title of which offers little hope of light or redemption in Tonra's gorgeously spectral world.

synth-pop classics.

SUNDAY 21st

OXFORD FOLK WEEKEND: Various venues – Until The Bird, Boldwood, Mark Waistell, Tandara Mandara and Dugab Mehment are among today's performers, alongside myriad other folk-related fun – see main festival website for full line-up details.
I AM KLOOT: O2 Academy – A different kind of northern soul from Manchester's documenters of dour – *see main preview*

MONDAY 22nd

TOM McRAE: O2 Academy – Chelmsford's master of mirth returns to town to promote

**THE OXFORD RECORD
DVD & CD FAIR**
St ALDATES PARISH CENTRE
40 Pembroke St, St Aldates, OX1 1BP
Saturday 18th May
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

his new album, ‘From The Lowlands’, a direct follow-up to ‘Alphabet Of Hurricanes’, continuing to plumb the depths of musical sorrow and melancholy in rather splendid style and with a feather-light vocal touch that leavens his tales of gloom and lost love.

THE WILLIE NILE BAND + MICK KEMP: **The Jericho Tavern** – Willie Nile returns to the Famous Monday Blues after last year’s show at the Bully, one of the most critically-lauded cult artists of the past 30 years, going back to the late-70s when the Buffalo-born singer and multi-instrumentalist made his name on the Greenwich Village folk scene. A 1980 debut album on Arista saw him compared to Bob Dylan and Buddy Holly, but protracted legal problems put a stop on his career until the late-80s when he re-emerged with an album featuring guest appearances from Richard Thompson, Loudon Wainwright III and Roger McGuinn. Since then he’s performed regularly with Bruce Springsteen at the Boss’s biggest Stateside stadium shows, as well as working with Ringo Starr, Tori Amos and Elvis Costello.

Friday 26th

CHUCK PROPHET & THE MISSION EXPRESS:

The Bullingdon

Empty Room Promotions continue to do what they have long done best – bringing the cult heroes of Americana to Oxford. None more so than Chuck Prophet, back in town after his show at this same venue a year ago. Chuck is a very much in the A-list of cult American roots-rock heroes, having made his name in the 1980s fronting Green On Red, before going solo in the 90s. Since then he’s played alongside Jonathan Richman, Warren Zevon, Lucinda Williams and country singer Kelly Willis, widely renowned as a master of the Telecaster, a versatile guitarist inspired by the likes of Dick Dale, Neil Young and Clarence White, while in his own right he’s pursued a career that’s found favour more with critics than the public at large, in the main due to his unwillingness to get too comfortable or play too fully to fans’ expectations. Notable high points over the years have been ‘Age Of Miracles’, where country and rock’n’roll mixed unexpectedly with blues and hip hop, and the political ‘Let Freedom Ring’, which, like Springsteen, took the disenfranchised blue-collar worker as a starting point for a wider comment on American society. Comparisons to Ray Davies, Tom Petty and Alex Chilton point to the high esteem the man is held in, but over a 30 year career, he’s never been anything other than his own man.



HEADCOUNT + BEAVERFUEL: The Bullingdon – Righteous punk ire from longstanding local titans Headcount, channelling classic Killing Joke, Banshees and Adam and the Ants through Therapy?’s meat grinder. Potty-minded punk-pop crew Beaver Fuel support.

TUESDAY 23rd
DAUGHTER: Oxford Town Hall – Darkness and heartache from 4AD’s dreamily doomy popstrels – *see main preview*
RYAN KEEN + SAM BRADLEY + JOEL BAKER: O2 Academy – Soft-centred, soulful acoustic pop from Devonian singer-songwriter Keen, who has toured with Ed Sheeran as well as supporting Newton Faulkner, Ben Howard and Lucy Rose.
JAZZ CLUB: The Bullingdon – Live jazz from The Hugh Turner Band.
BLUEBIRD CLUB: The Oxford Blue
OPEN MIC CLUB: James Street Tavern

WEDNESDAY 24th
SWEET BABOO: O2 Academy – Tender, idiosyncratic electro-pop from north Wales one-man band, the work of Stephen Black, leaning towards Alt.J’s rarefied atmospherics on his ‘Let’s Go Swimming Wild’ single.
SUBVERSE: The Cellar

THURSDAY 25th
PET MOON + KILL MURRAY + MOTHERHOOD + SALVATION BILL + JONQUIL DJS: The Cellar – Blessing Force host the joint launch for Kill Murray’s new ‘Microscopic’ EP and the second BF free mixtape. Atmospheric electro-pop and r’n’b from this month’s Nightshift cover stars Pet Moon; heavy-duty pop grind from Kill Murray, pristine electro-pop from Motherhood, and rarefied indie from Salvation Bill playing live, alongside a DJ set from the Jonquil boys – *see main Pet Moon interview feature*
DOG IS DEAD: O2 Academy – Rescheduled show for Nottingham’s flamboyantly melodic indie hopefuls, debut album ‘All Our Favourite Stories’ big, big choruses recalling Noah & The Whale, Vampire Weekend and previous tourmates Bombay Bicycle Club.

OXFORD ACOUSTIC CLUB: The Bullingdon – Unplugged sets from Stuart Noah, Ellie Caddick, Andy Robbins, Matt Carter, Claire LeMaster, Rhiannon Mair, Antio Lulic and Will Phelps.
MY FIRST TOOTH + GAZ BROOKFIELD: Fat Lil’s, Witney – Sweet, intimate country-folk from My Crooked Teeth, plus Frank Turner-like folk-pop from Gaz Brookfield, ahead of a tour support to The Levellers.
NIKKI LOY: The Bell, Bicester
CATWEAZLE CLUB: East Oxford Community Centre
OPEN MIC CLUB: The Half Moon
BLUES JAM: The Jack Russell, Marston

FRIDAY 26th
PEACE: O2 Academy – The post-Foals twinkly indie-disco craze continues apace as Birmingham’s Peace arrive to stake a claim on that particular throne. Recent radio staple ‘Wraith’ would have slotted neatly on any Foals album, with a sprinkling of Wu Lyf and Theme Park on top for a bit of variety. There’s a bit of



Friday 26th

A HAWK AND A HACKSAW: St Michael @ The Northgate

New Mexico’s A Hawk & A Hacksaw, who join that elite set of bands whose names mix birds with dangerous tools (see also Jackdaw With Crowbar and Sparrow & The Workshop), were formed by former-Neutral Milk Hotel chap Jeremy Barnes and violinist Heather Trost with an eye and ear for eclectic inventiveness; the duo’s journeys into sound have taken in everything from Jewish klezmer, through Mexican mariachi to gypsy waltzes, onto which AH&AH project their own particular brand of bucolic Eastern European, Balkan and Turkish folk to create something that’s both bleak and eerie and otherworldly escapist. Having set up their own label, LM Duplication, they’ve most recently recorded a new double album, ‘You Have Already Gone To The Other World’, a soundtrack to Ukrainian director Paradjanov’s surreal, magical 1964 film *Shadows Of Forgotten Ancestors*. Originally the duo toured the soundtrack with the film, but it’s developed to become a set in itself, a mix of original compositions and traditional folk tunes from the region, produced by Deerhoof’s John Dieterich, who also played guitar on the album. Tonight’s show is hosted by the reliably exotic Pindrop Performances and A Hawk & A Hacksaw bring their own folksy brand of psychedelia to the party.

Afro-pop in there and plenty of trebly guitar trilling and, following supports with Tame Impala and The Vaccines under their belts, debut album ‘In Love’, out this month, should see them attain most favoured indie band of the month status.
CHUCK PROPHET: The Bullingdon – Rootsy rock’n’roll from the cult guitarist – *see main preview*
A HAWK & A HACKSAW + C JOYNES: St. Michael @ The Northwall – Ukrainian and Balkan folk via New Mexico from the experimental psych-folk duo – *see main preview*
MR WOODNOTE with LIL RHYS & EVA LAZARUS: The Cellar – Funk, jazz and hip hop from saxophonist Woodnote alongside rapper Lil Rhys and singer Eva Lazarus, the trio having supported the likes of Dub FX, Foreign Beggars and Krafty Kuts as well as playing Glastonbury, Shambala and the Edinburgh Fringe.
THE HALF RABBITS + BLACK HATS + ARTCLASSSINK: The Jericho Tavern – Daisy Rodgers Music celebrate their fourth birthday with an evening of local bands. There’s gothic indie rocking from The Half Rabbits, spiky

post-punk power-pop from Black Hats and eclectic rocking from Artclasssink. Take them some cake; they deserve it.
LATE NIGHT ENVY + TORN LIKE COLOURS + GURP: The Wheatsheaf – Grungy heavyweight blues-rocking from former-Shattered Dreams types Late Night Envy, alongside trashy punk-pop noisemakers Gulp.
MOPOMOSO + OXFORD IMPROVISERS: The Newman Rooms, St Aldates – A night of virtuoso free improv from veterans of the scene Mopomoso, guitarist John Russell and pianist and trumpeter Chris Burn celebrating over 20 years together with their first full UK tour. They’re joined by a cast of renowned improvisers that includes Pat Thomas, Alex Ward and the Alison Blunt Trio.
HEADINGTON HILLBILLIES: James Street Tavern – Country-folk, Americana and bluegrass from the local faves.
TNT: The Duke’s Cut – Covers, from The Beatles to Blur.
FUNK IT: The Bullingdon
STEAMROLLER: The Bell, Bicester

SATURDAY 27th
SKELETOR with DIVINE CHAOS + ZAOS + I CRIED WOLF + SALVAGE + BLACK SUNRISE: O2 Academy – Intense, speedfreak thrash in the vein of Pantera, Testament and Sepultura from Slough’s Divine Chaos at this month’s Skeletor metalfest. The local supporting cast includes tech-metallers Zaos and stoner-metal crew Black Sunrise.
THE NIKKI LOY BAND: The North Wall, Summertown – A full band show from the local singer-songwriter, launching her new ‘All I See’ EP, bringing soul and jazz influences into her sweet acoustic pop sound. Krissy Matthews is among Nikki’s bandmates for the night.

IRREGULAR FOLK: The Cellar – Alt. folk night, tonight with an “ode to the loop pedal” theme. There’s mesmeric, hand-built psych-folk from Laura J Martin, plus haunted atmospheric folk-pop from London’s You Are Wolf, and local melancholic singer-songwriter Phil McMinn. Followed by Be Ready’s Dimensions Festival launch party in conjunction with Extra-Curricular.
JAMIE N COMMONS: The Jericho Tavern – Fantastically rough-hewn fire and brimstone blues from Bristol-born, Chicago-raised, now London resident singer Commons, a man of a tender 23 years but who sounds like a grizzled veteran of at least twice as many long nights in seedy whisky bars. Murderous preachers, suicide and heartache are his lyrical stock in trade, while his rasping voice has seen him compared to Tom Waits and John Martyn.
GAPPY TOOTH INDUSTRIES with THE SHAPES + GREG LARKIN + TROPHY CABINET: The Wheatsheaf – Melodic folk and country-tinged rocking

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

from local outfit The Shapes at tonight’s GTI, with hints of 70s-era Bob Dylan, Cockney Rebel and Squeeze in their poppy mix. Manchester’s solo guitarist Greg Larkin mixes elements of flamenco, post-rock, Led Zep and John Renbourn into his complex, percussive style, while local jangle-popstrels The Trophy Cabinet channel classic indie influences such as The Go-Betweens, Lloyd Cole and James.
OSPREY & THE OX4 ALLSTARS: The Stocks Bar, Crown & Thistle, Abingdon – Skittle Alley bands night, and the last gig at the pub before it undergoes a major refit.
HOUSEPROUD: The Bullingdon
STEAMROLLER: Millennium Hall, Horton-cum-Studley
PROPAGANDA + TRASHY + JACK FM DJS: O2 Academy
THE MIGHTY CADILLACS: The Fox, Barrington

SUNDAY 28th
ENEMY REIGN + CODEX ALIMENTARIUS + EMPIRE DIVIDED: The Wheatsheaf – More extreme metal jollity from the Slave To The Grind crew, tonight featuring full-pelt death-metal/grindcore outfit Enemy Reign, all the way from Denver, Colorado. Exeter’s Codex Alimentarius and Abingdon’s Empire Divided add some serious death-metal back-up.
CHURCH OF THE HEAVY: The Bullingdon – The Bully’s monthly metal club night with live sets from Annero, Strength of the Bear, Mordecia, Tridem and Last Rites.
THE MIGHTY CADILLACS: Fat Lil’s, Witney
BLUES JAM: Fat Lil’s, Witney

MONDAY 29th
BUDDY WHITTINGTON: The Bullingdon – Electric blues rocking from Texan guitarist Whittington, previously part of John Mayall’s Bluesbreakers for 15 years, before heading out as a bandleader in his own right.
BABA JACK: The Jericho Tavern – Acoustic blues-roots from the British duo at tonight’s Famous Monday Blues.

TUESDAY 30th
RUDIMENTAL: O2 Academy – After the chart-topping success of ‘Feel The Love’ and its subsequent BRIT nomination for Best Single, Hackney’s drum&bass quartet head out on a headline tour to coincide with new single ‘Wait All Night’ and their debut album, ‘Home’, having supported Plan B on his last UK tour.
SIMPLY MAYDAY EVE PARTY: The Bullingdon – All-night house party with Wayz, Odyssey and Bicep.
MAY DAY EVE PARTY: The Cellar
BLUEBIRD CLUB: The Oxford Blue
OPEN MIC CLUB: James Street Tavern

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

SMART GUITARS

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

CONTACT DAVE SMART
smartguitars@ntlworld.com • 07710 216368

SJE ARTS

SJE Arts, S. John the Evangelist,
109A Iffley Road, OX4 1EH
(opposite the University Sports Ground)

8 April **Caravan** doors 7.15pm

4 June **The Searchers** 7.30pm

17 June **Brian May and Kerry Ellis**

26 June **Gretchen Peters** 7.30 m

26 July **Tom Russell** 7.30pm

19 December **Jethro Tull**



OF MONSTERS & MEN / MUGISON

O2 Academy

It’s an all Icelandic affair at the O2 tonight but support act Mugison is intent on reminding the audience that music from the land of Sigur Ros is not just about drifting ambience and childlike melodies. Ordinarily one man and an acoustic

guitar is enough to send all but the hardest folk fan heading for the hills quicker than you can yodel “hey nonny no”, but Mugison’s attack of the instrument is entirely different as he distorts it to within an inch of its life. His songs are

predominantly blues influenced, but with a hint of Detroit grime, while vocally he’s part Tom Waits and most impressively, part Chris Barnes of Cannibal Corpse. Essentially, it’s a blend of The Jon Spencer Blues Explosion, death

metal and wolf howls. Getting the audience to howl along with him seems like a something of a coup; it’s been a while since a support act has been this engaging.

You have to feel a little sorry for Of Monsters & Men; they’ve suddenly exploded in popularity over the last few months, but they’re already being written off in some quarters as sounding like Mumford & Sons. On one hand that’s a definite boon, Mumford and Sons are nothing if not popular, but they are also hated in some quarters on a level usually reserved for Mick Hucknall. The truth is, that they have a similar set up to Mumford, but musically they’ve far more in common with early Arcade Fire. Additionally, they happen to possess a clutch of songs that border on pop brilliance. The fervour that greets ‘Little Talks’, for example, is entirely warranted; it’s a wonderful chunk of folk pop whichever way it’s sliced. Opener ‘Dirty Paws’ is a lower-key affair, but still seeks to reach a glorious epiphany. It’s easy to see how their songs have connected with such a wide audience so quickly. Yes the ubiquitous TV adverts have helped, but there’s a substance to these songs that is uplifting and joyous. If you’re not a total snob – or even if you are – you couldn’t really ask for more.

Sam Shepherd

JESSIE WARE

O2 Academy

South Londoner Jessie Ware’s debut album ‘Devotion’ was a pop album that popped up in many critics’ best of 2012 lists – no mean feat. All the while, I hadn’t been able to shift the fact that she reminds me of mid-80s Stock, Aitken & Waterman-backed pop-soul chanteuse Princess.

Great as Princess’s voice was, her material didn’t exactly set the world alight, and Jessie’s voice had hitherto unmoved me, too; it seemed too measured, perhaps without the depth promised.

However, on tonight’s evidence her voice seems to have matured, and it’s stunning. Her brand of pop/soul/R&B – to which she graduated successfully via the now requisite urban/dance collaborations, most notably with SBTRKT and Sampha – recalls such exemplars of the genre as Sade; ‘Sweet Talk’ is basically a faster ‘Your Love is King’, with fuzzy guitar instead of saxophone. She’s still restrained and subtle – there’s no superfluity of either

notes or feeling – and as such, she far more effectively conveys lyrical meaning than the melismatic foghorns the charts are stuffed with these days.

Her voice has convinced me that I’ll be her ‘Night Light’, there when she goes to sleep; I don’t have many doubts that in her and her baby’s ‘Wildest Moments’, they could be the worst of all.

While Ware’s vocal performance is stronger than her recordings led me to believe it might be, her aura – her stage presence – doesn’t quite match it. It’s not the chat – she is as charming as Adele between songs, dedicating songs to her brother and cousin, and giving shouts out to her mum and aunt on the merchandise stand – or her poise; I just feel, tonight at least, that she hasn’t found the perfect balance between these and the elegance of her voice yet, but it’s quite exciting that it’ll develop as her stature grows, and that there’s more to come.

Kirsten Etheridge

SPACE

O2 Academy

Space are usually lumped in with other Britpop bands of the mid-to-late 90s in the national memory, but they fitted the “pop” – in the genre sense – much better than Suede or Oasis. The “Brit” part also deftly characterised the Liverpudlians; lots of the bands of the time were quite austere, but Space gave a somewhat wry side glance at life.

They actually hung on until 2005, with dwindling success, but like so many of their contemporaries, they (Tommy Scott and Franny Griffiths from the original lineup) recently reformed. Understandably, tonight they concentrate on their first two albums and the most recent, as if their other two – the delayed and eventually unreleased Edwyn Collins-produced ‘Love You More Than Football’ and the 2004 relative flop that preceded their split, ‘Suburban Rock’n’Roll’ – never existed.

From the old stuff, for every ‘Avenging Angels’ and ‘Neighbourhood’ there is a ‘Charlie M’ and ‘Mister Psycho’

– juxtaposing the macabre with the mundane, and making light of it. The 1950s-style jangly spookiness, organs, rockabilly and mariachi stylings are still present in the newer stuff, but it’s even darker, if anything: ‘Crying on the Webcam’ is just creepy; ‘She’s In Love With a Boy in a Body Bag’ apparently combines Sergio Leone with necrophilia, and the frantic, Madness-esque album title track, ‘Attack of the Mutant 50ft Kebab’, definitely has an air of “sod it, let’s do what we want” about it. ‘Burn Down the School’ continues the extraordinary-things-happening-to-everyday-people theme of their biggest hit ‘Me & You vs the World’, which has a ska-punk makeover tonight.

They finish with a medley of ‘Dark Clouds’ and ‘La Bamba’ – a natural segue – and stalker tale ‘Drop Dead’: “One for the fans,” Tommy explains. And with that, he jumps into the grateful crowd, revelling in their long-standing appreciation.

Kirsten Etheridge



SAM LEE & FRIENDS
Holywell Music Room

Sam Lee & Friends are expanded by one tonight as Lee, who was nominated for the Mercury Prize last year for his ‘Ground Of Its Own’ album of traditional traveller and gypsy songs, introduces Irish traveller Thomas McCarthy, who features throughout the show, singing solo and unaccompanied from his large repertoire. McCarthy is most enjoyable when playing what he calls “funny songs”. Sadly his laments, like ‘Lough Sheelin’, while admirable, are more difficult to engage with, perhaps because this singing tradition is so lacking in rhythm. He doesn’t help his cause by not making eye contact with the audience, singing with his eyes fixed on the floor. His constant presence on stage does seem to be an endorsement of Sam Lee’s mission to seek out “song carriers” from Traveller and other communities. Sam’s own resonant, relaxed baritone is both easy on the ear and compelling, a smoothed out version of the old rhythm-less singing style but is suffused with emotion and drama. The remarkable result is singing that’s simultaneously intense and understated and gets the story across without dominating. To these vocals, Lee & Friends add refined accompaniment, which includes using Japanese koto, the tabla, and Lee making drones on the harmonium-like Indian shruti box. Taken together the off-centre arrangements

seem to need the invention of a new genre to describe them, something like mongrel acoustic contemporary chamber music. There’s a violin but it never comes anywhere near a diddly-dee folk fiddle riff. Nor is there any of the rumbustiousness of Bellowhead. Instead a muted trumpet and the hang lend a cool European jazz vibe to ‘Over Yonder Hill’. Two jews harps accompany a version of the infamous and libellous 12th Century English anti-semitic ballad ‘The Jews Garden’, while the beautifully sung ‘Goodbye My Darling’ possesses an upbeat surge of strings reminiscent of that other mongrel outfit The Penguin Café Orchestra, and ‘The Ballad of George Collins’ (beware jilted water-sprites) ends as an acoustic trance dance number. It’s often spellbinding, at times beautiful, as with the sparse setting for ‘Tan Yard Side’. There’s also a fresh and mildly experimental frisson which helps explain Lee’s Mercury nomination. But by the end of tonight’s OCM promotion, the approach seems a little too artful for the earthy material and Lee’s vocals, though good, are beginning to sound rather samey. So, not the full thumbs up, but you’ve definitely got to admire Sam Lee & Friends for what they have achieved so far in opening an almost lost form of music to a wider audience. *Colin May*

PAWS / VIRALS / IDES
The Jericho Tavern

Beware the Ides of, er, February – Ides being the solo side project of Alanna McCardle, taking time out from playing with the awesomely named Joanna Gruesome. She deals in desperation and desolation magnified by electric guitar and echo, her vocals floating lightly to the surface. The setlist is a symphony for the emotionally bruised and beaten, but the final song finds her picking herself off the floor and fighting back, a rallying defiance towards which you can’t help but respond positively. A reminder that Ides aren’t always ominous, then – and in this instance the future looks bright. You have been warned. On this evidence Virals, the band spearheaded by former-Lovvers man Shaun Hencher, are not so much caught between a rock and a hard place as between hard rock and

another place entirely – one where the Ramones and Cheap Trick rule the roost. The incongruity of their irony-free rock ‘n’ roll on the bill is all the more startling given their presence at the headliners’ request. Despite the perfect sound set-up, they’re not blistering. The feeling persists, though, that an appreciative audience may well exist, complete with leather waistcoats and receding hairlines – just not here, tonight. Stop me if you’ve heard this one before. Grungy three-piece with a fondness for tie-dye hailing from somewhere in the vicinity of a geographical and cultural outpost called Aberdeen, powered by a frenzied superhuman drummer and fronted by someone sporting a plaid shirt and a dragged-through-a-hedge-backwards blonde mop. Okay, so I’m stretching the truth somewhat – the trio who make up

HALESTORM / IN THIS MOMENT /
SACRED MOTHER TONGUE

O2 Academy

Sacred Mother Tongue are moving up in the world. Having secured a main stage slot at this year’s Download Festival, they’ve moved from their last local tour stop at The Courtyard in Bicester to the cavernous confines of the downstairs room at the O2 Academy, and as it fills up, they demonstrate just why they’re earning this kind of recognition, delivering a tight set of energetic hard rock/metal. Technical problems, which make Darrin South’s vocals almost inaudible for the first two songs, lead to a slight loss of momentum, which takes a good part of the set to recover. Nevertheless, guitarist Andy James is perhaps the best of an impressive bunch of shredders on display tonight, and Sacred Mother Tongue prove tonight that they are definitely up to playing with the big dogs of hard rock. From the very start of In This Moment’s set, it’s clear the focal point of the band is Maria Brink, the band’s scantily-clad vocalist, to the point that the rest of the band may as well be nothing more than faceless guns for hire, standing in the shadows and throwing intimidating looking shapes. In This Moment have invested a lot in visuals, with a slick light show and a raised podium for Brink to stand on, surrounded by piles of skulls and a sea of dry ice, as she delivers the band’s distinctive brand of alt-metalcore in her multiple outfits. Unfortunately, she isn’t exactly deserving of all this attention;

her vocals are drowned in reverb to hide their less-than-impressive nature, and you get the constant feeling she’s more interested in how she looks than how she sounds. They may be theatrical performers, but everything about In This Moment feels fake and gimmicky tonight. Halestorm’s arrival onstage provokes an insane reaction from the crowd, which frontwoman Lizzy (yes, that is how she spells it) is quick to harness, as the band launches into one of their many raucous hard rock anthems. What follows is an hour and a half of loud, energetic rock’n’roll, complete with singalongs, a brace of piano-soaked power ballads and one of the only genuinely entertaining drum solos I have ever seen. Alongside their own hits, the band tear through covers of Ronnie James Dio’s ‘Straight Through The Heart’ and Judas Priest’s ‘Dissident Agressor’. As I leave the venue, catchy hooks buzzing through my head, something strikes me about tonight’s line-up: both Halestorm and In This Moment definitely exploit their undeniably attractive frontwomen, however, the difference is that while Maria Brink appears to be up on stage purely because she’s an attractive frontwoman, in Lizzy Hale’s case looks are irrelevant; she’s a solid rock singer and makes Halestorm a force to be seriously reckoned with when it comes to live performance. *Tal Fineman*

‘Jellyfish’ and ‘Bloodline’ whizz by, but they also rattle through ‘Sore Tummy’ – arguably ‘Cokefloat!’s stand-out track – with such incredible alacrity that you wonder whether the last train back to Glasgow is about to leave. Perhaps inevitably for a punk band, much of what motivates PAWS is anger and disaffection. That hasn’t stopped them from dedicating one new song to Edinburgh buddies Meursault, though, while ‘Cokefloat!’s opener ‘Caroline 1956’ is a touchingly clumsy tribute to Taylor’s late mother which he delivers from behind a protective veil of hair. Even for increasingly experienced arsonists like PAWS, the typical Oxford midweek gig crowd proves to be soggy, sparse kindling. But by the time ‘Poor Old Christopher Robin’ puts in an appearance, a flicker has become a flame and we can step out into the freezing night with our cockles well and truly warmed. *Ben Woolhead*




LITTLE COMETS
PLUS SPECIAL GUESTS

SUNDAY 14th APRIL
O₂ ACADEMY OXFORD

BOX OFFICE: 0844 477 2000
BUY ONLINE: WWW.TICKETWEB.CO.UK

WWW.LITTLECOMETS.COM
AN ACADEMY EVENTS PRESENTATION BY ARRANGMENT WITH ITB


CELLAR MUSIC PRESENTS



MILOKRAJ
FEAT. MARTA TOPFEROVA & TOMAS LISKA
PLUS SUPPORT FROM

MAQAM
MONDAY APRIL 8TH.
THE CELLAR, FREWIN COURT, OXFORD

DOORS 7:30PM
£6 ADVANCE FROM WWW.WEGOTTICKETS.COM



O₂ ACADEMY OXFORD

UPSTAIRS
in association with **introducing...**

Listen to exclusive interviews and play backs on BBC Introducing in Oxford - 96.2FM every Sunday at 9pm or download the podcast at www.bbc.co.uk/oxford

Wed April 24th
Sweet Baboo
plus Toliesel, Nairobi, Jordan O'Shea, Katie & Jess

Sat May 18th
Catfish and the Bottlemen
plus Kill Murray, The Scholars, Yellow Fever, Poledo

Sat June 22nd
Ahab
plus Empty White Circles, Co Pilgrim, The August List, Joshua Gilbert

Sat 13th July
Adian Croker
Plus ShaoDow & Zuby
Death of Hi Fi
Yungstar
+ BG Records DJs

CHEAP BEER PRICES

Doors 7pm - Curfew 11.30pm - Tickets include free entry to Propaganda - £6 adv
O₂ Academy Oxford, 190 Cowley Road, Oxford, OX4 1UE - www.o2academyoxford.co.uk



CELLAR MUSIC PRESENTS...

THE HOODOO CLUB

ALL THINGS AMERICANA, BLUE GRASS,
OLD TIME AND PARTY TIMES!

SATURDAY APRIL 20TH

THE KNIGHTS OF MENTIS

GILES LEWIN AND PETE WATSON

DOORS 8PM

£5 ADVANCE FROM WWW.WEGOTTICKETS.COM OR
£6 ON THE DOOR

THE CELLAR, FREWIN COURT, OXFORD, OX1 3HZ
WWW.CELLAROXFORD.CO.UK

photo: Johnny Moto



CHANTEL McGREGOR

The Bullingdon

There are times when an artist’s influences and accolades precede them, placing them on a pedestal from which they’re bound to fall. Chantel McGregor, on the other hand, deserves to be held up as a

messiah of blues-rock and given her own mountain. She doesn’t strum or pick her guitar but almost bends

and distorts it, as if she’s channelling the ghost of Hendrix through her fingers.

From opener ‘Fabulous’, which wouldn’t be out of place on a guitar hero game, to her cover of Jethro Tull’s ‘A New Day Yesterday’, she oozes panache. Yet despite this, between songs there’s something almost naive about her presence. Though she commands her guitar within the songs, when it comes to technical know-how McGregor falls to calling for her dad when she struggles to turn her guitar on at the start of the night.

It’s this combination of proficiency and candour which makes Chantel shine on stage and though her influences are rooted in the likes of Free and Led Zeppelin, she’s equally not afraid to give a new spin to modern pop tracks. Her version of Lady Gaga’s ‘Edge of Glory’ transforms it from club-pop, to pop-ballad, filling it with emotion and though she loses the back of the room at this point, there are many more who are drawn in by her dexterity.

For me it’s ‘Daydream’ which really highlights what Chantel is about and in its 10-plus minute duration she allows the music to speak in a way that many modern singers ignore. It becomes impossible not to be drawn in by the rise and fall of the rhythm and emphasises the subtle power of her band.

Though historically the blues greats have almost all been of a certain gender, tonight confirms that Chantel’s name is a worthy addition to the list, and subtly sticks two fingers up the A&R rep who suggested changing style because the boys would be intimidated.

Intimidated they should be, but only because Chantel is able to highlight the absurdity of the divide between the sexes, simply by embracing her passions and talents.

Lisa Ward

SEAMING TO / KIRA KIRA

The North Wall

There’s a lot to like about Kira Kira’s tribute to Sigridur Nielsdottir, dubbed Grandma Lo-fi, who made 59 albums in her Icelandic living room in her 70s. Unfortunately, they all happen on the top of each other, and last about 30 seconds each. Over the sort of library glitchtronica typical of her label Morr, Kira Kira throws abstractedly dramatic whispers and indulges in close-miked abuse of a music box whilst tweaking hisses and hums from eviscerated circuitry. Somewhere in the flurry of electric crackles, breathy vocals and fragmented beats is some fantastic music, but it feels as though we’re thumbing through the tesserae, rather than admiring the mosaic. Seaming To and her mother, concert pianist Enloc Wu, perform a song cycle dedicated to their (grand)mother. Any fears that this will be a sincere but sugary affair, like a Race For Life blog set to synth pop backing, are smashed as the eerie opening vocal collage that leads into mysterious Debussy piano. Judy Kendall’s subtly allusive lyrics dodge the saccharine too, perhaps addressing cultural changes in three generations

of a Chinese family: “I only look the part in photographs / This hand me down that doesn’t fit,” probably isn’t a line St Winifred’s School Choir ever sung. To’s vocals are superb, edging from a steely operatic imperative to a bittersweet jazzy intimacy; ‘Through’ sounds like ‘Je Ne Regrette Rien’ rewritten by Erik Satie – but it’s Wu’s piano playing that’s the real revelation. Every keystroke has its own distinct character, whether she’s whipping up a blizzard of icy high notes, laying down some stately chords or expertly mimicking the rhythms of speech like a classically controlled Cecil Taylor. The downside of this varied programme is that whenever Wu’s not playing it feels like a wasted opportunity, although sections like the excellent Caretaker haze of a Guangdong folk tune lost in electronic mist and e-bowed zither can hold their own. Good to find that artists can approach the theme of grandparenthood at a level higher than Clive Dunn and Peter Kaye.

David Murphy

TRAPS / GRANT

SHARKEY /

RAGDOLL

The Wheatsheaf

Ragdoll have huge poise and even greater potential, and all with hyphenated names to spare. A brilliant five-piece based round the guitar and vocals of Lewis Newcombe-Jones and singer Rachel Ruscombe-King, they sing of bucolic niceties such as snowflakes and dandelions, in a Strawbs-meets-Maddy Prior Hibernian folkiness. But it’s the undeniable quality on display here that blackjacks you, mainly when they cover the Christy Moore classic ‘Ride On’, and you find it blends seamlessly with everything else they do. Quietly Stunning.

“Too many protest singers, not enough protest songs,” went the Edwin Collins lyrics. Not in Grant Sharkey’s world though, and he’s come armed to the gills with hilarious counter-culture barbs against those who sleep while their beds are burning. Normally a singer and bassist in the band Toupe, he’s out as a duo tonight, all avuncular pork pie hat and skinny stand-up bass, with a fold-away drummer, working the crowd like he’s busking indoors, hooking us with ‘Your Mama’ and steal-worthy lines like “She has a flesh-eating disease and the doctor gave her 37 years to live,” and “Her blood group is meat and gravy” before filleting the English Defence League with ‘Sorry To Hear You’re a Racist’. With new album ‘Seriously’ now out, this is surgical quality satire.

Traps. I’m too well known for my generosity of spirit, the side of me willing to see positive things in everything, but as well-meaning, talented and downright earnest as Traps are, two songs in, that part of me had fled down the venue stairs and was throwing his coins in the night-bus pay tray, leaving the sour-faced rest of me behind to scribble these paragraphs. This is not like Skunk Anansie or even Placebo, as some online scratchings would have you think. This is a sanitised, Hi-NRG, Four Star Mary chorus blow-out as dreamed up by ad execs and raved about by cred-seeking politicians. Singer Lex is way too good to be shredding her vocal chords over a guitarist who wrestles his instrument like Tarzan does a crocodile, and a drummer who is out-competing Animal, as she hollers like someone yelling James Joyce’s incoherent novel *Ulysses* into a wind tunnel. Six songs in, and there’s nothing tangible to grab hold of in the relentlessness of it all; nothing to hum, sing or take home with me, as I too finally disappear into the night.

Paul Carrera

VIENNA DITTO / WELCOME TO

PEEPWORLD / JORDAN O’ SHEA

The Port Mahon

Familiar breath and antics brings perfume instead of stench, unless the environment has been plagued back from whence it came. So we’re in good spirits for Jordan O’ Shea’s opening slot. He plays a new edgy piece tonight called ‘Spite Me’ on banjo, and we find he stretches his vocal tones like the ocean waves to match the progressions he plays.

It’s a great interval for the familiarity being breached by Welcome To Peepworld, as we have loved Barney Morse-Brown’s Duotone music for many years, him contributing cello parts to the band’s recent eponymous 5-track EP on Big Red Sky Records. Three

of those cuts, ‘Charm Offensive’, ‘Fool’ and ‘Help Me’, find Fi McFall and Bert Audubert having a heart-to-heart with the audience in the sweetest of ways, the pieces conjoining the best parts familiarity holds: humanity, harmony and the ability to ham it up musically or poetically, with side swoops of alien lands, such as worry over what comes next, the anxiety connected as such, and the reaching of “Another day I don’t know what I’m doing”.

By this fusion-ed point of the night I’m seriously pleased, and with the memory of hearing Vienna Ditto’s ‘I Know His Blood Will Make Me

Whole’ over Christmas, a delightful cover by Hatti and Nigel on MPC synth box, post-dubstep drum machine, keyboard flair and svelt, slippery eel female vocals, the link between familiarity and non-familiarity becomes blurred. This is undeniably a good thing, and while the film reel plays at the back of the Port Mahon, they greet us with a wah-wah synth splaying like Radioactive Man’s ‘Fed-Ex To Munchen’ techno, then fly through electronica like a kite on a blustery summer’s day, calling to minds bands as disparate as Little Dragon, Portishead and even Girls Aloud – the ‘Sound Of The Underground’ drum&bass stint is most cheekily welcome – but they pull all this off with enough skill and expertise that you can’t help but be entranced.

Mick Buckingham

BLACKWELL’S MUSIC



From 4th April 2013,
Blackwell’s Music will be
located in its new home in the
main Blackwell’s flagship bookshop
at 48-53 Broad Street

Come and meet our specialist staff and see our full range of
printed music, music books and recordings, as well as our
expanded range of instruments, music accessories and gifts
in their new home.

There will be a fabulous range of music events throughout
the year, starting with Grammy winners *The Sixteen* who
will be performing on Saturday 13th April at 4:30pm.

Contact details from 4th April 2013:

Blackwell's Music
53 Broad Street
Oxford
OX1 3BQ
Telephone: 01865 792 792
Email: music.ox@blackwell.co.uk
www.blackwell.co.uk

BLACKWELL’S

blackwell.co.uk



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



*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

Demo OF THE MONTH

RAGDOLL

It’s spring! Sort of! Well, it isn’t actually pissing it down, snowing or blowing a biblical gale today* and there’s two rather pathetic-looking crocuses peeking out of what passes for nature from the Nightshift office window, so we’ll consider it official. And the cats have managed to catch five frogs in the last 24 hours**, which means nature is on the move again. We’re feeling uncharacteristically enthusiastic about life. What could possibly spoil everything? Oh yeah, here come this month’s demos.

It is, we must confess, a far from vintage month demo-wise, but Ragdoll are more than worthy of their top billing. The five-piece folk band boast one former Demo of the Month winner in Lewis Newcombe-Jones, and a very recent Demo Dumper chap in violinist Martin Ash, as well as an erstwhile member of Inflatable Buddha in James Schumann and a bassist, Ken Turner, whose day job is apparently “making monsters,” which means he’s Oxford’s answer to Ray Harryhausen and therefore the coolest person in town, no contest. Sorry, where were we? Folk music? Ah yes, very much so. Of the smooth, sweet-natured variety. Ragdoll don’t go out seeking wild adventure or bathing too deeply in sorrow, preferring home comforts and possibly something warm and settling in a mug as they repose on their porch of an evening, but at their best, as on ‘Snowflake’, with Lewis duetting with main vocalist Rachel Ruscombe-King, they evoke moonlit woodlands and a certain rustic romance, their fulsome but uncluttered take on bucolic drifting coming with a woozy edge that recalls Cowboy Junkies. Once in a while, as on ‘Rushing Around’, it’s all a bit wallpaper, but they’ve a clutch of often lovely songs and a sweet-natured charm about them that no amount of cynicism can dissipate.

** - two days later it bloody was again.
** - don’t worry, they were all rescued safe and sound and put back in a nearby pond*

MINAMATA CONVULSION

Minamata disease is caused by mercury poisoning, and since mercury is a heavy metal, we’re hoping west Oxfordshire’s Minamata Convulsion might be of the nasty, brutish metal persuasion. And whaddyaknow, so they be. ‘Dead Motion’ is almost imperious death-core pomp that recalls Mayhem and even Kvelertak in its

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

raging, rasping onward stomp, the singer chewing the scenery before the song heads over the nearest hill by way of an unselfconsciously epic guitar solo. A live recording of ‘Fine Is Blind’ is so chaotic and dissonant it sounds more like a field recording from a secret torture dungeon filled with malfunctioning industrial machinery than a rock band, but that still makes it about fifty trillion times better than most of the guff we have to wade through in this month’s pile. Minamata disease was sometimes referred to dancing cat disease in Japan. We can’t really see any cats dancing to this rampant noise, though it might make a decent soundtrack to a cat butchering a frog. Possibly with a samurai sword. And a tank.

SUBBY J

“I’m glad to see there is still someone interested in new music!” exclaim Subby J in their introductory email, obviously unaware we stopped being even vaguely interested in new music the moment we heard Jamiroquai’s first album and retreated into the snug safety of our early-80s synth-pop collection. Still, we’re all for a bit of enthusiasm, even if it comes in the form of overused exclamation marks. Even the demo title, ‘Oops... We’re Late!’, comes with an unnecessary dembanger. Musically Subby J fizz and froth in a similar pop-punk universe as bands like Good Charlotte or Blink 182, or even, as on ‘Mr Anderson, OK Go, the tune itself sounding like a slightly ham-fisted attempt at Guided By Voices’ ‘Teenage FBI’. Right up to the point they drop down a gear and into a terrible rap interlude. People who can’t sing trying to sing is one thing – quite funny at times – but people who can’t rap trying to rap should be a capital offence. That aside, and the generally cheesy nature of the whole exercise, Subby J do at least sound like they have a pulse, so we’ll spare them the lash for now.

REICHENBACH FALLS

Reichenbach Falls? Falls? Falls asleep on the job? We worry we might just do that a few minutes into this demo, whose first track, ‘The Best I Could’, is maudlin, almost frail country-folk that could be the soundtrack to a 90-year-old man walking to the shops to buy milk and cat food, possibly in Oklahoma or somewhere, wandering along with little haste or discernible purpose, looking like he might fall over at any moment, and by the time he’s got halfway there he’s forgotten why he set off in the first place. Like a fair few demos in this month’s pile, Reichenbach Falls aren’t really objectionable in any way but are just too bland to leave any lasting impression, genially unremarkable, a gruff,

down-home strum that only at the death raises itself from a somnambulant state for a bit of empty bombast. Sorry, are we being unreasonable to demand some semblance of character in the music we listen to?

REUBEN’S ROCKET

Reuben’s Rocket is the work of Ollie Base, which would be a great name for a hardcore techno DJ. Ollie is 16 but sounds at least three times that age with his vaguely soulful, mostly acoustic pop that seems to come from roughly the same point on the horizon as Ed Sheeran and Newton Faulkner and sounds like it’d go down well mid-afternoon at Cornbury Festival, which you can take as a compliment or insult as you see fit. It’s well arranged and well produced, particularly the almost choral vocal parts of ‘Benny’ and ‘Lightheart’, which ooze positivity and would probably find a home soundtracking Halifax’s next advert for business loans or first-time mortgages. Ollie even manages a neat bit of whistling on ‘Balloons’, which reminds us of Noah & The Whale, or even later period Snow Patrol, without ever achieving full lift-off, while ‘In A Way’ sinks into stereotypical over-egged soft-rock. As with the previous demo there’s nothing intrinsically unpleasant about Reuben’s Rocket other than its inability or unwillingness to exert any semblance of character as it strives to offend absolutely no-one, which in itself feels slightly offensive. For the work of a 16-year-old it’s extremely mature, though we’re not entirely convinced maturity is always a virtue in music. Genetic science maybe, but when it comes to making music, a degree of irresponsibility or reckless adventure is always more welcome than playing it safe.

CLARE LeMASTER

And here we go again, music seemingly laboratory-designed to not offend even a maiden aunt’s eczema-suffering pet pug. Clare is an Anglo-American singer-songwriter who was brought up in Nepal, but sadly there’s little that’s exotic or obscure here, just more winsome transatlantic acoustic balladry that’s seeped down from Joni Mitchell’s musical tributary, wistful piano-led pieces like ‘Intimate Moments With Strangers’ sounding like they should be padding out adverts for bio yoghurts or low-fat bedtime drinks. It’s all very nice, as it tip-toes sweetly and discreetly through a meadow of buttercups and Clare has a pleasantly limpid voice which, to her great credit, she never forces into unseemly acrobatics, but, oh y’know... nice. Nice. NICE. Bloody effing shitting NICE? We’re starting to think maybe GG Allin actually had a point.

THE KAOS

Well hey, hey, hey, with a name like that, this has got to be better, right? Kaos! Mayhem!

Rock and fucking roll, people! Whoop! Thing with rock and roll though, is that for every riotous rebel on the road to ruin, there’s another band following in their footsteps, looking to see if they dropped their wallet on the way. The Kaos, proficient, professional, almost sensible in their noisy sort of way, sound like so many bands who came in the wake of Nirvana: grungy in an oddly upbeat fashion; distorted, but not so much they wouldn’t get turned down for a jeans commercial; dealing with booze and fags and shagging your best mate’s mum, but in a way that frat boys or fans of 70s sitcoms can relate to. ‘When I Was 17’ is a Springsteen anthem by way of Nickleback, with choice lyrics like “Your eyes were blue / Well look at you,” that almost make you want to pat them patronisingly on their ickle wickle heads and present them with a book of naughty nursery rhymes. ‘Dirty Love’, meanwhile, features that filthy lust for best mate’s mum and sounds like something – okay, everything – released on Victory Records in the last 10 years, while the constant reference to “That slutty dress,” suggests a slightly less than healthy attitude to the ladies. Hey, did you know there’s a death-metal band called Hatebeak who have a parrot for a singer? Reckon The Kaos should get Polly in to write their lyrics in future.

THE DEMO DUMPER

ANDY ROBBINS

“I would describe my music as soulful and deep,” announces Andy Robbins, before confessing he learned to play the guitar by performing ‘Wonderwall’ over and over again. How we would describe his music probably doesn’t bear thinking about in all this polite company and has been edited out by the Nightshift legal department anyway. It’s standard sub-Dylan strum’n’moan of the variety that infests pretty much every open mic session you have ever imagined in your darkest nightmares, although even by using the word variety we convey upon the music qualities it frankly never comes close to possessing. ‘Want You Back’ creeps innocuously to an unremarkable death, while ‘Lights Went Out’ sounds like a 1960s blues-rock thumper castrated and left on the pavement as a neutered acoustic ballad. Thing is, Andy does have a decent voice if you give him half a chance (and we do strive, dear reader, to give almost everyone half a chance), somewhere between Chris Rea and Robbie Robertson’s understated gruffness, and we can picture him fronting an old blues band where his talent might be better made use of. For now though, this is insipid torture. Dull. Dull to a degree that a slowly warping plank of wood would choose to go for a cup of herbal tea with some drying paint rather than endure another minute of it and.... Oh God, we think our PC just died of boredom.

*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 £28 for 3 hours
Centre of town location with car parking
Backline hire available on request

for bookings and enquiries please call
01865 240250
24 hour text & phone 07851 400618

shonk studios

Recording Studios
Protools 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;
NU SOUL REBELS, SANGUINE HUM, DEAD AT ELEVEN, CACHORRO GRANDE, ENSLAVED, STRYPER, CRASHDIET, SNAKECHARMER, JORN, THE LUKA STATE, JUMPSTART THE JUNGLE, GLASS CAVES, THE JAR FAMILY, GUNNING FOR TAMAR, PETER MOORE, KVELERTAK, TAIL FEATHER, DEER CHICAGO, RUSSELL SWALLOW, MARK SPRINGER, THE DOOLEYS.

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
www.facebook.com/tadstudios

Four hours from £30!
Call **07882569425**, e-mail info@tadstudios.co.uk or find us on Facebook to make an enquiry / booking

Two fully equipped rehearsal rooms located just off the A34 near Bicester:

- Mapex kits
- Fender/Marshall/Ashdown amplification
- 1kw PA system and microphones
- Backline included with room
- Fully maintained equipment
- Tea and coffee making facilities
- Doorstep parking
- Convenient hourly booking
- Open 7 days a week, 8am – Midnight
- Introduce a band / block booking / student deals
- Book by phone / e-mail / Facebook for your convenience

EVERY SATURDAY NIGHT

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



Weds 3rd Apr • £16.50 adv
Everclear

Sun 7th Apr • £6 adv
7pm - 10pm
Yarah Bravo
+ Death of Hi Fi
+ Jack Bushrod
+ BG Records Showcase
+ Rosie Rowland + Body Politic

Thurs 11th Apr • £12.50 adv
Tribes

Fri 12th Apr • £10 adv
7pm - 10pm
King Charles
+ Story Books
+ Giovanna

Sat 13th Apr • £20 adv
Beth Orton
+ Dan Michaelson

Sat 13th Apr **SOLD OUT**
The Kooks

Sun 14th Apr • £11 adv
Little Comets

Sun 14th Apr • £7 adv
Fearless Vampire Killers
+ Fort Hope
+ The Reaper + What Now

Tues 16th Apr • £7 adv
Missing Andy
+ Go On Do It Jump

Weds 17th Apr **SOLD OUT**
Don Broco
+ Pure Love + Decade

Thurs 18th Apr • £12.50 adv
Efterklang
+ Anna von Hausswolff

Fri 19th Apr • £22.50 adv
7pm - 10pm
Michael Schenker's Temple Of Rock
+ FuryUK

Fri 19th Apr **SOLD OUT**
7pm - 10pm
The Staves
+ SIVU

Sun 21st Apr • £17.50 adv
I Am Kloot

Mon 22nd Apr • £16.50 adv
Tom McRae (solo)

Tues 23rd Apr • £7.50 adv
Ryan Keen
Room of Light Tour
+ Sam Bradley
+ Joel Baker

Weds 24th Apr • £6 adv
7pm - 11.30pm
Upstairs
ft. Sweet Baboo
in association with BBC Introducing
+ Toliesel + Nairobi
+ Jordan O'shea
+ Katie and Jess

Thurs 25th Apr • £10 adv
Rescheduled show • original tickets valid
Dog Is Dead

Fri 26th Apr • £8 adv
6.30pm
Peace

Sat 27th Apr • £7 adv
Skeletor
ft. Divine Chaos
+ Zaos
+ I Cried Wolf
+ Salvage
+ Black Sunrise

Tues 30th Apr **SOLD OUT**
Rudimental

Tues 30th Apr • £7 adv
10pm - 5am • over 18s only
Itchy Feet
Mayday Party

Thurs 2nd May • £16 adv
Major Lazer
Free Sensible Dancehall
after party

Sun 5th May • £18.50 adv
Saxon
+ The Quireboys

Tues 7th May • £8 adv
Lucy Spraggan

Weds 8th May • £16.50 adv
John Grant

Thurs 9th May • £20 adv
Seated show • unreserved seating
Colin Hay
+ Chris Trapper

Fri 10th May • £12 adv
Boot Led Zeppelin

Weds 15th May • £7 adv
Dick Valentine
+ Will Healey
+ Alex Lanyon

Thurs 16th May • £12 adv
Lucy Rose

Thurs 16th May • £12 adv
Klaxons

Sat 18th May • £6 adv
7pm - 11.30pm
Upstairs
ft. Catfish and the Bottlemen
in association with BBC Introducing
+ Kill Murray
+ The Scholars
+ Yellow Fever + Poledo

Mon 20th May • £10 adv
The Summer Set
+ Action Item

Thurs 23rd May • £16 adv
The Twang & Cast

Thurs 23rd May • £10 adv
Watsky

Fri 24th May • £15 adv
7pm - 10pm • unreserved seating
Scott Ian of Anthrax
Spoken Word Tour

Sun 26th May • £15 adv
Brian McFadden

Thurs 30th May • £17.50 adv
District 3
Live 3EEK-OUT

Sat 1st June • £10 adv
7pm - 10pm
Senses Fail
+ Marmozets
+ Handguns

Mon 3rd June • £12 adv
Ghostpoet

Sat 9th June • £26.50 adv
Public Image Ltd (PiL)

Sat 22nd June • £6 adv
7pm - 11.30pm
Upstairs ft. Ahab
in association with BBC Introducing
+ Empty White Circles
+ Co-Pilgrim
+ The August List
+ Joshua Gilbert

Fri 5th July • £14 adv
Rescheduled show • original tickets valid
Funeral for a Friend
+ Stem
+ Marmozets

Sat 13th July • £6 adv
7pm - 11.30pm
Upstairs
ft. Adian Coker
in association with BBC Introducing
+ ShaoDow & Zubly
+ Death of Hi Fi
+ Yungstar + BG Record DJ Set

Sat 14th Sept • £8.50 adv
7pm - 10pm
Rescheduled show • original tickets valid
Janet Devlin

Weds 25th Sept • £15 adv
Madina Lake
Farewell Tour

Fri 27th Sept • £8 adv
Mike Dignam

Fri 18th Oct • £10 adv
6.30pm
Guns2Roses & Metallica Reloaded

Fri 8th Nov • £11 adv
7pm - 10pm
The Doors Alive

Thurs 12th Dec • £18.50 adv
Adrian Edmondson & The Bad Shepherds

Fri 13th Dec • £12 adv
Electric Six



Tickets for Saturday night shows INCLUDE FREE ENTRY to Propaganda / Trashy (or £6, £5 NUS / members, £4 NHS on the door)

o2academyoxford.co.uk



facebook
twitter
YouTube

facebook.com/o2academyoxford
twitter.com/o2academyoxford
youtube.com/o2academytv

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