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May  
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# NEWS

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Online: [nightshift.oxfordmusic.net](http://nightshift.oxfordmusic.net)



**GATHERING FESTIVAL** returns to east Oxford this year following last year's sold-out event. The one-day multi-venue event takes place on **Saturday 19<sup>th</sup> October**, taking in the O2 Academy; the Bullingdon; East Oxford Community Centre; Cowley Road Methodist Church; the Port Mahon; Truck Store and St John the Evangelist, featuring over 40 acts across 12 hours. Last year's event featured sets from Dry The River (*pictured*), Bastille, Peace, Spector, Liars and The Staves. Tickets are on sale now, priced £20, from Truck Store, the Academy box office and [Wegottickets.com](http://Wegottickets.com). A limited number of special £15 tickets are available on a first-come, first-served basis for OX4 residents, only from Truck Store. Visit [www.gatheringfestival.co.uk](http://www.gatheringfestival.co.uk) for news updates.

**OXJAM's city-wide takeover** returns on Saturday 12<sup>th</sup> October.

The organisers are looking for volunteers to help fill the roles of fundraising manager; volunteer manager; marketing co-ordinator; production co-ordinator and other organisational jobs.

They are also looking for bands and solo artists interested in playing the event or hosting venues. Everyone interested should contact Vic at [info@oxjamoxford.co.uk](mailto:info@oxjamoxford.co.uk).

**DIGITAL IS DEAD** is a three-day mini-festival dedicated to cutting-edge electronic music taking place in Oxford this month. The event runs from the **2<sup>nd</sup> to the 4<sup>th</sup> May** at **Modern Art Oxford**. Kicking proceedings off are Brooklyn's Thrill Jockey signing **Mountains**, followed by Montreal's **Tim Hecker**. Friday sees Reykjavik's **Bjarni Gunnarson** and Sweden's **BJ Nilsen** performing, with guitar maestro **Simon Scott**, Berlin's **Oval** and Liverpool's **Ex-Easter Island Heads** all performing. Additionally, Friday afternoon sees *Wire* magazine's Anne Hilde Nesel interviewing Oval's Markus Popp at Ertegun House. For full festival details and tickets, visit [digitalisdead.org](http://digitalisdead.org).

**A BENEFIT CONCERT FOR PETE GALPIN** last month



**THE EPSTEIN** release their new album in June. '**Murmurations**', out on Zawinul Records, is the local country-rock favourites' second album, the follow-up to 2007's 'Last of the Charanguistas'. The new album was recorded over 14 months in London, Oxford and Bremen.

Talking to Nightshift about the long-awaited new album, Epstein singer Olly Wills said, "Most of last year was spent going back and forth to Europe, playing shows as well securing a deal with PIAS in Benelux, which means that they will be releasing our album there at the end of this month. It was a really good year for us as it allowed the new line up time to really gel and become a great live band, it also allowed us time to start writing new material.

"As well as all that me, Jon and Humphrey all became fathers so times have been busy at home and on the road!

"This is the fully realised second album. It includes tracks from the 'I Held You Once' EP and others that people may be familiar with from live shows. It's been an album long in the making and long in the releasing, and one that, despite all the troubles involved along the way, we are very proud of.

"The summer will be busy with shows and festivals booked for June, July and August. We are also underway with the recording of our next album, which we are making locally and hope to get done and dusted by the end of the year.... fingers crossed."

The Epstein play instore at Truck Store on Friday 24<sup>th</sup> May. Go to [www.theepstein.com](http://www.theepstein.com) for more news and gig dates from the band.

raised £700 for the Mesothelioma UK charity. Pete, nicknamed Mr Chillout during his twenty-plus years playing and tutoring in Oxford, died from mesothelioma last October in Sobell House Hospice. The concert, at

Risinghurst Community Centre, featured sets by a host of bands, including The Wheatley Soul Band, Maeve Bayton, Headington Hillbillies and Pete's former band Blues Rumour, and were joined by many of Pete's family and friends.

**SHIT AND SHINE** are the star turn at this year's **Supernormal Festival**. The international experimental noise collective (*pictured*) played a now legendary set at Audioscope in 2007 and this will be their first show in Oxfordshire since. On a scale of 1-10 of how excited we are about this, we turned the dial up to 12 and a bit until everything exploded and we had to mop stuff up.

Held in the grounds of **Braziers Park** near Wallingford over the weekend of **9<sup>th</sup>-11<sup>th</sup> August**, Supernormal is an artist-curated music and arts festival, hosting some of the most groundbreaking underground acts around.

Other acts announced include monstrous psych-rock juggernauts **Mugstar**; blues-folk virtuoso **Michael Chapman**; drone-doom heavyweights **The Sontaron Experiment**; ADHD stoner-rockers **Olanza**; garage-metal crazies **Zombie Crash**; Argentinian garage-pop trio **Las Kellies**; Undersmile acoustic project **Coma Wall**; uber-distorted dronecore types **Hookworms** and of course **Thee Bald Knobbers' Church Of Chaos**, who have just got to be great, right? Beyond the music is an array of activities, from DJs and film showings to workshops and fanzine talks.

Weekend tickets are on sale now, priced £75 for adults and £50 for teenagers. Loads more info and stuff at [www.supernormalfestival.co.uk](http://www.supernormalfestival.co.uk).



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



# NEWS



**IRREGULAR FOLK** goes overground from this month for a series of concerts in a Bedouin tent in the grounds of the Perch in Binsey. Leaving behind its traditional home at the Cellar for the sunny season, The Irregular Folk Summer Sessions kick off on Saturday 4<sup>th</sup> May with a show from Chilean harpist, singer and storyteller Ricardo Garcia-Curbelo, who is inspired by the folk traditions of Peru, Columbia, Mexico, Venezuela and his native country. On Thursday 23<sup>rd</sup> May, Irregular Folk hosts local songstress Jess Hall alongside Caitlin Park, while We Aeronauts play on Saturday 13<sup>th</sup> July. Other dates are the 15<sup>th</sup>

and 28<sup>th</sup> June. Additionally the club is hosting a mini-festival on the 3<sup>rd</sup> August.

More info on all Irregular Folk shows at [www.facebook.com/IrregularFolk](http://www.facebook.com/IrregularFolk).

**THE BLOCKHEADS, THE UNTHANKS AND SHOW OF HANDS** are among the acts confirmed for this year's **Towersey Festival**. Now in its 49<sup>th</sup> year, the annual folk festival takes place in the east Oxfordshire village between the 22<sup>nd</sup>-26<sup>th</sup> August.

Other acts announced include Show Of Hands, Home Service, Italian electro-folkies Nidi d'Arac, and accordion collective Banquet of Boxes, who feature John Spiers, Saul Rose, Simon Care, Katie Howson and Matt and Dan Quinn.

As well as live music, Towersey features ceilidhs, dance sessions, poetry, comedy, theatre, cinema, storytelling and a real ale festival. Visit [www.towerseyfestival.com](http://www.towerseyfestival.com) for more details and tickets.

**DREADZONE** play a special show in Wantage this month as part of a local school music course. The long-time reggae and dance band play at **SHUSH** on **Friday 17<sup>th</sup> May**.

Year 13 students on the music technology course at Faringdon Community College were tasked with organising a gig by course tutor John West, who plays in local electronic act STEM. Students had to create their own events management company, Invasion Live Promotions, and deal with every aspect of promoting a large-scale show. One of the students involved, Callum Watson, spoke to Nightshift about the experience and the difficulties it entailed: "It was a great opportunity and a huge task – we'd never done anything like this before. It's a real industry experience putting on such a big event. I personally found it was a huge boost to my confidence, making new contacts for the future. It's been a real eye-opener too about putting on a gig; it's not just about putting up posters, but getting involved in everything from printing tickets and using social media to dealing with third-parties like ticket sales and band management and organising lights and sound for the show. We had some problems along the way, like delegating tasks between us and trying to be as professional as possible, and all the while trying to work around our studies for other subjects."

Tickets for the show are on sale now, priced £16.50, from [www.etickets.to](http://www.etickets.to).



**PUBLIC SERVICE BROADCASTING** are among the latest batch of new acts to be added to this year's Truck Festival.

The London two-piece, who released their superb 'The War Room' EP last year, fuse vintage film and documentary narratives with motorik soundscapes that have seen them compared to Krautrock legends Neu! among others.

Other new names on the festival bill include **And So I Watch You From Afar**; **Patrick Wolf**; **Foy Vance**; **Alessi's Ark**; **Wounds** and Oxford's rising stars **Wild Swim**.

They join already announced headliners Spiritualized and The Horrors as well as Ash; Toy; The Joy Formidable; We Are The Ocean; Dan le Sac & Scroobius Pip; Gaz Coombes; Rolo Tomassi; Bo Ningen and Frankie & The Heartstrings plus many, many more.

This year's Truck Festival runs over the weekend of the 19<sup>th</sup>-20<sup>th</sup> July at Hill Farm in Steventon. Tickets are on sale now, priced £74 for adult camping tickets, from [truckfestival.com](http://truckfestival.com), or from Truck Store on Cowley Road.

**OXFORD RECORD AND CD FAIR** running times have been extended following its move from Oxford Town Hall to the St Aldates Parish Centre from this month. The fair now runs from 10am to 4pm. This month's fair takes place on Saturday 18<sup>th</sup> May.

**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](http://bbc.co.uk/oxford).

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

**A REMINDER** for those of you with gig listings and stuff in mind that the deadline for the June issue of Nightshift has been moved forward to the 15<sup>th</sup> of May to fit in with print deadlines. This is a one-off change. Normal copy deadline is the 20<sup>th</sup> of each month. That's twice we've told you now, so any later-comers will be cruelly scoffed at in a manner befitting an old Etonian cabinet minister sneering at a hard-up benefits claimant.



**GARY NUMAN** returns to Oxford at the end of the year to promote new album 'Splinter', his first album proper since 2006's 'Jagged'. The synth-pop legend-turned-industrial rock cult hero plays the **O2 Academy on Friday 15<sup>th</sup> November**. Tickets, priced £25, are on sale now from the Academy box office. Nightshift is forming an orderly queue already.



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# RELEASED

## SECRET RIVALS

### ‘Just Fall’

(Standard Tandoori)

Indie-pop angsters Secret Rivals have followed the crowd-funding route for their debut album, and this reflects their aural aesthetic – no-nonsense DIY tales of domestic struggles – really quite well.

Album opener ‘This Tragedy Writes Itself’ is almost Placebo-ish with its single synth line, vocals and bass line meandering into each other, overlaid with dissonant chords. The stand-out track is last year’s single ‘Once More With Heart’, its intro betraying their love of The Cure and its lyrics seemingly epitomising the album’s themes (Clouds’s ‘I’ll decide when you’ve had enough’ is almost spat out).

The most striking aspect of Secret Rivals’ sound is the Clouds-Jay female-male vocal dynamic: while the former comes across tender but strong, the latter is obstinate and vulnerable, giving that uncomfortably tense feeling of being stuck in a room with a quarrelling couple (putting the listener in the position of drummer Reece, perhaps). Bits of their delivery in ‘Panic/Don’t Panic’ even remind me of John Lydon’s neurotic and agitated Public Image Ltd yelping.

The repetitive hooks are great for jumping about wildly to; the physical energy that must have been exerted in the recording is so palpable that it feels that mere listening is not enough. While some acts show so little conviction in their live performance that it



comes across as little more than a marketing tool, the full Secret Rivals experience demands a live viewing. A degree of scrappiness is pervasive; there’s charm in exuberance, but the charm in flailing around can wear thin after a while, and that’s where this album often veers. Their predilection for vocal melodies based on chord triads gets a bit wearing after a while too. However, despite the nagging hooks, no song’s point is overlaboured or welcome outstayed, the nine of them weighing in at a Ramones-esque 29 minutes.

The album ends with the title track, an acoustic, Jay-led near-ballad that sounds unlike the other songs but which sums everything up nicely, with an air of resignation in reconciliation: “How come I’m the one who always ends up undone?” The way arguments often end.

*Kirsten Etheridge*



## NIKKI LOY

### ‘All I See’

(Own label)

Born and raised in Devon, Nikki Loy’s musical career has mostly been in and around Oxford, whether busking or playing myriad off-the-beaten-track venues, be they rural pubs or city wine or burger bars. With this new EP she’s stepped up her activities further, culminating in a full-band live show at the North Wall last month.

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## PET MOON

### ‘Trashnicolour’

(Blessing Force)

Amazingly this release marks the tenth in Blessing Force’s short but illustrious canon. As always it is beautifully packaged – in this case a limited, numbered five-track cassette and download code housed in a hard card box covered with striking Gemma Pharo artwork. The music inside is equally as decadent and ambitious.

‘Superposition’ starts with the cracked, delicate trademark falsetto vocals of Andrew Mears counterpointed with 80s drum machine and dripping liquid-gold effects which are liberally sprinkled all over the shop, before cranking it up a notch in pace and then marrying with the complementary backing vocals of the majestic Karina Scuteri in electro heaven.

‘Hold the Divide’ initially has the dark edge of an early Depeche Mode ballad; this is interspersed with dubstep-styled claps, ticks and clicks. Far more strident vocals from both singers give an uplift later in the song and the “Hey!” backing vocals and guitar noodles bring an anthemic-like quality to the proceedings.

‘Fool For The Bruise’ is HUGE. It has ‘hit’ writ large throughout its DNA, even down to the three-minute-ten-seconds duration (making it the shortest composition here). It starts slow before breaking like a tsunami on the shore of your consciousness. It swirls and crashes around you, dragging you in its wake... all peaks and troughs. It ends with a fade-out that leaves you feeling lost at its premature finality. Priceless.

Continuing the 80s synth-pop theme, ‘Impossible Muscle’ is reminiscent of Yazoo: industrial beats and breaks merge with pop magic; funky-jerk guitar punctuates synth cymbals and pulsating toms.

‘Ganger’ marks a return to fractured vulnerability, before threatening with a bleak Reznor-like battlescape, the cinematic feel reminiscent of Clint Mansell’s epic film scores. It ends with a feedback driven drone.

A brave statement of intent, then; arrogant almost in its assuredness.

*Mark Taylor*



## WILD SWIM

### ‘Another Night’

(Believe)

The second single from Wild Swim, the follow-up to their debut ‘Echo’, which deservedly earned them a fair amount of radio play and some enthusiastic press, ‘Another Night’ follows a similar path to ‘Echo’, building from almost wraith-like beginnings to a swarming climax, a rising snowstorm of rarefied electro-pop built on hollowed-out guitar and sparse drumming that sound like early Cocteau Twins, augmented to greater and greater degree as the song progresses with streaks of silicon, all wow and flutter, above which Richard Sansom’s near-operatic voice circles and soars.

The accompanying animated video finds a lost, lonely figure travelling from a bleak

monochrome cityscape to the sea and then through a hole in the ocean to an ecstatic flight through the stars, like a tribute to the starchild climax of *2001: A Space Odyssey*, a stellar trip that perfectly reflects the song.

*Dale Kattack*

## KILL MURRAY

### ‘Microscopic Feel’

(Own label)

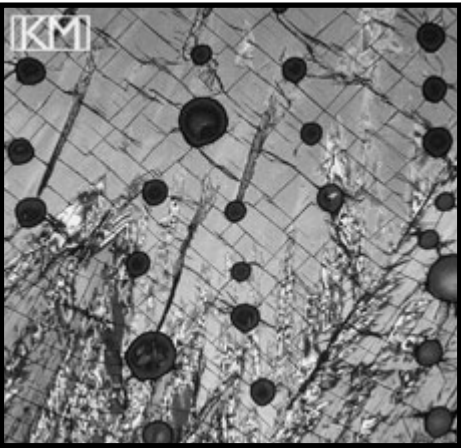
On previous releases, Kill Murray have demonstrated a sense of style and confidence that’s manifested itself in catchy, enjoyable pop songs, generally based around guitar hooks, jaunty basslines, low-lying keyboard sounds and tinges of Oxfordian greats like Radiohead and Foals. With ‘Microscopic Feel’ – their most ambitious work to date, with five tracks (including the previously-released one-off ‘For The Kids’) plus two extras available in an extended digital format – they have, to use phraseology oft bandied around on *Great British Menu*, ‘upped their game’.

The songs here are wrapped in new swathes of production and gloss, with seemingly no aspect left untreated or unloved. Paradoxically, this has glimmers of the potential for problems having been introduced: on a simple level, ‘Microscopic Feel’ sounds blander than earlier Kill Murray output, largely because of the rounded edges of echo and reverb applied to guitars, vocals and keyboards, which places much of the sound squarely in a box daubed ‘a bit 1980s’: this is a box that’s currently rather busy out there in

musicland, with indie abrasiveness being subsumed by a post-chillwave feel-good synth chirpiness.

That said, a giant ‘get over it’ siren should blare out. To focus too much on this essentially superficial layer of presentation is to ignore the charm that’s inherent in these songs. This reviewer may prefer a misanthropic dollop of grit in music, but it’s hard not to appreciate the positive feel here and, well, perhaps this reviewer just needs to cheer up once in a while. ‘For The Kids’ and ‘Terror’ go for a Tears For Fears-for-the-noughties vibe; ‘Everything For Free’ is sarcastic funk *a la* Haircut 100; the terrific ‘Hotel Zoo’ is a huge endorphin rush of feelgood and ‘Colours’ is the blinking-eye-morning-after reflection after all of the above (and it includes an utterly superb guitar break). Wrap all of this up in a shiny parcel, switch on the sunshine and dig it.

*Simon Minter*



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# RELEASED

## SANGUINE HUM `Weight Of The World' (*Esoteric Antenna*)

Prog-rock divides opinion more than any other musical genre; the word prog itself is used as an insult as often as it is a simple description. Images of Rick Wakeman in a silver cape, or twenty-minute drum solos still abound when the term comes up. And yet prog-rock continues to thrive, albeit in a more underground fashion. Sanguine Hum were previously known round these parts as The Joff Winks Band, gracing Nightshift's cover back in 2007. The core of that band – Joff, Matt Barber and Brad Waissman – remains, but the music, while retaining some of its former elements, has drifted fully into prog's sphere of influence. That each member of the band is individually photographed in the studio wearing headphones and looking studiously at the array of musical technology that surrounds them, rather than vomiting JD over each other or fighting policemen, equips you for what's to come. `Weight Of The World' is technically perfect,



immaculately arranged and extravagantly orchestrated. It's clever but rarely ostentatious, shifting textures with regular key shifts and occasional flourishes preferred over bombast or ostentatious displays of virtuosity. Its cornerstones seem to be Porcupine Tree and Steely Dan, although Rush's more restrained moments invade at times, while Joff's voice reminds us of Mew's Jonas Bjerre, and even

wishing *something* more would happen, the experience is still enjoyable.  
*Eggstard*

## GREY CHILDREN `Complete With Me' (*Own label*)

Grey Children's David Griffiths is certainly one of those Marmite singers, with a voice that could turn listeners on or off in equal measure. Luckily I like Marmite. He stays on emotively maudlin message throughout `Complete With Me', the follow-up to Grey Children's 2012 debut `Doctor, Doctor', which dealt with the rare form of OCD called Pure-O. His voice is all trailed-away squeaks, breathy emotion and rising falsettos, sounding a bit like Brandon Flowers occasionally. What you make of an individual vocalist is a personal thing; however as his style is persistent and unwavering it becomes more believable and sincere as the album progresses. Such consistency of sound is similarly present in all the instrumentation and may be the chief flaw of the album. Nothing really changes throughout; the guitars, the tempos and the rhythms only ever alter slightly in `One Of Us' but it's only noticeable because the rest is so one-dimensional. Even the title track's three cyclical notes have little to excite. The album really could do with a few surprises and show a bit more breadth and scope, coming over a bit China Crisis or Savage Garden without the variety, melody and hooks. Paradoxically it's also right on trend now with bands such as The xx and Everything Everything, so maybe it's more contemporary than we give it credit for. Grey Children's simple formula could entrance or smother with an angst-soaked pillow, but it does, oddly, repay repeated listening, something I might not have given it time for had I not been tasked with reviewing it, and, despite

## BERSICKER / R.O.T.T.E.R

### `Split EP' (*Lonely Linda*)

Arriving on seven-inch vinyl encased in monochrome sleeve with stencil-style sleevenotes and accompanied by a leaflet for the anti army recruitment campaign Forceswatch, Bersicker's split EP with Brooklyn's R.O.T.T.E.R feels like a heroic throwback to the late-70s days of Discharge, Conflict, GBH et al – militant anarcho-punks with every facet of the establishment in their sights. Musically it doesn't disappoint, the former Government Mule and Faith In Hate outfit careering through three slabs of ire-drenched thrash-punk-cum-grindcore with all the finesse and restraint of Steve Ignorant's pet tomat paying due respect to Margaret Thatcher's freshly dug grave. `Rolling News Resurrection' rails against the "brazen worship of death" of war footage, while `The Terrorists Have Won' takes a shovel-heavy swipe at Obama's broken liberal promises and the surveillance state. It's music to man the barricades to, a soundtrack to deciding which side you're on. As our current lords and masters cut deeper and more cruelly, Bersicker's rampant racket feels less like a relic from simpler political times gone by, and more like a taster for the war yet to come.

*Ian Chesterton*

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Scritti Politti's Green Gartside, which softens the blow somewhat, giving tracks like `Cognoscenti' a widescreen pastoral feel, rather than the feeling that you've woken up inside a frustrated church organist's unstable ego. Only on the album's finale, the twenty-minute title track, do Sanguine Hum shift up a couple of gears and into the realms of self-indulgence. The flipside to all this is that, as with so much prog, you sometimes feel the musicians are more intent on getting everything just right and maybe showing other musicians how clever they can be rather than more carelessly – and honestly – aiming for some kind of emotional engagement with non-muso listeners. While we're grateful for the lack of 70s excess, there's a certain sterility about songs like `Phosphor' and the stately pace of the album bogs it down after the halfway mark. Criticising prog-rock for lacking soul or punk-rock spirit is a bit like hitting a brick wall with a foam mallet to punish it for being so solid in the end: it misses the point and the wall barely notices anyway. The ship sails on; its crew remain loyal to the end.  
*Dale Kattack*

## CHILDREN OF THE SUN `Cracking the Labrynth' (*Own label*)

We're worried that we're becoming obsessed with the weather here at Nightshift, prematurely turning into some clucking old woman moaning that we don't have summers like we did in the war or something. But even so, as we sit here listening through this month's release pile, springtime is fitfully peaking through a thin bank of wispy cloud. What better time to give a band called Children of the Sun a run out. Children Of The Sun are a newish name in town, sharing their moniker with our favourite song by one-time local heroes Wonderland, so the signs are brighter still. Then reality bites. The EP open with a goth-lite lament, `Exhale Into The Night', that sounds like it would be more at home in the middle of an Andrew Lloyd Webber musical. This leads into `Light Fuse', a nominally funky sliver of polished pop that might have oozed from any year between 1984 and now, strident, bordering on shrill female vocals knocking up against laddish backing shouts, at one point dropping into a loping reggae skank. And so it continues, a sort of musical middle ground of everything and nothing in particular. If we were in anything other than summery mood, we might suggest Children Of The Sun are the epitome of a band tutored to perfection but possessing a void where their heart, soul and guts should be, a triumph of technical ability over rock and roll spirit. So they're getting off lightly this time.  
*Dale Kattack*

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# GIG GUIDE

**WEDNESDAY 1<sup>st</sup>**  
**TOLIESEL + SWINDLESTOCK + HUCK + THE AUGUST LIST:** **Truck Store** (*6.30am*) – May Morning instore session from shoegazey Americana faves ToLiesel; country hoedown crew Swindlestock; gothic bluesman Huck, and garage porch-folk couple The August List.  
**THE MIGHTY REDOX:** **The Wheatsheaf** (*7am*) – Oxford’s favourite swamp-blues crew greet May Morning in rocking style with a free gig downstairs at the Sheaf.  
**COMPUTERS:** **Truck Store** (*6pm*) – Exeter’s splenetic garage-punk crew launch their new album, ‘Love Triangles, Hate Squares’, with an instore set.  
**FREE RANGE:** **The Cellar** – Drum&bass, hip hop and dubstep club night with resident DJs.  
**NIKKI LOY:** **The Talk House, Stanton St. John** – First of a handful of gigs around the county this month for the local jazz-soul singer and pianist, promoting her new ‘All I See’ EP and drawing

*Thursday 2<sup>nd</sup>*  
**SIMPLE MINDS:**  
**The New Theatre**  
For those that know Simple Minds only for bombastic stadium-pop hits like ‘Alive & Kicking’ and ‘Don’t You Forget About Me’ it can come as a surprise that they were, for their first five albums, one of the coolest bands to emerge from the post-punk era, initially fusing that movement’s arty leanings with the glam of Bowie and Roxy Music, before becoming a near-perfect electro-pop force with ‘Empires & Dance’ and ‘Sons & Fascination’. The band hit the big time with 1982’s still excellent ‘New Gold Dream’, before they became a staple soundtrack to Bratpack movies and a stadium-filling rock act often compared (unfavourably) to U2. Times change though and nowadays it’s increasingly Simple Minds’ fantastic early work that is heralded for its prescience. Still led by original members Jim Kerr and Charlie Burchill, the band toured a reissue of those first five albums a couple of years back and now head out on the road to promote a new three-CD Greatest Hits, which spans their entire career. What was never in doubt, even when they were releasing pompous hogwash like ‘Belfast Child’, was what a powerful live band Simple Minds were and the chance to hear classic tunes like ‘The American’, ‘I Travel’ and ‘Love Song’ live is something not to pass over.



**MAY**  
comparisons to Paloma Faith and Alicia Keys.

**THURSDAY 2<sup>nd</sup>**  
**SIMPLE MINDS:** **The New Theatre** – Greatest Hits tour for the post-punk icons-turned-80s stadium rock behemoths – *see main preview*  
**MAJOR LAZER:** **O2 Academy** – Diplo gets the summer party season underway with his mutant dancehall – *see main preview*  
**DIGITAL IS DEAD FESTIVAL:** **Modern Art Oxford** – Opening show of a three-day mini-festival dedicated to experimental electronic music. Brooklyn’s Thrill Jockey-signed Mountains perform their ethereal soundscapes, launching new album ‘Centralia’, alongside Kranky Records’ Tim Hecker.  
**CATWEAZLE CLUB:** **East Oxford Community Centre** – Oxford’s oldest and best open-mic club continues to showcase local singers, musicians, poets, storytellers, performance artists and more every week.  
**OPEN MIC CLUB:** **The Half Moon**  
**BLUES JAM:** **The Jack Russell, Marston**  
**EVOLUTION:** **Fat Lil’s, Witney**

**FRIDAY 3<sup>rd</sup>**  
**WITTSTOCK FESTIVAL:** **The Railway Inn, Culham** – The opening evening of the annual free festival, this year in aid of local charities Headway and My Life, My Choice. Smiths and Wedding Present-inspired swashbucklers Peerless Pirates headline, with support from quirky thrash crew Agness Pike and punk mentalists Barry & The Beachcombers.  
**SONS OF KEMET:** **The North Wall, Summertown** – Groove-led jazz from BBC Radio 3’s New Generation artist Shabaka Hutchings and his band, the saxophonist is joined by tuba player Oren Marshall and drummers Tom Skinner and Seb Roachford, between them the quartet having played with Radiohead, Polar Bear, Courtney Pine, Zero 7 and Matthew Herbert. Together they draw on Jamaican dance and New Orleans street music as well as various jazz traditions.  
**KLUB KAKOFANNEY with THESE ARE OUR DEMANDS + PURPLE MAY + CHARMS AGAINST THE EVIL EYE + JOE SWARBRICK:** **The Wheatsheaf** – Another reliably mixed bill at Klub Kak, tonight featuring former-Harry Angel people These Are Our Demands, alongside psychedelic popsters Charms Against The Evil Eye and erstwhile Borderville frontman Joe Swarbrick playing a solo set.  
**SKYLARKIN SOUNDSYSTEM with WRONGTOM MEETS DEEMAS J & MIGHTY LEAP:** **The Cellar** – Skylarkin Soundsystem regular Wrongtom brings his recent ‘Tru Thoughts’ album to life with backing from Desta Zion Wilson’s award-winning reggae seven-piece Mighty Leap and vocalist Deemas J. Wrongtom and Deemas will also be on the decks

alongside Count Skylarkin and House of Roots main man Sultan.  
**RAWZ + HALF DECENT + INSPEKTA:** **The Bullingdon** – Local hip hop night, including rapid-fire rapper and inventive beatmaster Half Decent.  
**SWEET WILLIAM + JOHNNY PAYNE + NOE & THE PASTEL FRONTIER:** **The Port Mahon** – A night of stripped-down indie and indie-folk courtesy of Tertium Quid and featuring sets from Deer Chicago singer and guitarist Johnny Payne and new Brookes indie rockers Noe & The Pastel Frontier.  
**SWITCH with CYRIL HAHN:** **O2 Academy** – The Academy’s electro night plays host to one of the world’s hottest r’n’b remixers, Vancouver’s Cyril Hahn, whose ethereal remodelling of Destiny’s Child, Mariah Carey and HAIM among others takes modern r’n’b back to its devotional roots.  
**DIGITAL IS DEAD FESTIVAL:** **Modern Art Oxford** – Glacial electronic soundscapes from Reykjavik’s Bjarn Gunnarson, alongside Swedish electro-acoustic chap BJ Nilsen.  
**FUNK IT:** **The Bullingdon** – Jack FM DJ Rich Smith spins club classics, pop and r’n’b every Friday.  
**STEAMROLLER:** **The Red Lion, Cropredy** – Heavy-duty blues-rocking in the style of Cream and Hendrix from the local veterans.  
**BREEZE:** **The Duke’s Cut** – Lively party covers.  
**GREEN ONIONS:** **Fat Lil’s, Witney** – Blues Brothers tribute.  
**HEADINGTON HILLBILLIES:** **The Chequers, Headington Quarry** – Country, bluegrass and Americana from the local circuit regulars.  
**DISCO MUTANTE:** **The Library** – Disco, cosmic funk and acid house session.

**SATURDAY 4<sup>th</sup>**  
**WITTSTOCK FESTIVAL:** **The Railway Inn, Culham** – The first full day and night of the free festival with an excellent selection of local bands across two stages. Psych-kraut-jazz-disco fundbundles The Goggenheim top the bill and are joined by hardcore crew X-1; synth-pop duo Space Heroes of the People; spiky grunge-rockers Von Braun; agit-punks Junkie Brush; industrial/goth merchants Mary Bendytoy; blues-rockers Steamroller; trip-hoppers STEM and more, while over on the acoustic stage are The Right Hooks; Beard Of Destiny; Andy Robbins; Ian Staples and True Rumour.  
**INTRODUCING with GAZ COOMBES + CANDY SAYS + VIENNA DITTO + SALVATION BILL:** **O2 Academy** – Gaz hosts a special Introducing night with some of his favourite local acts – *see main preview*  
**THE KAT MEN:** **The Jericho Tavern** – Classic rockabilly from one-time Stray Cats drummer Slim Jim Phantom and Imelda May’s husband and guitarist Darrel Higham, together playing as The Kat Men, reformed and set to release their new album, ‘The Kat Men Cometh’ this summer, the follow-up to their 2006 debut, which featured Guns’n’Roses’ Gilby Clarke.  
**IRREGULAR FOLK with RICARDO GARCIA-CURBELO:** **The Perch, Binsey** – The first of Irregular Folk’s summer session shows,

set in a lavish Bedouin tent in the grounds of the Perch. Tonight’s show is suitably exotic with a rare appearance from Chilean harpist, maraca player, singer and storyteller Ricardo Garcia-Curbelo, referencing the folk traditions of his homeland as well as Cuba, Mexico, Venezuela and Peru, his music interspersed by stories dating back to before the Spanish conquest of South America.  
**ATTACK ATTACK + GAVIN BUTLER + RELOAD THE RADIO + THE METHOD:** **The Cellar** – Welsh emo crew Attack Attack play their farewell tour ahead of the release of final album ‘Long Road To Nowhere’, having made their name supporting the likes of Lostprophets, Funeral For A Friend and The Blackout.  
**SHEBREW + SILAS:** **The Wheatsheaf** – Psychedelic stoner-doom metal in the vein of Fu Manchu, Electric Wizard and QOTSA from Birmingham’s Shebrev.  
**DIGITAL IS DEAD FESTIVAL:** **Modern Art Oxford** – 12k, Kompakt and Miasmah maestro Simon Scott plays the electronic music festival, joined by Liverpool’s Ex Easter Island and Oval.  
**PROPAGANDA + TRASHY + JACK FM**  
**DJs:** **O2 Academy** – Weekly three-clubs-in-one extravaganza with indie hits at Propaganda, kitsch pop, glam and 80s at Trashy, plus dancefloor faves from Jack FM DJs.  
**QUO-INCIDENCE:** **Fat Lil’s, Witney** – Status

*Thursday 2<sup>nd</sup>*  
**MAJOR LAZER:**  
**O2 Academy**  
Originally a joint project between producers Diplo and Switch, Major Lazer’s debut album, ‘Guns Don’t Kill People... Lazars Do’, took dancehall and mashed it up with pretty much every type of party style you can think of, from dub and reggae to trance, hip hop and moombahton, recruiting a stellar cast of guest vocalists, from Santigold and Vybz Cartel to Busy Signal, creating a fun, accessible hybrid that’s turned them into festival and carnival star turns – from Coachella to Notting Hill and a hundred transatlantic flights in between. As well as the album and the live shows, they’ve variously collaborated with La Roux, Lindi Ortega and Snoop Dogg, produced No Doubt and Usher and been remixed by Thom Yorke, which gives you some idea of Major Lazer’s broad appeal. Switch has since departed, but Diplo has recruited new cohorts in Blak Chiney’s Walshy Fire, and Jillionaire, who together are set to release a second Major Lazer album, ‘Free The Universe’, this summer. Summer being very much Major Lazer’s season. They’re set to play Glastonbury this year, and tonight’s show is part of a spring tour ahead of some evenings spent playing in the sun. Perhaps their appearance will finally signal the end of this never-ending winter; if anyone can do it, Major Lazer can.



Quo tribute.  
**THE PETE FRYER BAND:** **The King & Queen, Wheatley** – Quirky rocking blues from the local stalwart.  
**THE MISSING NOTES:** **The Nelson, Cowley**  
**R’NB NIGHT:** **The Bullingdon**  
**THE LITTLE OXFORD BIG BAND:** **British Legion Hall, Marston**

**SUNDAY 5<sup>th</sup>**  
**WITTSTOCK FESTIVAL:** **The Railway Inn, Culham** – Another full day of free live music, with mighty sludge-doom banshees Undersmile topping a bill that also features blues-metallers Empty Vessels; afro-popsters Nairobi and swamp-blues crew The Mighty Redox, alongside The Great Big Bargain; The Shapes; Osprey & The OX4 Allstars; Superloose and 14Ten, while the acoustic stage features The Headington Hillbillies; Duchess; Moon Rabbit; Laima Bite; Welcome To Peepworld and Mew Wooster & Boon.  
**DAVID RODIGAN:** **The Bullingdon** – Return to town for the undisputed king of reggae and dancehall, the recently MBE’d Mr Rodigan, the former-Kidlington schoolboy who is now widely recognised as one of the chief authorities on reggae, as well as one of the finest and most respected reggae DJs in the UK, having toured with Shinehead and been name-checked in song by The Beastie Boys along the way.  
**SAXON + THE QUIREBOYS:** **O2 Academy** – Double dose of British rock stalwarts from years past. Barnsley titans Saxons were stars of the NWOBHM scene in the late-70s and early-80s, going on to sell some 15 million albums worldwide, including the genre classic ‘Wheels Of Steel’. Original singer Biff Byford and guitarist Paul Quinn still helm the rock and roll battleship, so expect all the big hits as well as tracks from their new album, ‘Sacrifice’, the group’s twentieth. They’re joined by 90s rockers The Quireboys, still led by singer Spike, and once hailed as “The British Poison”.

**MONDAY 6<sup>th</sup>**  
**OMD + JOHN FOX:** **The New Theatre** – Oh yes. Oh. Yes. OH BLOODY HELL, YES! Gig of the year – *see main preview*  
**24 PESOS:** **The Jericho Tavern** – Funky blues and soul from the London outfit at tonight’s Famous Monday Blues.  
**HIPPY HAZE + WHITE SWAN:** **The Bullingdon** – Haven Club night with Hippy Haze playing classic songs of 1967, alongside T-Rex tribute White Swan.

**TUESDAY 7<sup>th</sup>**  
**LUCY SPRAGGAN:** **O2 Academy** – Whimsical hip hop-infused acoustic pop from the former *X-Factor* contestant, best known for her song ‘Tea & Toast’, out on tour to promote her debut album ‘Top Room At The Zoo’.  
**SKATERS:** **The Jericho Tavern** – Trashy, melodic garage-pop from New Yorkers Skaters, featuring guitarist Joshua Hubbard, previously of Dirty Pretty Things and The Paddingtons, now keeping it skinny and slightly wasted in the style of The Cars, The Strokes and The Libertines.  
**JAZZ CLUB:** **The Bullingdon** – Free live jazz every Tuesday at the Bully, tonight featuring local regulars Alvin Roy & Reeds Unlimited.  
**DEEP COVER:** **The Cellar** – New hip hop night at the Cellar, showcasing local performers and DJs, tonight featuring duo Walt Frisbee, fusing 8-bit and hip hop, performing with Gameboys and live drums. Plus DJs Joel, Annex and VLV.T.



*Saturday 4<sup>th</sup>*  
**GAZ COOMBES**  
**/ CANDY SAYS / VIENNA DITTO / SALVATION BILL:**  
**O2 Academy**  
After his triumphant return to action as a solo artist with his debut album, ‘Here Come The Bombs’, former-Supergrass chap Gaz Coombes now looks forward to the next stage of his musical life, with new songs already written and ready to perform. ‘Here Come...’ displayed a musician escaping the strictures of band life and exploring the sounds he loved most, in Gaz’s case, post-punk, krautrock, disco, funk and touches of early glam. Tonight finds Gaz headlining and hosting a special edition of the Academy’s Upstairs showcase and has handpicked his supporting cast. Gaz was always a big supporter of Little Fish so unsurprisingly features Candy Says on the bill, the Velvet Underground-referencing popstrels utilising assorted trinkets and toys alongside traditional instrumentation to fuse summery psychedelia with French chanson, tribal rhythms and a poetic approach to pop. Soulful rockabilly in the synth-pop kitchen from Vienna Ditto, a heady fusion of Portishead, Suicide and Nina Simone, plus atmospheric acoustic pop from Salvation Bill, the new band helmed by former-Ute and Old Grinding Young chap Ollie Thomas complete an excellent line-up that proves once again the sheer strength and variety of the Oxford scene.

**OPEN MIC CLUB:** **James Street Tavern**  
**WEDNESDAY 8<sup>th</sup>**  
**THE OXFORD PUNT:** **Various venues** – The annual showcase of Oxford’s best new unsigned music across five venues in one night – *see main Punt preview pull-out*.  
**PHIL McMINN + CANDY SAYS + MOTHER CORONA + NAIROBI:** **The Purple Turtle** – Oxford Punt night.  
**LISTING SHIPS + DUCHESS + AGNESS PIKE + DEATH OF HI-FI:** **The Cellar**– Oxford Punt night.  
**YELLOW FEVER + BEAR TRAP + EMPIRE DIVIDED + THE GOGGENHEIM:** **The Wheatsheaf**– Oxford Punt night.  
**RAGDOLL + TRAPS + THE AUGUST LIST +**





*Monday 6<sup>th</sup>*

## OMD / JOHN FOXX: The New Theatre

Either of tonight’s acts on their own would constitute a night of legendary synth-pop, but together they make for an unmissable double bill. OMD were one of electro-pop’s finest hitmakers, selling millions around the world with hits like ‘Enola Gay’, ‘Souvenir’ and ‘Joan of Arc’ in the early-80s, as well as breaking new musical boundaries, particularly with their incredible ‘Dazzle Ships’ album in 1983, which utilized samples and cut-ups years before such things became mainstream. It’s to this golden era that the band – now back in its original line-up – has returned with new album ‘English Electric’. Andy McClusky and Paul Humphreys have never lost touch with what makes a great pop song, while they retain that political and experimental edge that made them such enduring stars.

If OMD were synth-pop’s popularisers, John Foxx was one of the genre’s greatest innovators, first with the original incarnation of Ultravox, a major influence on Gary Numan, and then as a solo artist. The man born Dennis Leigh reached retirement age this year but remains at electronic music’s cutting edge with a steady succession of new albums and collaborations. Expect classics like ‘Underpass’, ‘Burning Car’ and ‘Hiroshima Mon Amour’ along with songs from recent albums, ‘The Shape Of Things’ and ‘Evidence’. Seriously, you cannot even start to comprehend how excited Nightshift is about tonight’s gig.

**THE GRACEFUL SLICKS:** **The Duke’s Cut** – Oxford Punt night.

**LIMBO KIDS + POLEDO + AGS CONNOLLY + AFTER THE THOUGHT:** **The White Rabbit** – Oxford Punt night.

**JOHN GRANT:** **O2 Academy** – Self-laceration as art from the bearded boy wonder – *see main preview*  
**WOOD BROTHERS:** **Truck Store** (6pm) – Raw, rootsy and inventive country-blues from American brothers, Chris and Oliver Wood, appropriately enough playing a warm-up show instore for this month’s WOOD Festival.

### THURSDAY 9<sup>th</sup>

**COLIN HAY + CHRIS TRAPPER:** **O2 Academy** – Soulful acoustic pop from Colin Hay, probably best known as singer with Aussie hitmakers Men At Work, but who’s been building his solo career for almost 30 years now, enjoying a big boost when his songs were used in the series *Scrubs*. He’s over in the UK to promote his latest solo album, ‘Gathering Mercury’.  
**DUKE SPECIAL:** **O2 Academy** – Intimately orchestral pop ballads from Belfast’s dreadlocked troubadour, performing songs from his new ‘Oh Pioneer’ album.

**LARRY McCRAY:** **The Bullingdon** – Blues rocking guitar and big, soulful vocals from Arkansas’ veteran bluesman McCray, back at the Bully’s Haven Club, inspired by the three Kings – BB, Albert and Freddie.  
**RHYMESKEEMZ + SKINNYMAN + RODNEY P & SKITZ:** **The Cellar** – Hip hop club night with Rhymeskeemz launching his album, ‘Ill Gotten Gains’.  
**CATWEAZLE CLUB:** **East Oxford Community Centre**  
**THE MIGHTY REDOX:** **The Wheatsheaf** – Free gig in the downstairs bar from the swamp blues and festival funk faves.  
**OPEN MIC CLUB:** **The Half Moon**  
**BLUES JAM:** **The Jack Russell, Marston**

### FRIDAY 10<sup>th</sup>

**HURRAY FOR THE RIFF RAFF + REBECCA DE WINTER:** **The Bullingdon** – Rootsy country-folk from New Orleans’ Hurray For The Riff Raff at tonight’s Empty Room Promotion, the band fronted by Puerto Rican singer-songwriter Alynda Lee Segarra, who left her Bronx home aged 17 to live the hobo lifestyle around the US before forming he band, bringing a fresh modern feel to traditional folk sounds, and hailed recently by *The Times* as the sound of modern New Orleans.  
**BOOTLED ZEPPELIN:** **O2 Academy** – Led Zep tribute night.  
**BOSSAPHONIK:** **The Cellar** – Dancefloor Latin, afrobeat, global grooves and nu-jazz club night, with a live set from seven-piece Melange, blending jazz-infused Middle Eastern and north African grooves with Arabian rhythms and Turkish melodies.  
**COUNTRY-FOLK SONGWRITERS’ CIRCLE:** **The Port Mahon** – Intimate campfire-style songwriters night, with The Epstein’s Olly Wills, Swindlestock, Huck, Tamara Parsons-Baker and Matt Sage.  
**SWITCH:** **O2 Academy**  
**FUNK IT:** **The Bullingdon**  
**BELLA HARDY & THE MIDNIGHT WITCH:** **Cornerstone Arts Centre, Didcot** – Folk singer Hardy returns to the Cornerstone after her show here with Carthy, Hardy, Farrell & Young, evoking the spirits of Carole King and Kate Bush on her new album ‘Battleplan’.  
**THE MIGHTY REDOX:** **The James Street Tavern**

### SATURDAY 11<sup>th</sup>

**LEONA LEWIS:** **The New Theatre** – Asinine r’n’b from the big-faced foghorn and former *X-Factor* winner who has sold about twenty trillion albums to simpering idiots around the world, as well as defecating on Snow Patrol’s ‘Run’ with all the subtlety and soul of an incontinent tomcat in a freshly dug cabbage patch.  
**MAUSI + GRUDLE BAY + LIMBO KIDS:** **The Cellar** – Daisy Rodgers Music night, with a characteristically mixed bill of quality new bands. Tonight’s show feature’s Newcastle’s sweet, summery electro-pop and folksy r’n’b types Mausi, alongside local electro-funkers Grudle Bay and airy indie-pop newcomers Limbo Kids, fresh from their live debut at the Oxford Punt. Followed by techno, bass and house night Extra-Curricular.  
**GOD SPEED + ANNERO + DEMASK THYSELF:** **The Wheatsheaf** – Punk, post-hardcore and metal night.  
**BAND OF HOPE + THE OH SO MANY + ODRAN TRUMMEL + THE KEYS:** **Modern Art Oxford** – Pindrop host a WOOD Festival warm-up with Wallingford’s summery folksters

Band Of Hope, and expansive folk-pop collective The Oh So Many.  
**PROPAGANDA + TRASHY + JACK FM DJs:** **O2 Academy**  
**HODGE PODGE:** **The Bullingdon**  
**NIKKI LOY:** **The Shakespeare, Bicester**  
**HAIRFORCE 5:** **Fat Lil’s, Witney** – 80s hair-metal classics.  
**STEAMROLLER:** **Eynsham Sports & Social Club**  
**THE PETE FRYER BAND:** **The Cross Keys, Abingdon**

### SUNDAY 12<sup>th</sup>

**THE REVALATORS + BEARD OF DESTINY + BENJI TRANTER + BLIN’ JONNIE + LAIMA BITE + LEIGH ALEXANDER:** **The Wheatsheaf** (2.30pm) – Klub Kakofanny host their monthly

*Wednesday 8<sup>th</sup>*

## JOHN GRANT: O2 Academy

Addiction. Suicide. Homophobia. Guilt. You’d imagine any gig dedicated almost wholly to such material would be unbearably dark and doom-laden. But that’s to ignore John Grant’s tender-hearted sense of euphoria and deadpan wit. Just the lines “I am the greatest muthafucker you’re ever gonna meet / From the top of my head down to the tips of the toes on my feet” from his new single give you an idea that he maybe doesn’t take himself quite as seriously as his self-lacerating songs might sometimes suggest. Racked with guilt at his own homosexuality after a religious upbringing, Grant endured a turbulent early adult life, sinking into alcohol and cocaine addiction that provoked the split of his band The Czars, and it wasn’t until friends and fans persuaded him to record his new songs that he saw any worth in them. His 2010 debut album, ‘Queen Of Denmark’, was a triumph, topping many critics’ end of year lists, while his recent follow-up, ‘Pale Green Ghosts’, a more electronic piece, is set to cement the man as one of the finest confessional singer-songwriters on the planet. Having discovered he was HIV-positive recently, Grant’s lyrics deal candidly with his family’s reaction to the news, but if the words can feel devastatingly raw at times, the man’s honeyed tunes and velveteen voice wrap them in a warm blanket of musical wonder.



free afternoon of unplugged treats in the Sheaf’s downstairs bar.  
**MOON RABBIT + BEARD OF DESTINY + THE RIVERSIDE VOICES + THE ACCORDION CREW + JOELLY:** **DONNINGTON COMMUNITY CENTRE** (6pm) – Free evening of live acoustic music.  
**ALAMAKOTA + SCARLETT IN THE WILDERNESS + ANKLEPANTS:** **The Cellar** – Dub, reggae, funk and freakstep fusion from Alamakota, playing their final gig. As are gypsy burlesque band Scarlett In The Wilderness. Berlin’s one-man electronic music and animatronics machine Anklepants closes the show.

### MONDAY 13<sup>th</sup>

**GILES ROBSON & THE DIRTY ACES:** **The Jericho Tavern** – Swift return to the Famous Monday Blues for the UK bluesman, discovered playing back-up to Muddy Waters’ son Mud Morganfield and rated as the best harmonica player on the European circuit, bringing a soulful blend of blues and r’n’b to town.  
**RYAN MCGARVEY + AARON KEYLOCK:** **The Bullingdon** – Delta slide blues and heavy rocking from guitarist Ryan McGarvey at the Haven Club tonight, McGarvey having recently been voted best new talent by *Guitar Player* magazine and now out on his first headline tour of the UK having previously played alongside Eric Clapton, BB King and Jeff Beck. He’s joined by local teenage guitar sensation Aaron Keylock, at fifteen already a veteran of four years playing support to Sandi Thom, The Quireboys and Hamilton Loomis.  
**STAGECOACH + SALVATION BILL + JURASSIC POP:** **The Cellar** – Alcopop! Records night with grunge-pop outfit Stagecoach; angsty indie crew Salvation Bill and lo-fi duo Jurassic Pop, who play songs all about the film *Jurassic Park*.

### TUESDAY 14<sup>th</sup>

**JAZZ CLUB:** **The Bullingdon** – Free live jazz from The New Jazz Collective.  
**INTRUSION:** **The Cellar** – Goth, industrial and cyberpunk club night.  
**OPEN MIC CLUB:** **James Street Tavern**

### WEDNESDAY 15<sup>th</sup>

**BELSHAZZAR’S FEAST + GREEN CHILDREN OF THE WOLF PIT:** **The Bullingdon** – Best known as fiddle and oboe player with Bellowhead, Paul Sartin has been a staple on the English folk circuit for night on twenty years and together with accordion player Paul Hutchison makes up Belshazzar’s Feast, bringing humour and virtuosity to old English dance tunes, ballads, war poems and folk standards.  
**RAT ATTACK:** **The Jericho Tavern** – Rat Attack describe themselves as “Party Punk!” and have a member who looks a bit like Gary Barlow. We really can’t recommend them any more highly.  
**HEADCOUNT + THE TAX + GAG REFLEX:** **The Wheatsheaf** – If “Party Punk!” sounds a bit soppy bollocks to you, maybe come and see Headcount instead, a rare band who haven’t forgotten what punk actually means, channelling Killing Joke, The Banshees, early Adam & The Ants and Therapy? with equal measures of brutality and subtlety, their righteous rage tempered by an ability to pen a fucking great tune.  
**DICK VALENTINE + WILL HEALEY:** **O2 Academy** – The Electric Six frontman with the snigger-friendly porn star name tours his solo album, ‘Destroy The Children’.  
**FREE RANGE:** **The Cellar**

**OPEN MIC SESSION:** **Fat Lil’s, Witney**

### THURSDAY 16<sup>th</sup>

**KLAXONS:** **O2 Academy** – Back in town after their show here back in 2010 and with another overdue album in the can (it was meant to be out in January), Klaxons seem to have lost all the momentum and consequent critical and commercial love that their Mercury Prize-winning debut, ‘Myths Of The Near Future’ garnered. After briefly looking like the next big thing, their label rejected their second album completely; they subsequently ditched producers Tony Visconti and Simian Mobile Disco’s James Ford and teamed up with Ross Robinson, better known for his work with nu-metal bands. Out went the synths, the pop sensibilities and the fun and in came chunky bass and churning hard rock riffs. The world remained determinedly unimpressed. Crunch time then; can they bring it back from the brink?  
**LUCY ROSE:** **O2 Academy** – Fragile, winsome 60s-styled fluffy folk-pop from the former Bombay Bicycle Cub backing singer and renowned jam maker (she sometimes sells it at her gigs). Last year’s ‘Like I Used To’ album drew comparisons to Feist, Laura Marling and Ed Sheeran.  
**FIGHT LIKE APES:** **The Bullingdon** – Feisty, cutesy lo-fi indie synth-pop from Dublin’s pop sweeties.  
**PON DE FLOOR:** **The Cellar** – Tropical and carnival party tunes with Hipsters Don’t Dance, one of London’s biggest hip hop, tropical and dancehall parties. Support on the decks from We Are Elements stalwart Man Of Science, Man Of Faith, and Sensible Dancehall honcho Molassie.  
**NIKKI LOY:** **The Unicorn, Abingdon** – Acoustic band set from the local jazz-soul songstress.  
**CATWEAZLE CLUB:** **East Oxford Community Centre**  
**THE PETE FRYER BAND:** **The Wheatsheaf** – Free gig in the downstairs bar.  
**OPEN MIC CLUB:** **The Half Moon**  
**BLUES JAM:** **The Jack Russell, Marston**

### FRIDAY 17<sup>th</sup>

**WOOD FESTIVAL: Braziers Park** – Opening day of the environmentally-friendly music fest, back after last year’s break – *see main preview*  
**SETH LAKEMAN:** **Oxford Town Hall** – Having long since moved on from being the poster boy for the new English folk revival to being one of the scene’s grantees the prolific Seth Lakeman returns to town after his gig at the Academy last year, still bringing a freshness to traditional folk music while remaining steeped in its often ancient history. His Mercury-nominated ‘Kitty Jay’ brought Dartmoor ghosts back to life, while his last album, ‘Tales From The Barrel House’, paid homage to Devonian miners, mariners and craftsmen. A powerful singer and storyteller, Lakeman really shines when he picks up his fiddle, as much a rock hero on stage as a traditional folk musician.  
**THE BIG TEN INCH:** **The Cellar** – Count Skylarkin’s monthly celebration of vintage jump blues, rock’n’roll, rockabilly and more, tonight featuring a live guest set from Railroad Bill, playing fast, gutsy skiffle on washboard, mandolin, guitar and tea-chest bass, the band previously drawing praise from skiffle king Lonnie Donegan himself. 45 and 78 selector Greg Belson flies in from LA to make his Big 10’ debut alongside the Count.  
**NAIROBI + VERY NICE HARRY + COLUMBA:** **The Wheatsheaf** – Dinky afro-pop tinged indie rocking from Punt starlets Nairobi,



*Friday 17<sup>th</sup>-Sunday 19<sup>th</sup>*

## WOOD FESTIVAL: Braziers Park

Back after a year off in 2012, WOOD re-stakes its claim to being the UK’s greenest festival, hosting stages powered by sun, cycle and used chip fat, as well as organic food and beer and compost toilets. As you might expect, the music on show tends towards the rootsy side of things, including sets from rising folk star **Mary Epworth**, and a performance of the popular ‘**Nebraska**’ sessions by a host of guest players. Other highlights of the weekend include Wales’ melancholic folk duo **Paper Aeroplanes**, London singer-songwriter **Liz Lawrence**; Americana faves **Danny & The Champions of the World**; former-Black Neilson types **Co-Pilgrim** and acclaimed American roots outfit **The Wood Brothers**. There’s a strong local contingent among the fifty or so acts playing, including **Jess Hall**, **Flights of Helios**, **Jali Fily Cissokho**, **Natureboy** and **The August List**, while **Catweazle** and **Acoustic Ballroom** host open-mic sessions in the new Kindling tent, which will also feature talks and discussions. Workshops range from weaving and junk instruments to building a wormery and growing upside down tomatoes, which make WOOD about as far from the corporate hullabaloo of Reading or V as it’s possible to get. Welcome back to the local gig calendar, chaps. Full line-up and ticket details here: [www.woodfestival.com](http://www.woodfestival.com).

alongside local rockers Very Nice Harry.  
**DREADZONE:** **Shush, The Regent Mall, Wantage** – A show organised as part of a music course assignment, the local students have managed to entice British reggae stalwarts Dreadzone to their small market town which they will undoubtedly, as with every venue and field they perform in, transform into one serious party. Their stock in trade has always been to infuse roots sounds with elements of trance, folk and dub, creating a trippy, spacious and rustic feel that’s timeless enough to have seen them play every major festival going as well as endless, still packed, tours.  
**SWITCH:** **O2 Academy**  
**ESKA:** **Cornerstone Arts Centre, Didcot** – Jazz and choral music-infused folk from Zimbabwean singer and composer Eska, best known as the voice of Zero 7. She’s also sung with The Cinematic Orchestra and Grace Jones and tonight she performs with cellist and bass player Robin Mullarky, playing songs from her new album.  
**FAUX FIGHTERS:** **Fat Lil’s, Witney** – Foo Fighters tribute.  
**FUNK IT:** **The Bullingdon**  
**THE PETE FRYER BAND:** **The Talbot, Eynsham**





*Monday 27<sup>th</sup>*

## DUCKS DELUXE: The Jericho Tavern

A real retro treat down at the Famous Monday Blues tonight with the arrival of the reformed Ducks Deluxe. Part of the early-70s pub rock scene that paved the way for punk, the band's raw, energetic back-to-basic approach was, alongside the likes of Kilburn & the Highroads and Dr Feelgood, an antidote to prog-rock's excesses and their reputation grew out of a residency at Kentish Town's Tally Ho pub before they signed to RCA with limited success. After releasing a couple of albums and recording a brace of Peel sessions the band split, various members going on to play with Graham Parker & The Rumour, The Tyla Gang and The Motors. Ducks Deluxe reformed for their 35<sup>th</sup> anniversary back in 2007 with original members Sean Tyla and Martin Belmont reviving their American-style blues and boogie. They've subsequently been rejoined by Brinsley Schwarz, another veteran of that scene which has belatedly received wider recognition, particularly with last year's BBC 4 Pre-Punk documentary, and they're possibly cooler now than they were 40 years ago.

### SATURDAY 18<sup>th</sup>

**WOOD FESTIVAL: Braziers Park UPSTAIRS with CATFISH & THE BOTTLEMEN + KILL MURRAY + THE SCHOLARS + YELLOW FEVER + POLEDO: O2 Academy** – Llandudno rockers Catfish & The Bottlemen headline tonight's Upstairs showcase night, sounding like a cross between Arctic Monkeys and The Kooks. Out of a sense of diplomacy, we'll leave it up to you to decide if that's a good thing or not. What's definitely a good thing is Kill Murray's taut, post-Radiohead pop highwire in support, alongside Banbury's shiny, dark indie rockers The Scholars, in the vein of Editors and Interpol; afro-pop Punt stars Yellow Fever and lo-fi slacker thrash-pop crew Poledo.

**LAMPOST GULLIVERS + SWINDLESTOCK+ PARTLY FAITHFUL + JD SMITH: The Jericho Tavern** – Erstwhile Suitable Case For Treatment and Mephisto Grande frontman Liam Ings-Reeves brings his new band Lamppost Gullivers back to town, still in growly, rasping goblin king mode as his band, which features Nought drummer Johnny Mitchell and former-Silverfish bassist Chris Mowforth, crank up the gnarled, brutish blues-metal and jazz-inflected Krautrock. They're joined by local Americana crew Swindlestock, post-punkers Partly Faithful and Slide bluesman JD Smith.

**SINKING WITCHES + MONKFISH + DIRECTORS OF SPACE + TOMY IVY: The Wheatsheaf** – Local soft rock newcomers Sinking Witches headline over folk-popsters Directors Of Space.

**HANDSOME DEVILS CLUB + ISLES + BEN PAVELEY TRIO: The Cellar** – Blues-rock from

Stratford's Handsome Devils Club.

**THE MAGIC OF MOTOWN: The New Theatre** – Motown tribute extravaganza with big production takes on The Supremes, Four Tops, Marvin Gaye, Stevie Wonder, Jackson 5, Temptations and more.

**PAUL BRENNAN: The Port Mahon** – Free gig from Witney's maudlin acoustic balladeer, peddling a fine line in alcohol-soaked heartache and disenchantment in a similar vein to Roddy Woomble.

**PROPAGANDA + TRASHY + JACK FM DJs: O2 Academy**

**TERRAFORMS: The Bullingdon** – Drum&bass club night with DJ Randall, Total Science and DJ SUV.

**WOLFBAIT: Fat Lil's, Witney**

### SUNDAY 19<sup>th</sup>

**WOOD FESTIVAL: Braziers Park**

### MONDAY 20<sup>th</sup>

**THE SUMMER SET + ACTION ITEM: O2 Academy** – Polished pop-punk from Arizona's Summer Set, last seen round these parts supporting Mayday Parade, now out in their own right to promote new album 'Legendary'.

**THE HAMILTON LOOMIS BAND: The Jericho Tavern** – Soulful, Texan-flavoured blues from the singer, guitarist and blues harpist at tonight's Famous Monday Blues.

### TUESDAY 21<sup>st</sup>

**CANDY SAYS: St. Barnabus Church, Jericho** – After their support slot to number 1 fan Gaz Coombes at the Academy, and their set at the Punt, Candy Says headline their own special show in the suitably grandiose and elaborate setting of St Barnabus, former-Little Fish singer Juju and keyboardist Ben Walker now augmented by a full band and taking their fantastically big-hearted brand of pop into new territories, touching base with French chanson, tribal rhythms, blues, folk and inventive trinket-laden corners.

**S.F.M + KING CHUGGA: The Cellar** – Costa Blanca-based rockers S.F.M return to blighty for the first time in a decade, making a dreadful histrionic old racket that sounds like Nickleback and would be well suited to staying in Spain for all eternity. Followed by drum&bass and garage club night Calligraphy, with Evade, Worthington and Heritage.

**JAZZ CLUB: The Bullingdon** – Free live jazz from Heavy Dexters.

**OPEN MIC CLUB: James Street Tavern**

### WEDNESDAY 22<sup>nd</sup>

**THE DIRTY ROYALS + THE ANYDAYS + THE SEA, THE SEA + BEAVERFUEL: The Wheatsheaf** – Harmony-heavy pop-punk from The Dirty Royals, mixing up The Beatles and Beach Boys' classic 60s pop with the bitter-sweet noise of XTC and Buzzcocks.

**HEADINGTON HILLBILLIES + THE MILLER TEST + DIGGER PARTY: The Bullingdon** – Americana and country-folk from the local faves.

**YOUNG KATO: O2 Academy** – Anthemic indie rocking from Gloucestershire's teen starlets, set for arena-size success with their radio-friendly hybrid of Coldplay, Foals and Bombay Bicycle Club.

**SUBVERSE: The Cellar** – House, techno, garage and bass with Matt Hennessy, Kamil Maczewa and Subverse resident DJs on the decks.

### THURSDAY 23<sup>rd</sup>

**CAST + THE TWANG: O2 Academy** – Britpop past, present and reformed, with 90s hitmakers Cast, still helmed by former-La's man John Power, touring their new Pledgemusic-released album 'Troubled Times', as well as playing hits like 'Walkaway', 'Sandstorm' and 'Guiding Star' from their platinum-selling albums 'All Change' and 'Mother Nature Calls'. Support comes from Birmingham's Britpop and baggy revivalists The Twang.

**WATSKY + DUMFOUNDED: O2 Academy** – Quirky rap and slam poetry from San Francisco's George Watsky, over in the UK to plug his new album 'Cardboard Castle'. Support comes from Korean-American freestyler Dumfounded.

**SSM + KING CHUGA: The Bullingdon**

**IRREGULAR FOLK with JESS HALL + CAITLIN PARK + EMMA GATRILL: The Perch, Binsey** – Three female singer-songwriters of very different vintages at Irregular Folk tonight. Local lass Jess Hall has a pure, emotive folk singing voice that's drawn comparisons to Kate Bush, blending intricate melodies with a breezy sense of nostalgia and sorrow. Australian folktronica artist Caitlin Park brings a hushed, almost ghostly ambience to her songs, while Brighton singer and harpist Emma Gatrill finally finds time out from working with Laura Marling, Broken Social Scene and Mariner's Children to air her own ethereal folk songs.

### *Wednesday 29<sup>th</sup>*

## CHARLIE BOYER & THE VOYEURS: The Jericho Tavern

They're mates with The Horrors, recently supported Toy on tour and are signed to Heavenly Records. If that introduction gives you a mental image of Charlie Boyer & The Voyeurs as skinny of jean, black of leather jacket and floppy of fringe, give yourself a shiny gold star, pull up a stool on the corner of Bowery and Bleecker Street and let the sound of 1970s New York city art-punk wash over you. Possessed of a similarly strangulated vocal style to Richard Hell and Tom Verlaine, former-Electricity In Our Homes singer Charlie Boyer unashamedly channels the influence of Television, Modern Lovers and The Velvet Underground into poppy garage-rock nuggets like debut single 'I Watch You' and the more recent 'Things We Be', both produced by the pop genius that is Edwyn Collins. The band's sound is a clinically trashy deconstruction of rock'n'roll, stripping away surplus chords to leave a two-chord boogie that sounds like it's aged not a day in over 40 years. The hype surrounding the band is building steadily, but ignore all that and just enjoy a genuinely excellent new band in town.



**OSPREY & THE OX4 ALLSTARS: The Wheatsheaf** – Free gig in the downstairs bar.

**CATWEAZLE: East Oxford Community Centre**

**OPEN MIC CLUB: The Half Moon**

**BLUES JAM: The Jack Russell, Marston**

### FRIDAY 24<sup>th</sup>

**THE EPSTEIN: Truck Store** – The local country-rock stars launch their second album, 'Murmurations', with a low-key instore show.

**SCOTT IAN: O2 Academy** – Spoken-word performance from the Anthrax guitarist.

**RYAN FRANCESCONI & MIRABAI PEART + MARCUS CORBETT: Modern Art Oxford** – Joanna Newsom's arranger and bandleader comes to Pindrop with his acoustic guitar, eschewing typical singer-songwriter fare in favour of stern, searching instrumentals that take inspiration from Malian kora music, Balkan and Greek folk and more.

**MICK UNDERWOOD'S GLORY ROAD: The Bullingdon** – Drummer Underwood, whose CV includes Gillan, The Outlaws and Richie Blackmore, plays songs from his past.

**CHILDREN OF THE SUN + MORDECAI + LOWERS THE TONE: The Wheatsheaf** – Funky rocking from local newcomers Children of the Sun.

**MANACLES OF ACID + AFTER THE THOUGHT + WASHINGTON: The Port Mahon** – An intimate night of electronica and techno from Tertium Quid. Acid house party starter Manacles Of Acid brings analogue squiggles and squelches and 808 beats, while After The Thought mixes ambient soundscapes with rousing trance. Former Gunning For Tamar chap Adam Washington makes his live debut in support.

**THE CORSAIRS: The Duke's Cut** – Rock'n'roll and rockabilly classics and originals.

**ABSOLUTE BOWIE: Fat Lil's, Witney FUNK IT: The Bullingdon**

### SATURDAY 25<sup>th</sup>

**PAPER AEROPLANES: The Jericho Tavern** – Breezily melancholic folk-pop from the west Wales duo, variously compared to Fleetwood Mac, The Sundays and The Cranberries, and on tour to promote third album 'Little Letters'.

**SKELETOR with NEXILVA + A TRUST UNCLEAN + EXISTIMMORTAL + CONFRONT THE CARNAGE + PERCEPTION + MISTAKEN RETRIBUTION: O2 Academy** – Skeletor's monthly metal extravaganza tonight features a double headline tour from Sunderland's fast-rising progressive death metallers Nexilva, mixing technicality and brutality to a fine potion, and London's tech-metallers Existimmortal. Solid local back-up comes from grindcore urchins A Trust Unclean and deathcore merchants Confront The Carnage.

**GAPPY TOOTH INDUSTRIES with MASIRO + PARASTATIC + SWEET BREAD: The Wheatsheaf** – GTI's monthly mix'n'match showcase of under-the-radar treats hits a particularly purple patch tonight with Newcastle's excellent Krautrock space cadets Parastatic making smooth silicon grooves on the same autobahn as Neu! La Dusseldorf and Warm Digits. They're joined by woozy neo-psychedelic dreamers Sweet Bread, recalling Barrett-era Pink Floyd as well as cult Dutch psych-rockers The Legendary Pink Dots, plus Thame's fucked-up, fucked-up instrumental mathcore warriors Masiro, inspired by the likes of Primus, Lightning Bolt and Hella.

**FIGHTING WOLVES: The Bullingdon** – London-based grunge-rockers.

**CHURCH OF THE HEAVY with GOD SPEED**

+ **ANNERO + LAST RITES + MASIRO + THE OMNIVIBES: The Cellar** – Heavy, heavy monsters sounds with new local punk-pop crew God Speed, featuring Prospekt singer Matt Winchester; instrumental math-core outfit Masiro; psychedelic rockers The Omnivibes, and metallers Annero.

**LUKE DANIELS & JOHN DIPPER: Cornerstone Arts Centre, Didcot** – Melodeon player Daniels and chums play 'On Drover Tracks', an ode to the ancient tracks and roads of Oxfordshire, Berkshire and Wiltshire.

**PROPAGANDA : O2 Academy**

**EXTRA CURRICULAR: The Cellar**

### SUNDAY 26<sup>th</sup>

**DEDLOK + FULL BODY AUTOPSY + BLACK SKIES BURN + ACID SHARK: The Wheatsheaf** – Slave To The Grind host Oxford's elder statesmen of all things brutal, mixing Boltthrower-style grindcore with punk and thrash.

**BRIAN McFADDEN: O2 Academy** – That bloke out of Westlife. And *Australia's Got Talent*. And the poetic wonder that was his single 'Just The Way You Are (Drunk At The Bar)' with its immortal chorus of "I like you just the way you are / Drunk as shit dancing at the bar / I like it, and I can't wait to get you home / So I can do some damage / Jump in the back seat of my car / Cos I like it and I can't wait to get you home / So I can take advantage." Nice one Brian. Well done for advancing social attitudes to young women. Still, anything to stoke the fires of publicity in these straightened times, eh? Brian used to be someone, you know.

**SIMPLE: The Bullingdon** – Techno and house from the longstanding local club.

**BLUES JAM: Fat Lil's, Witney (3pm)**

### MONDAY 27<sup>th</sup>

**DUCKS DELUXE: The Jericho Tavern** – Sean Tyla, Martin Belmont and Brinsley Schwarz reunited at the Famous Monday Blues – *see main preview*

**KING KING + LAURENCE JONES: The Bullingdon** – Blues-rock at the Haven Club tonight with King King led by virtuoso guitarist Alan Nimmo and recently recipients of Best Band and Best Album at the British Blues Awards.

### TUESDAY 28<sup>th</sup>

**THE MANATEES + ZANDER SHARP + HERMAN SHEMAN: The Cellar** – A night of gypsy folk, Peruvian dance and Columbian disco.

**JAZZ CLUB: The Bullingdon** – Free live jazz from The New Jazz Collective.

### WEDNESDAY 29<sup>th</sup>

**CHARLIE BOYER & THE VOYEURS: The Jericho Tavern** – London indie pop champs new ode to street hassle – *see main preview*

**INTERNAL FOREVER + STAIRS TO KOREA + HER PARENTS: The Wheatsheaf**

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

### THURSDAY 30<sup>th</sup>

**DISTRICT3 LIVE: O2 Academy** – Insipid harmony singing from the *X-Factor* boybots who make The Wanted sound like Boltthrower and have a very special corner of Hell reserved for them when their fifteen minutes are up.

**OXFORD ACOUSTIC CLUB: The Bullingdon** –

**CATWEAZLE: East Oxford Community Centre**

*Nightshift listings are free. Deadline for inclusion in the gig guide is 6pm on the 15<sup>th</sup> of May - no exceptions. Call 01865 372255 (10am-6pm), or email listings to [nightshift@oxfordmusic.net](mailto:nightshift@oxfordmusic.net).*



*Friday 31<sup>st</sup>*

## THE HANDSOME FAMILY: The Bullingdon

True to the idea of alt.country, a term that's been rendered all but meaningless by mainstream bandwagon jumpers over the years, The Handsome Family are both rooted in country-folk traditions, and something way, way beyond its restrictive boundaries. The husband and wife duo of Brett and Rennie Sparks have been creating darkly beautiful, grotesquely comical music for two decades now. The couple's mix of atmospheric minimalist music and lyrics that blur the lines between mundane and magical is as potent as it is unassuming. These are songs of wonder and weirdness, set in mysterious places, whether deep in the forests, or dusty backroads motels, and deal with everything from meditations on love and death to witchcraft and the discovery of electricity, and on to bizarre stories about people finding never-ending holes in their backyards where they spend years tipping their garbage. The pictures Rennie paints are fantastical and surreal – not surprising coming from someone who claims she sees ghosts – while Brett's time spent in a mental institution finds its way into some of the duo's stories. As last year's sold-out show at this same venue proved, The Handsome Family remain as earthy and unearthly as ever, and the pair are a joy to watch as they trade genially barbed banter and insults throughout their mesmerising set.

### FRIDAY 31<sup>st</sup>

**THE HANDSOME FAMILY: The Bullingdon** – Return to town for the number one couple of alt. country – *see main preview*

**KNIGHTS OF MENTIS + SUPERLOOSE + BLACKTHORN: The Wheatsheaf** – Folk, country, bluegrass and Americana.

**CONSERVATOIRE FOLK ENSEMBLE: Cornerstone Arts Centre, Didcot** – Grand folk, funk, classical, ska, reggae, jazz and hip hop arrangements from Birmingham's 45-strong folk ensemble, founded back in the 90s by The Albion Band's Joe Broughton.

**NEVER FOREVER: Fat Lil's, Witney** – Kate Bush tribute.

**THE PETE FRYER BAND: The Dolphin, Wallingford**





# Oxford Punt

## 2013

# Wednesday 8<sup>th</sup> May

# Twenty acts - five venues - one night

***The year's best showcase of new Oxford music***

7pm PHIL McMINN  
8pm CANDY SAYS  
9pm MOTHER  
CORONA  
10pm NAIROBI

7.30 LISTING SHIPS  
8.15 DUCHESS  
9pm AGNESS PIKE  
9.45 DEATH OF HI-FI

8pm YELLOW FEVER  
9pm BEAR TRAP  
9.45 EMPIRE DIVIDED  
10.30 THE GOGGENHEIM

8.15 RAGDOLL  
9pm TRAPS  
9.45 THE AUGUST LIST  
10.30 THE GRACEFUL  
SLICKS

8.30 LIMBO KIDS  
9.30 AGS CONNOLLY  
10.30 POLEDO  
11.30 AFTER THE  
THOUGHT

*The Oxford Punt runs from 7pm through to midnight, starting at the Purple Turtle and finishing at the White Rabbit. Entry to each venue is £5, except The Duke's Cut and White Rabbit, which are free.*

**ALL-VENUE PUNT PASSES ON SALE NOW**

*Only 100 available. £8 (+ booking fee) from [oxfordmusic.net](http://oxfordmusic.net) or Truck Store*

**nightshift.oxfordmusic.net**

They're all here in one handy one-night, five-venue package. It's like a roast. Of music. In the past the Punt has played host to early gigs from so many future Oxford music stars, from Stornoway, Young Knives, Fixers and Spring Offensive, to future members of Foals, Jonquil, Chad Valley and Trophy Wife. Some of the acts you'll catch on the Punt sound like they're destined for greatness; others are simply a bloody great barrel of fun. There are twenty acts crammed into tonight's event, so there's bound to be something in there for everyone. Unless you're a brass band purist, in which case sorry, we'll try harder next year, and find a bigger venue to accommodate one.

Ah yes, the venues. Some on the Punt circuit are old favourites – step forward The Wheatsheaf, The Cellar and The Purple Turtle – others are more recent additions to the circuit, like the Duke's Cut, and the White Rabbit, which is making its Punt debut, but each brings something unique to proceedings and each hosts an eclectic mix of live music over the evening.

The best way to get the most out of the Punt is to get yourself an all-venue **Punt Pass**. There are only 100 of these available and they're a mere £8 (plus a quid or so booking fee), which is a bargain when you consider just how many acts you could potentially see (a word of warning: please do not attempt to see all twenty acts; it is impossible in the same way that it's impossible for Santa to deliver presents to every house in one night, and we don't want to be sweeping innards off the pavement after you've combusted trying to get to two places at once. Anyway, Punt passes: you can get one from **Truck Store** on Cowley Road, or online from **oxfordmusic.net**. Support local independent businesses while you're about it.

If you don't get a pass, don't worry, you can pay on the door at any of the venues. It's only a quiver each, while The Duke's Cut and The White Rabbit are free. This here handy pullout guide can be your friend for the evening, guiding you through the myriad musical styles on offer. Please don't buy your Punt guide a pint though – we know from experience it can't take its drink.

Think that's all. Let's be off shall we – lots of music to hear, stuff to discover and new favourite bands to love. Plus there's already a queue for the bar and all this enthusing is making us thirsty. Have a fantastic punt, may all your musical dreams come true.

	7pm		8pm		9pm		10pm		11pm	
Purple Turtle	Phil McMinn		Candy Says		Mother Corona		Nairobi			
Cellar		Listing Ships		Duchess	Agness Pike		Death of Hi-Fi			
Wheatsheaf			Yellow Fever		Bear Trap		Empire Divided	The Goggenheim		
Duke's Cut				Ragdoll	Traps		The August List	Graceful Slicks		
White Rabbit				Limbo Kids			Ags Connolly	Polodo		After the Thought



# The Oxford Punt 2013 - the who, what and where of it



## THE CELLAR

Oxford's oldest venue, one where the spirit of rock and roll has infused itself so deeply in the walls it can never be killed, lost or diluted, and thus a perfect part of the Punt circuit. Tonight the Cellar hosts a highly eclectic array of music, starting with the nautically-obsessed **LISTING SHIPS**, whose heavy-duty, electro-inclined post-rock has seen them compared to Mogwai, Neu! and Rodan, although their finest moments, such as 'The 100 Gun Ship' are more like the musical equivalent of someone sailing The Bismarck into the back of your head with all guns blazing.

**DUCHESS** are one of the newest bands on the local scene but we were instantly smitten by their carefree sunshiny afro-pop that features African drums, wood blocks and hand percussion, as well as singer Katie Louise-Herring's songs about cooking and stuff, like a giddy Nigella Lawson invading Paul Simon's 'Graceland' sessions. Food being something we love almost as much as great pop music.

While much metal can be testosterone-fuelled chest-beating, **AGNESS PIKE** puncture all that machismo with a freaky theatrical twist in the guise of madcap ringmaster Martin Spear, a man not afraid to wield a handbag onstage, nor a barely-disguised sense of the ridiculous and the odd – very odd – turn of phrase, often involving sexual repression. Like all great metal though, Agness Pike also rock. Like bastards.

At the end of 2012 Nightshift declared that **DEATH OF HI-FI**'s 'Anthropocene' was the best hip hop album ever to come out of Oxfordshire, and we still believe that, the Witney production duo gilding their electro-heavy soundtracks with an enviable array of guest MCs, from international stars like Dizzy Dustin and Copywrite to local heroes like Asher Dust and Half Decent, creating a loose concept album about aliens creating a musical interpretation of Earth made up from hearing snatches of radio transmissions. They love vintage TV sci-fi and we love them.  
**LISTING SHIPS 7.30; DUCHESS 8.15; AGNESS PIKE 9pm; DEATH OF HI-FI 9.45.**

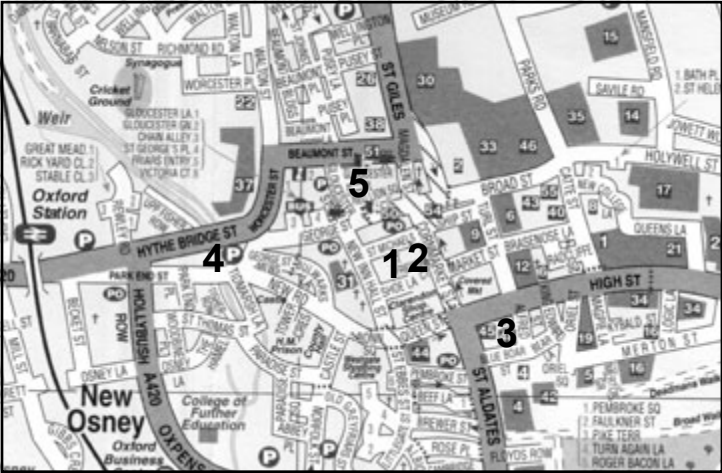
## THE PURPLE TURTLE

As is now traditional, The Purple Turtle is where the Punt kicks off, the venue's coolly labyrinthine layout making it a great live music environment. Opening Punt proceedings this year is the very excellent **PHIL McMINN**, a man who, as singer with The Winchell Riots should need little introduction. One of the finest singers Oxford has produced, Phil's solo songs have detoured from the grand extravagance of his former bands into a gracefully introverted acoustic pop, infused with intense, understated emotion, that will appeal hugely to fans of Bon Iver, Elliot Smith and James Vincent McMorrow.

Equally in need of little introduction to seasoned Oxford music fans are **CANDY SAYS**, who count one Julia Sophie Heslop amid their ranks. Juju previously fronted the mighty Little Fish, who provided one of the all-time great Punt sets a few years back. Candy Says take their name from the Velvet Underground classic and exist in a similarly woozy world of psychedelic pop, toys and trinkets invading harmony-heavy songs that veer from French *chanson* to tribal tattoos and on to gorgeous hypnotic mantras. Playing a stripped-down version of their set tonight, they're something very special indeed. **MOTHER CORONA** could accurately be described as big. No, not big. Huge. Hmm... maybe try bloody gigantic. They have riffs bigger than mountain ranges and songs more expansive than oceans. Crash. There goes another titanic riffs on the shores of your brain. Think Sabbath, Electric Wizard and Led Zep, only scuzzed up nastily by The Stooges and injected with a little of Smashing Pumpkins' melodic venom. Did new mention how big they sound?

By contrast **NAIROBI** are all dinky afro-pop sabre jabs, Township shuffles kicked out with indie-disco grooves, breathless vocal yelps and sharp-elbowed guitar twitches. If we ever get a proper summer, Nairobi should be the soundtrack to it.

**PHIL McMINN 7pm; CANDY SAYS 8pm; MOTHER CORONA 9pm; NAIROBI 10pm**



- 1 - The Purple Turtle
- 2 - The Cellar
- 3 - The Wheatsheaf
- 4 - The Duke's Cut
- 5 - The White Rabbit



## THE DUKE'S CUT

The Duke's Cut enjoyed itself so much at the Punt last year that it couldn't wait to welcome it back. Along with The White Rabbit, it's a proper old-fashioned family-run pub what loves its music, and it's right next to the river too so you could maybe hire an actual punt to come and watch the Punt from. Go on, live a little.

An ideal setting for some good old fashioned folk music, then, in the shape of **RAGDOLL**, recent Nightshift Demo of the Monthers, for their rustic, starlit campfire songs that come armed with electronic drums and a wooziness that got us to thinking pleasing thoughts about Cowboy Junkies among others. Oh, and thoughts about whisky and warm cocoa and balmy evenings on porch swings. Their bass player Ken makes monsters for a living, so we reckon he's the coolest person on the entire Punt.

Rock music of the non-metal, non-indie, non-punk sort is a rarer beast than you might imagine in Oxford, but **TRAPS** are here to help redress the balance, the band's recent debut single 'I Won't Crawl' coming on like a cross between Skunk Anansie and 80s siren Lita Ford, singer Lex possessing a powerfully soulful voice to counteract the band's arena-friendly riffage.

Folk-country couple **THE AUGUST LIST** live on a hill near Chinnor but could just as easily inhabit a wildwoods shack in the middle of the Catskill mountains. They are also married and like other grand couples of country music like Johnny Cash and June Carter, and The Handsome Family, they possess a rare musical chemistry which makes their raw, garage-y porch-folk all the more irresistible.

**THE GRACEFUL SLICKS** too could convince you they came from another time and place across the Atlantic, in their case, a dive bar in the mid-west sometime around 1965, or San Francisco circa-69. Here is psychedelia and garage rock of the old school. In fact if they turned up on one of those classic Nuggets! Albums it would be no less than they deserved such is their dedication to the cause.

**RAGDOLL 8.15; TRAPS 9pm; THE AUGUST LIST 9.45; THE GRACEFUL SLICKS 10.30**



## THE WHITE RABBIT

A Punt virgin and a relatively new name on the Oxford pub scene, The White Rabbit was, for many, many years known at the Gloucester Arms, a pub that had rock and roll oozing from its every timber. In its new guise it's still very much a music-friendly establishment and we're dead chuffed Gus and co. are on board for this year's festivities. Here tonight you'll be one of the very first to witness **LIMBO KIDS**, already being hailed as one of the most exciting new bands in town after their recent 'Wanderlust' debut, produced by Trophy Wife's Kit Monteith and Andrew Halford, and which featured The Old Grinding Young's Ollie Thomas and Rhosyn's Rose Dagul. There's a similarly airy sense of understatement about the band as there is with their mentors, while 'Heartshots' is already promising to become a local pop anthem.

**POLEDO** named themselves after a Dinosaur Jr song and possess a similarly trashy disregard for musical niceties and it's already earned them two Nightshift Demo of the Month awards, the three-piece kicking out frenetic lo-fi slacker rock that hurtles along with such abandon the tunes simply have to hang on for dear life by their fingernails. More civilised, after a fashion, is country singer **AGS CONNOLLY**, who hails from Witney but could come draped in the star spangled banner and preserved in malt liquor. Ags sounds like Johnny Cash and Willy Nelson and even Kenny Rogers at times and does it all with such authenticity and conviction you will believe you are sat in a Tennessee roadhouse with Jack Daniels for company and even if you do choose to sober up, you won't want to leave.

But leave we must at the end of the night, and to send us on our way is one-man electro soundscapist **AFTER THE THOUGHT**, better known to many of you as the genial Matt from Truck Store, a chap who probably knows more about great new music than even us, and thus who we trust implicitly to keep us partying until the clock strikes twelve and back to reality we are cast, several pints of great musical memories for company.  
**LIMBO KIDS 8.30; POLEDO 9.30; AGS CONNOLLY 10.30; AFTER THE THOUGHT 11.30**







## DESERT STORM / SOMNUS / MUTAGENOCIDE

### The Wheatsheaf

Mutagenocide are a too good a band to be nestled at the bottom of a bill. A metalhead’s fantasy come to life, they take the vast expanse that is the sonic palette of metal, throw out the shit bits (Poison? How did that get in there?) and keep only the most vital elements. This is a band that

is streamlined, pinpoint sharp and melodiously brutal. Ostensibly a thrash band, there are also elements of NWOBHM, grind and doom pulsing away amid their riffs. It’s the twin guitar attack that impresses the most, though. Cutting through growled vocals and rampant double-kick, they

segue effortlessly from skull-crushing rhythm to duelling solos that are a frantic mix of styles (Pantera’s Dimebag and Iron Maiden’s Dave Murray being the most obvious influences). Somnus seem angry about something. Quite what remains unclear throughout the gig, but

it’s possible that it’s a mix of the wrong band being listed on the poster for tonight’s show, Thatcher, and the singer’s haircut. We quite like his hair; it’s got a Chuck Mosely thing going on, but if you’ve asked for a Lionel Blair, then a little frustration is understandable.

Regardless of the reason for their anger, their set is a ball of rage. An unrelenting charge of crust-punk that’s Crass at heart and early Napalm Death on the fretboard, Somnus are cursed with the law of diminishing returns. What seems initially seems invigorating quickly becomes exhausting, and with nothing in the way of gear changes they lose their momentum.

At one time, it could have been argued that Desert Storm had little in the way of variation to their set, but when a band carves out colossal grooves the way they do, it didn’t matter. Tonight shows they’ve got more than one trick up their sleeves.

Nestled alongside their Led Zep-infused stoner rock marathons are songs that display a much more aggressive streak. They still retain their groove, but rather than an invitation to get all snake hipped like Robert Plant and toké on a doobie, the newer material simply hands over a sledge hammer, points at a granite boulder and leaves the rest to you.

They’ve honed their songs and stage craft and they could well be at the tipping point.

*Sam Shepherd*

## FOSSIL COLLECTIVE / JOE BANFI / DARK DARK HORSE

### The Jericho Tavern

I hate being underwhelmed, as I initially blame some lacking in myself, before sieving through the component parts to see what’s missing.

It all starts so well, with a rising curve of talent and genuine soul showing. Leicester’s Dark Dark Horse have taken advantage of a few support dates to strip back their set and air a few songs that don’t always get heard in a conventional show. Originally an electronic project for producer Jamie Ward and singer James Stafford, they have grown into a more organic four-piece, and tonight, with the cosy stage crammed with other bands’ instruments, they’re sat, huddled together, knees almost touching, so it became like a private viewing, a privileged insight into the mechanism of a band melding their individual parts together. The tiny keyboard’s musical box hooks, allied with layering guitar, gradually draws the audience into their Clock Opera-esque world and away from the memories and trials of the working week.

Joe Banfi is the joyous revelation of the night. A tall, rangy, Dr Who-looking singer-songwriter from Manchester, assisted by guitarist Scott Bartlett, he shoots everyone through with a succession of volts, not just of natural phrasing and the use of a second, hymnal effect, mic, but also by pouring out just the right amount of heart and modesty. Highly melodic, he’s an interesting mix of a mush mouth, Paolo Nutini croak, and Jeff Buckley falsetto. His class repeatedly appears in songs like ‘Nomads’ and ‘Family’, with each ending getting an ever louder,

whooping and cheering applause.

Maybe it was this giddy elevation of spirits that does for Fossil Collective. The large surging crowd is certainly out tonight on the strength of two brilliant EPs, and this tour, to promote debut album ‘Tell Where I Lie’, brings with it a heap of expectations. But there’s an immediate sense of a deliberate disconnect, not just in the wraith-like Teenage Fanclub harmonies, but in the out-of-focus picture on the album cover and the promoting of Dave Fendick and Jonny Hooker on posters as a duo, only for any relationship to be swallowed up on stage, in a five-piece set up and everything as unprepossessing as it’s possible to become without disappearing.

Consequently, in the absence of a physical narrative for newcomers to embrace, the weight of any success is thrown onto the shoulders of the songs, and while ‘Let It Go’ and ‘On & On’ shine through with their familiarity, the wonder of sounding like the choral section of Simon & Garfunkel’s ‘Only Living Boy in New York’ crossed with Radiohead’s ‘Street Spirit’ soon buckles without strong lyrical and melodic support and people start to drift to the exits.

Fossil Collective are a fine recording experience, not a live experience and in the end they became just the soundtrack of me getting Joe Banfi’s autograph.

*Paul Carrera*

## OOD / HARDCORESMEN OF THE TECHNOPALYPSE / LEFTOUTERJOIN

### The Bullingdon

It’ll be hard for our more youthful readers to believe, but back in the 80s there was a huge debate about whether electronic performers should be classed as musicians. It wasn’t just old bluesers who thought you shouldn’t be allowed to make a record until you’d played the same chord progression in a filthy cellar for 15 years straight that raised dissenting voices; the *NME* would be inundated with lilac-inked missives of florid disgust if an indie outfit went techno crazy and made a record with Flood or Andy Weatherall. The movement has dwindled in size, and retreated from the barracks of Cool, but believe us, it still has some staunch followers.

LeftOuterJoin might be named after a nugget of SQL script, but keeps the Proper Music Police in check by playing all the drums for his hard trance live on electronic pads. His set almost looks like a challenge: “Yes, it sounds like a drum machine, but it’s a real drummer, yet some of it’s still pre-recorded. Have your rules collapsed yet?” In fact, what he really looks like bobbling away behind his stand-up kit at great speed is a drug-addled member of International Rescue, but that’s by the by. The music is decent, a sharper-edged version of the Platipus sound, although the rhythms inevitably

become a little climax happy, and a lightly Latin-inflected section is the standout.

Hardcoresmen Of The Technopalypse endears himself to us by wearing a hideous raver’s onesie and using the kit he clearly put in his loft after his last gig, a decade or so ago – funny to see someone juggling minidisks and turning pots on fat black boxes after years of staring at Macbook backs. In a reversal of the PMP’s dictums, the set would have been better if he’d done less onstage. There are hints of sweet deep house songs on display, with rich vocals and thick 808 toms, but everything tends to get smoothed out with endless tweaks and squeaks.

Out Of Our Depth would confuse the PMP. No real instruments get played, no sweats are broken, and yet their set shows the immeasurable value that years of experience can bring, and proves that traditional musical concepts are just as important to psytrance as anything. Some witty Queen samples notwithstanding, the material of their set is similar to LeftOuterJoin’s, but every hi-hat is crisp and impeccably placed, and every newly introduced motif sounds exciting yet logical. Quality and honed ability win the day, then, and nobody had to play the solo from ‘Sweet Home Alabama’. Result!

*David Murphy*

## BETH ORTON

### O2 Academy

The Kooks are playing the big room downstairs but the real buzz tonight is all about Norfolk’s favourite daughter and this intimate show upstairs. Backed by a three-piece band that includes her guitarist husband Sam Amidon, she coyly greets the audience and opens with ‘Call Me The Breeze’, the most cheerful track from last year’s ‘Sugaring Season’ album. Her voice is still instantly recognisable but has matured and filled out since her 1996 debut, ‘Trailer Park’, and she’s returned to a more folkie feel with simple arrangements after the earlier dalliances with electronic and dance music. These crossover collaborations with her ex-partner William Orbit, The Chemical Brothers and Andrew Weatherall earned her wide appeal as well as the dubious moniker ‘The Comedown Queen’. The new record’s sleeve, with its carefully posed monochrome portrait, sits in contrast with previous covers picturing her outdoors, dappled with sunshine. This suggests a less carefree, more serious Beth Orton, and therein lies the danger of losing some of the playfulness that helped her earn a Top 10 album and a 2000 Brit Award for Best British Female.

Tonight all instruments are acoustic, except when the double bass is swapped for an electric, the keyboards in her solo section and when a guest contributes some understated pedal steel guitar. The less-is-more approach helps maintain the music’s coherence and poise, even without the album’s occasional string arrangements. ‘Poison Tree’, with lyrics borrowed from a William Blake poem, has an almost medieval feel and has her sounding at times like Maddy Prior, at others Marianne Faithful. ‘Magpie’ shares the dark feel but with urgent, punchy drumming that counters the air of fragility. Other songs are well crafted but less memorable, and weighty in a way that almost borders on leaden, the tunes forced to fight their way out.

We can’t blame her for keeping the hits to the end, and ‘Central Reservation’ remains her finest moment, even as it brings back memories of late 90s raving to Deep Dish’s remix. ‘She Cries Your Name’ remains a classic if only for its unadorned simplicity and bold emotiveness. We can only hope her long quest for new musical directions has a few more turns to take.

*Art Lagun*

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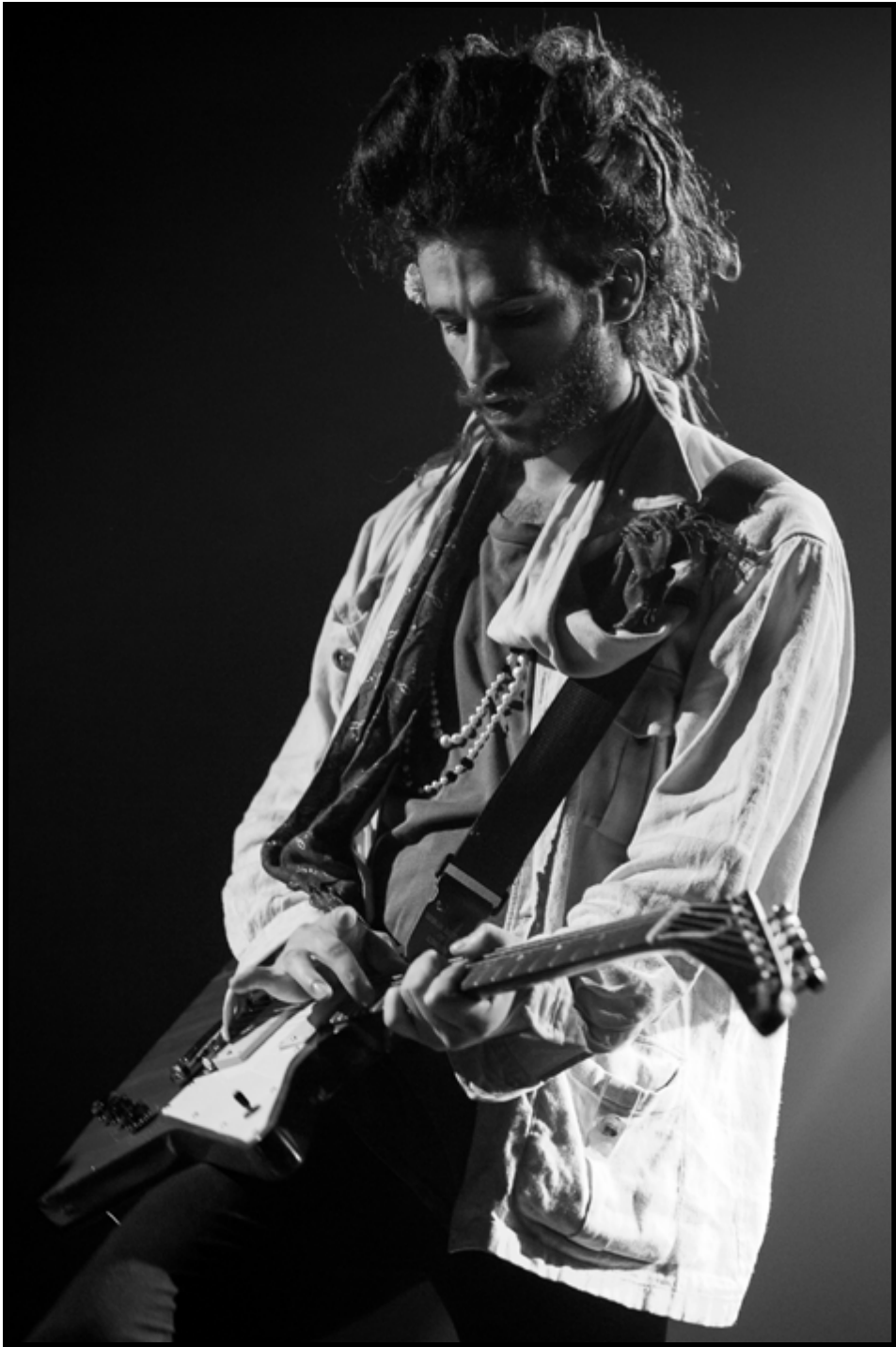
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## CRYSIS / FURYBORN/ EMPIRE DIVIDED / CHAPTERS / BLACK SKIES BURN

### O2 Academy

Personally I’ve never been able to get along with grindcore, with its 30-second songs and almost ridiculous brutality, but I what didn’t expect was just how much fun Black Skies Burn have onstage, with vocalist Simon Manion bouncing on in a cowboy hat to deliver vocals in a style that suggest he’s attempting to tear his own throat out. This is a good thing. Rounding off their set with a guest performance from members of local legends Dedlok, Black Skies Burn prove that even the most extreme end of the metal spectrum can be fun and entertaining.

The first of two out of town bands on tonight’s bill, Chapters describe themselves as progressive metal, though their set seems to totally lack any progressive element, relying instead on a series of well written but ultimately derivative melodic death metal riffs. They do put on a good show, especially bassist/vocalist Joe Nally, who is an energetic and natural performer. However, their set is totally eclipsed by the arrival of Empire Divided to the stage, who again prove their reputation as one of Oxford’s hottest metal acts with a set that is brimming with great songs and crushing breakdowns, gold-plated by frontman Josh Day’s masterful control of the

pit.

Despite some positively stellar competition, Furyborn are definitely contenders for best band on tonight’s bumper-size bill. Their take on melodic death-metal is both heavier, and more original than tour partners Chapters, and their set is executed with a precision that befits a band who are gaining serious attention on the national scene.

However, all eyes are on tonight’s headliners, local metalcore heroes Crysis, who, after gaining a reputation as a fantastically raucous live band through a slew of exceptional gigs in 2012, are playing their final show tonight. They don’t disappoint; the famous ginger orbit is brought out to entertain the moshers in the crowd one last time, and the band even reintroduce old favourite ‘Hatred Redefined’, from their debut EP. Vocalist Kial Churcher is a small, topless ball of aggression, standing on the barrier as he screams his lyrics into the faces of the fans that line the front. Crysis’ live performances are true forces of nature, and the band’s breakup will be an immense loss to the scene.

*Tal Fineman*

## KING CHARLES

### O2 Academy

There is a time and place for superficial pop, namely a summer festival after one too many ciders. After a period of cropping up continuously amid the downpours of summer 2012 there’s a real risk that King Charles simply won’t translate, the indoor arena being too restrictive for the classically-trained singer’s flamboyant ways. Thankfully this doesn’t occur and from the opening beats of ‘MMM’ the crowd are eating out of the palm of his hand.

There’s nothing clever about the lyrics, with tenuous lines like “I rode her on my bicycle, all the way in the rain…” in ‘Mississippi Isabel’ and “She got the hot blood of a polar bear, the cool head of a crocodile” in ‘Polar Bears’ pretty much surmising the depth on the songs. Still, when mixed with melodies which nod at a reggae style, whilst maintaining a rocky vibe there’s something about the simplicity of the sentiment which works.

On the whole it’s fast paced and frantic, and the band give 110% in response to the audience’s clear admiration. Yet there are more poignant moments too. ‘The Brightest Light’ conveys more lyrical depth, and its folky style leads to the crowd singing back every word. Meanwhile, the solo rendition of ‘Tomorrow’s Fool’ hints to Charles’ softer side.

Though the set is heavy on album numbers, there’s still space for new song ‘Dance Forever’, which carries a more rock sound. Nevertheless, for me it’s the closing ‘Start The Fire’ which becomes the debating point. Initially to end the night with Billy Joel’s song appears to highlight a lack of confidence; on closer examination, though, it’s clear that the verses have been updated, nodding to Obama’s presidency, *X Factor*, and the closing of Guantanamo Bay. Able to entice fans of all ages, King Charles re-kindles a classic song for those of us born before the 90s, and brings it to a younger audience. Quickly it becomes a sign of a braver move, more representative of King Charles’ sound and ability to appeal to the masses. This leaves me only to conclude there is no set time or place for superficial pop and, when done well, no age restrictions either.

*Lisa Ward*

## PALMA VIOLETS

### O2 Academy

‘Chaotic Enthusiasm’. Those two words summon it all up, both in terms of the four piece on stage and the sea of young acolytes worshipping at their feet. The former appear out of sync, initially, on each and every song before pulling themselves together almost magnetically mid song and finally exploding apart again through repulsive forces as each number ends; the latter are a seething mass of sweat and hormones, swirling in ever larger circles as each new climax is achieved. Puppy dog smiles on band and audience alike showing that they are clearly satiated by one another… hmm the sexual innuendo seems extreme reading this back but the metaphor is truly palpable.

‘Johnny Bagga Donuts’ opens tonight’s proceedings, which doesn’t help matters, as even on record it is a shambling, tempo-changing shock charge, and without the benefit of ‘180’s’ fadeout the end is messy to say the least. ‘Rattlesnake Highway’ follows with its clear genetic homage to Sonny Curtis’s ‘I Fought the Law’, pumped up with Farfisa organ and clattering drums and sweetly overlain with a Teardrop Explodes-style vocal. During this Chili raises his bass over the audience half in celebration, half in mock threat. Things feel on a much more even keel now. *Faux*-Liverpudlian vocals persist on the languid beauty of ‘All the Garden Birds’ but this time ‘Mac the Mouth’s’ lounge tones are referenced by

## TRIBES / TRANSFER

### O2 Academy

San Diego’s Transfer are the sort of band words like bogstandard, workmanlike and common-or-garden were invented for. Like Muse stripped of any semblance of glamour or spectacle, they’re all empty bombast and manly exertion. The drummer hits his drums very hard. People shout stuff. Sorry, we’re struggling to write anything clever or entertaining, but then watching Transfer up on stage, we realise we’re not the only ones. As transfers go they’re less Ronaldo to Real Madrid, more Andy Carroll to Liverpool. Tribes have variously been hailed as saviours of guitar music and heirs to Pixies and Ziggy-era Bowie. Their anthem-packed debut album was decent enough. So why is tonight’s gig such an endurance test? Seriously, in the glam rock stakes, Tribes make The Vaccines look and sound like Roxy Music. First impressions aren’t good – cut-off denim and fedoras? Not pretty. The opening number sounds like a rip-off of ‘I Fought The Law’. Two numbers in guitarist Dan White is bellowing “Are you having a good time?” as Tribes leave no cliché unturned, rumbling through sub-Manics stadium rock that at its nadir sounds like something Ugly Kid Joe might have left behind in the studio sometime around 1992. Singer Johnny Lloyd sings about “Cali-for-nigh-aye” and when they drop it down a gear for ‘Corner Of An English Field’ all that

Sam Fryer.

The peak of the set comes in the form of the triumvirate of ‘Best of Friends’, ‘Step Up for the Cool Cats’ and ‘Last of the Summer Wine’, the first quite clearly justified in its acceptance as an indie classic of teenage euphoria. By the last the band have the crowd eating from their palms, or rather raising their palms in the air and shaking them as if possessed by some kind of TV preacher man frenzy.

The album segue of ‘14’ and ‘Brand New Song’ are bridged by a cover of The Hot Nasties’ ‘Invasion of the Tribbles’. The chaos returns and with the punk cover the band’s anarchic roots are finally fully exposed; by the end of the set Palma Violets are ably joined onstage by Glasgow support act Baby Strange and other hangers-on. Chili surfs away into the audience and the strobic flickers are accompanied by screams of banshees as all and sundry clasp at the mics being fought over onstage.

It will be really interesting to see if Palma Violets can retain the obsessive dedication they are currently besieged by; right now things are looking very promising but bottling this kind of energy to produce a more mature follow up with stronger songs is a hard job indeed without losing the spontaneity which is obviously their very strong seller at this point.

*Mark Taylor*

stops them sounding like a north London answer to Poison is a lack of spandex. New single ‘Dancehall’ is mawkish, lighters-aloft stadium-rock bombast with lyrical gems about gypsy queens, striptease and movie stars – just awful. When did 1970s soft rock become the new cool? “We’ve got a new album coming out and we’re really, really proud of it,” announces Lloyd, which, on tonight’s evidence, equates with a toddler gazing in awe at his own bowel movement as he learns to use a potty. There’s some more stale chugaboogie, something that might be Rod Stewart from around 1980 and then an acoustic ballad that prompts a mass clap-along, and we realise it’s time to leave. It’s that or a frenzied murder spree. Seriously, in a morbid moment of existential terror we start thinking what it would be like if we dropped dead here and now – from boredom or disgust – and Tribes were the last thing we saw or heard. Out into Cowley Road we must hurry, to do something more life-affirming, just in case. Like snogging a tramp, or lying face-down in one of the enormous puddles that this evening’s downpour has left behind.

Maybe they played an hour of crazy, innovative art-rock just after we left, but we doubt it. Tribes are the unwiped arsehole of rock music’s twitching corpse. What a feast.

*Dale Kattack*

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31<sup>st</sup> **THE HANDSOME FAMILY**

Saturdays  
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18<sup>th</sup> **TERRAFORMS.** 25<sup>th</sup> **FIGHTING WOLVES**

Sundays  
5<sup>th</sup> **DAVID RODIGAN.** 26<sup>th</sup> **SIMPLE** – house / techno.

**DR SHOTOVER: Them and US**

When I was a student at the LSD, sorry LSE, we used to go and throw things at the American Embassy on a regular basis. Why? Can’t remember really. We just followed Mick Jagger down the street one day and, next thing, there we were in Grosvenor Square, shouting ‘Ho, Ho, Ho Chi Minh’ and hurling fence posts and Molotov cocktails. (We either drank ‘em or hurled ‘em... sometimes both). Ever since then I have had a love-hate relationship with Americans and their culture. They love me (‘Gee, Dacktor Shadover, you’re so *Bridish!*’)... and you can probably guess the rest. Oh, *you’re* American? I wondered why you were talking like that. Well, buy me a drink and I will explain what is wrong with you. No I do NOT want a glass of Milksop Lite, Poors, Butt, or any of your pathetic beer-substitutes – and, I hasten to add, they are not served here in the East Indies Club bar. Make mine a pint of Olde Turnip Head, served precisely at room temperature, with some Sussex sawdust on the side. I thank you. So, obviously there are *some* good Americans. Among them I number Arthur Lee, Captain Beefheart, Frank Zappa, Jim Morrison, Jimi Hendrix, Mama Cass, Timothy Leary, Janis Joplin, James Brown, Jerry Garcia... oh, hang on, they’re all dead, you say...? All right. Let’s see – *living* good Americans... My ex-colleague Katy Jerome, the ‘Princeton Princess’. My old buddy ‘Arkansas Billy’ Clinton (we ‘didn’t inhale’ a few times together in his college rooms). That vampire-slayer girl, Busty – she does a useful job. Erm, that’s about it. Otherwise they constantly appear on my TV screen, blubbing freely at awards ceremonies and thanking ‘Guard and my fearmlly’. FAM-IL-Y. It’s pronounced FAM-IL-Y, you nincompoops. And stop calling girls Sidney, Shaun and Robin. Those are MEN’S names! For Guard’s sake!

**Next month: Dr S’s records are burned in the Bible Belt**



*THE TEA-KETTLES: ‘Say, fella, what’s the beef? Gosh, we LOVE your Bridish Beadles!’*

**INTRODUCING....**  
*Nightshift’s monthly guide to the best local music bubbling under*

*The August List*

**Who are they?**  
Named after a Willard Grant Conspiracy song, The August List are married couple Kerraleigh (vocals, harmonica, melodica, percussion) and Martin Child (guitar, vocals, kick drum, tambourine). The pair are originally from Dorset but now resident in the wilds of rural Oxfordshire, a perfect setting for their backwoods country/porch folk music. They started out playing open mic sessions around Bucks and Berks before relocating to Oxford and releasing their debut EP, ‘Handsome Skin’, Nightshift’s Demo Of The Month in February. This month they play the Oxford Punt and WOOD Festival.

**What do they sound like?**  
Adding a little garage-rock grit to old-time country, folk and bluegrass sounds, The August List sound like they’ve emerged from some Catskill mountain village, rather than a hill near Chinnor. They fit neatly into the lineage of great married couples of country – Johnny Cash & June Carter, and The Handsome Family in particular – with a fantastic vocal interaction between Kerraleigh and Martin, particularly on EP highlight ‘Forty Rod Of Lightnin’. They keep it raw and simple and are capable of both roadhouse stomp and breathy introspection, and are basically the essential soundtrack to a bottle of malt whisky in front of a roaring fire in a log cabin.

**What inspires them?**  
“Playing our songs to an audience for the first, second, dozenth time and getting a reaction. It encourages you to develop, work harder and write more to keep people coming back and being able to surprise them each time.”

**Career highlight so far:**  
Working with producer Liam Watson at Toerag Studios in London on our song ‘Wooden Trunk’. It was our first experience in a recording studio and to work with the man who’d recorded ‘Elephant’ for The White Stripes was daunting and inspiring to say the least.”

**And the lowlight:**  
“Playing The Purple Turtle in Reading to just the soundman.”



**Their favourite other Oxfordshire act is:**  
“Vienna Ditto. We have played with them a few times now and they’re always wonderful and shambolic at the same time.”

**If they could only keep one album in the world, it would be:**  
“The Low Anthem: ‘Oh My God, Charlie Darwin’. The sound of the record is old, the lyrics hint at biblical themes, but somehow it all sounds so relevant.”

**When is their next gig and what can newcomers expect?**  
“We are excited to play the Punt on the 8<sup>th</sup> May, then it’s WOOD Festival on the 17<sup>th</sup>. Expect a lot of noise from two people with just acoustic instruments, songs of life and death and awkward banter between songs.”

**Their favourite and least favourite things about Oxford music are:**  
“We love how geared up Oxford is for bands. Truck Store has been really supportive of us and there are great venues to play. Sometimes parking at gigs can be so traumatic, we cry.”

**You might love them if you love:**  
The Handsome Family; Carter-Cash; The Low Anthem; The White Stripes; Jenny Lewis.

**Hear them here:**  
[www.facebook.com/theaugustlistmusic](http://www.facebook.com/theaugustlistmusic)

**ALL OUR YESTERDAYS**

**20 YEARS AGO**  
“I’m amazed at how fast it’s taken off; it’s like a fairytale. I really started from scratch, just taking demos to major record companies, all of whom were very sceptical; they had no understanding of what I was trying to do. Polydor wanted to put a dance beat and female vocals to it.”  
Back in May 1993 **Ed Alleyn-Johnson** was emerging as Oxford’s most unlikely new music star. Formerly of folk-rockers **Raindance**, on-tour member of **New Model Army** (that’s him playing on NMA’s hit single ‘Vagabonds’) and a staple on the city’s busking scene, the violinist had made his reputation with his innovative combination of self-made electric violin and an array of effects pedals that would make My Bloody Valentine blush. Ed’s swirling psychedelia-cum-classical sounds entranced passers by and gig goers, while confounding record label scouts. Talking to *Curfew Magazine*, Ed declaimed the music industry as “old dinosaurs. Labels are just glorified banks who lend money for studios and tours, and by the nature of what I’m doing, I don’t need that.” What he was doing was touring the UK (“from the Shetlands to the Scillies”) armed with a solar-powered amplifier while selling copies of his ‘Purple Electric Violin Concerto’ album out of a suitcase (it also reached the Indie Top 10), and doing very well for himself.  
Elsewhere this month, **Kingmaker**, **That Petrol Emotion**, **Fun-da-mental** and (a pre-The) **Verve** were all in town at the **Oxford Venue**, while **Cornershop** and **The Rockingbirds** were at the **Jericho Tavern**. Local band names now

lost to time included **Sister Freak**, **Trans Love Energies**, **Strawberry Tuesday** and **Radiance**, who were Demo of the Month.

**10 YEARS AGO**  
**Radiohead** glowered gloomily from the front cover of May 2003’s *Nightshift* as they announced the imminent release of their new album, ‘Hail To The Thief’ (I know, ten bloody years ago! Where’s the time gone?) as well as a lead-up single, ‘There There’.  
Mostly, though, this month’s issue was dedicated to **the Oxford Punt**, with each act playing given space to recommend another band on the bill. **Yannis Philippakis** from **Elizabeth** plugged **The Modern**, featuring **Hugo Manuel**, who reciprocated in kind. **Jody Prewett**, then of **X-Hail**, now of **Trophy Wife**, went for **Sexy Breakfast** and **Suitable Case For Treatment**, while Suitable Case themselves looked forward to the morning after when “it feels like an over-enthusiastic elephant has bugged your ears and the alcohol fairy has played merry hell with yer insides.” **Jack Goldstein** from **Gunnbunny** announced that it would be his birthday on Punt night and he didn’t expect to have to pay for any of his drinks, while **Richard Ramage** from **The Relationships** wrote us a special Punt poem, which now we read it back doesn’t scan very well, but does avoid rhyming Punt with anything untoward.  
**Hot Hot Heat**, **Clearlake** and ex-Spice Girl **Melanie C** were among the rest of May’s gigging highlights, the last of which suggests it was a quiet

THIS MONTH IN OXFORD MUSIC HISTORY

old month, and scanning the rest of the gig guide, we’re left to wonder whatever happened to the likes of **Tartfuel**, **Spankboy** or **Bareface**, and if anyone still mourns their passing.

**5 YEARS AGO**  
A picture of Evan Dando smoking a fag and looking decidedly peaky accompanied news that **The Lemonheads** would be headlining this summer’s **Truck Festival**, playing ‘It’s A Shame About Ray’, in May 2008’s *Nightshift*, much of which was given over to plugging this month’s **Punt**.  
Away from that event, **Stornoway** released their new single ‘On The Rocks’ on their own Hatpop label. It was accompanied by ‘The Good Fish Guide’, a slightly wacky attempt to draw serious attention to depleted ocean fish stocks, but we still prefer them when they’re being soulful and sensible, we have to say.  
The first **WOOD Festival** took place at Braziers Park, aiming to create a festival that paid more than lip-service to being environmentally friendly. So, aside from live music from **Get Cape, Wear Cape, Fly**, **Lightspeed Champion** and **King Creosote**, there were hay bale construction workshops, solar-powered stages, compost toilets, junk modelling and plenty of organic food and ale. Good to see the whole thing back again this year.  
This month’s Demo of the Month was by **Tie Your Shoes To Your Knees & Pretend You’re Small Like Us**, “an ad hoc mess of found sounds, flutes, ukuleles and typewriters,” which didn’t bode well for the quality of the rest of the pile.



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# DEMOS

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## DEMO OF THE MONTH

### MONTMARTRE

The name Montmartre may be new to the Oxford music scene, but the man behind it, Joe Allen, isn't. Joe, along with violinist Angharad Jenkins, was a rising star of the local scene until he left town a couple of years back. But now he's back in action, ditching most of his former folk-pop trappings in favour of a more electronic sound that's packed with all the glitches and uneasy ambience of Thom Yorke's most recent offerings. 'Misstep' starts off with some lo-fi hiss and crackle before a funky bassline takes over, Joe's voice intentionally jarring with the understated nature of the music, drifting in and out of focus. 'Heart Attack' is sullen and similarly understated, random bursts of guitar noise rubbing up against the spiteful vocal delivery. This uneasy alliance between voice, guitars and electronics continues on 'Reel', which comes with an airy nonchalance, although here Joe's voice tips too far into rock star posturing for comfort. Best of the lot though, is 'Amnesia' (and don't that title sound familiar given the chief reference point here?). Saying that, it's the song with the most confidence in its own identity, building to a bold chorus amid a righteous old storm of guitar and militant electronic beats.

### VERA GRACE

First time we ever heard Vera Grace, a few years back, we were a little taken aback that they weren't a cheery coffee-shop acoustic chanteuse, but a pretty nasty metalcore outfit who'd leave the listener's face and clothing flecked with spittle as the singer vented not just his own spleen but also that of his elderly neighbour who he'd recently butchered with a claw hammer. Here, amid the spasming guitar angles of opening demo track 'Carrier', he's still at it, leaving precious little room for pausing for breath as he cranks his personal ferocity dial up to maximum, a stream of bile and sputum coming atcha. 'Restless King' is even more frenetic, all tonsil-bothering rage, the singer still spitting feathers even as his band dip into a breakdown mid-song. By contrast, the first minute or so of 'The Father's Eyes' sounds like Vera Grace have chucked the singer down a well to calm him down a bit. Either that or they forgot to mix the song properly. An anthemic breakthrough finds hell's own chorus breaking out, though,

*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](http://www.trojanhorserecordings.co.uk)*

and all's well in the world of eternal ire once more. It's all getting a bit samey by the time they hit final track 'The Lucifer Effect', but by that point any resistance to their hardcore assault is lying bloodied and bruised on the floor and as psycho chappie upfront screams "I am cancer!" with serious intent, the first hardy daffodils to bloom in the front yard wither and die out of sheer terror.

### RAGGED CLAWS

Ragged Claws are a band made up of a boy called Tom from Liverpool and a girl called Sarah from Spain, who met at university, which makes them both cosmopolitan and clever and therefore gives sheltered hicks like us an inferiority complex before we've even begun. But then their first song is called 'Tales From The Riverbank', which makes us think about jeep-driving hamsters and guinea pigs and is about as homely as it's possible to get without actually sticking the kettle on. And Sarah has a rather sweet sing-song voice that's just perfect for the belatedly encroaching spring. The song is a slender indie-pop jangle and shimmer, a bit disjointed and perhaps too shrill to be as loveable as it could be, like Joanna Newsome discovering a fondness for The Pastels. 'A Cityscape Agape' is more cohesive and urgent, Tom joining in on vocals, the pair contrasting and complementing each other well – she bright-eyed and bushy-tailed; he more steely and cynical, the song a merry romp based around a pretty piano melody that positively dances to its conclusion. They attempt something similar with 'The Sun, La Mer', although Tom's OTT, almost operatic vocal exercise is distracting, adding an air of bombast that Ragged Claws really don't suit. But no matter, they've managed to make us feel positively chipper in their good-natured pop fluffiness, and as they canter merrily over the nearest pop peak, we do a little girly skip on the spot and wave them a fond farewell.

### WHOO-AH!

Whoo-ah! Describe themselves as "childish rock" and are apparently named after Al Pacino's character in *Scent of a Woman* ("because we really like Al Pacino. He shouts a lot."). Their Bandcamp page also suggests we buy this demo to "help us fund a high-fidelity future." Good taste in acting legends and a self-deprecating sense of humour endear us to them immediately, so we even tolerate opener 'Big Kahuna' with a sense of benign indulgence. In truth it's a

messy shambles, a lo-fi vaguely surf-rock noise with little discernible musical worth but, y'know, Whoo-Ah! already know this and are seeking to rectify the situation, unlike certain bands who have all the neat production values and no sense of their own rubbishness. And they get better anyway. 'Summer Girls' is more of an attempt to create an actual tune and just about manages it in a slightly fey Weezer kind of way, although the suspicion remains that the band had never set eyes upon a musical instrument before they recorded this. Ditto for the good-naturedly ramshackle 'Egg Foo Yong', although by now they've upped their levels of gusto and there's plenty of summery charm about them as they stumble along like a gawky lovesick teenager chasing a half-finished love letter along a windy avenue before it falls into the wrong hands.

### MOSKENSTRAUMEN

We have no idea whatsoever what Moskenstraumen means. Google Translate thinks it's a Lithuanian word but offers no English version. Sounds like a cheap brand of eastern European chocolate. Or maybe a sanitary product. Anyway, Banbury's Moskenstraumen claim they "make electronic music with strong Scandinavian influences." Presumably they mean an adherence to glacial elegance rather than rampaging Viking drinking songs, though sadly both are absent here as the band defrost the ghost of 90s ambient trance and attempt to sell it to their local holistic healing centre as a perfect complement to homeopathy. If you're gullible enough to believe in one, chances are you'll happily cough up for the other. At its best this sounds like forgotten Ibiza chillout muzak, a distant cousin to Future Sound Of London. Mostly though, the mix of fluffy electronics and almost classical guitar sounds like a hippy house update of John Williams commissioned for a documentary on European train journeys. It's not so much bad as bland and dated, but the promise that they've recently recruited a female singer for future recording projects suggests there's hope for the future. For now though, this is too featureless to get us thinking about Norwegian fjords or snow-covered volcanic peaks.

### OH HENRY

Recorded in a bedroom by a band that's already gone on indefinite hiatus because one of them's gone off travelling, there's an initial wonder of what the bleedin' point is in reviewing it at all. Fifteen minutes later, as we scramble to reclaim those lost minutes of our precious life back from old father time himself, we're still pondering the

point. While weeping. 'Trouble' finds the singer repeating the mantra "I'm in trouble" over and over again above a rudimentary clatter of what might as well be upturned cutlery draws and old pots and pans, before shouting "I sit here strumming for what feels like hours and hours / I'm fucking stupid," a thought we can't disagree with. But what does that make us, sitting here listening to something so utterly pointless? 'Room' is at least a chirpier affair, resting on a toy organ melody and it feels daft to get so vexed about something so ephemeral that its perpetrators gave up as soon as they'd recorded it and probably don't even remember it, but then we're forced to endure the tedium-cum-torture that is 'All Men Are Liars', turgid trudge that goes on for over five minutes with no concession to the idea of fun whatsoever. For crying out loud – we could be drinking wine, or watching videos of kittens, or laughing at Arsenal. But no, we're listening to Oh Henry. Oh for fuck's sake, stupid, stupid us.

## THE DEMO DUMPER

### GO ON, DO IT, JUMP

Oh come on, that name is asking for it. Oh Henry might be barely-competent musical effluent, but Go On, Do It, Jump manage to be even more intolerable despite actually being able to play properly and afford a decent recording studio. They describe themselves as "a transatlantic alternative/ indie rock melting pot, where a driving rhythm section blends with intertwining guitars and soaring vocals unafraid of catchy melodies and pop sensibilities." Sorry, but what exactly, in God's name, is "alternative" about these five songs? They couldn't be more stultifying middle of the road if they changed their name to Bon Jovi and drove a Honda Jazz down the central reservation of the M1. Verses, choruses, middle-eights and solos come and go exactly when and where you'd expect them, while the singer's voice remains an unwavering adenoidal drone surrounded an undulating ocean of half-arsed soft-rock bombast and heroic backing vocals. It virtually screams third on the bill to Mayday Parade, or Don Broco, though in reality, and for all they'd deny it, they've as much in common with The Wanted or The Script as they have anything even vaguely resembling a rock band. It's tedium and torture all in one torpid transatlantic bucket. Come on, tell us, what's this an alternative to? To fun? To Tunefulness? To musical invention? Or simply to sending us a poo in the post?

*Send demos for review to: Nightshift, PO Box 312, Kidlington, OX5 1ZU, or email links to [nightshift@oxfordmusic.net](mailto: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.*

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Fri 17th May • £7 adv  
(£5 NUS through box office only)  
11pm - 3am • over 18s only  
**Switch**  
ft. **Bondax**

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**

Weds 22nd May • £5 adv  
**Young Kato**

Thurs 23rd May • £16 adv  
**The Twang & Cast**  
(co-headline show)

Thurs 23rd May • £10 adv  
**Watsky**  
+ **Dumbfounded**

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

Fri 24th May • £7 adv  
(£5 NUS through box office only)  
11pm - 3am • over 18s only  
**Switch** ft. **P Money**

Sun 26th May • £15 adv  
**Brian McFadden**

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

Fri 31st May • £7 adv  
(£5 NUS through box office only)  
11pm - 3am • over 18s only  
**Switch**  
ft. **Danny Byrd**

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

Mon 3rd June • £12 adv  
**Ghostpoet**

Sat 8th June • £5 adv  
10.30pm - 3am • over 18s only  
**Propaganda**  
ft. **The View Live**

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

Weds 19th June • £15 adv  
**Hayseed Dixie**

Thurs 20th June • £8 adv  
**Lewis Watson**

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**

Thurs 27th June • £10 adv / £25 VIP  
**MK1**

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 & Zubu**  
+ **Death of Hi Fi** + **Yungstar**  
+ **BG Record DJ Set**

Sun 21st July • £15 adv  
**Bam Margera**  
from **Jackass**  
is **F\*\*kface Unstoppable**

Sun 21st July • £10 adv  
**Headbangers Balls**  
ft. **Aethera**, **Reign Of Fury**,  
**Divine Chaos**, **Furyborn**

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

Sun 22nd Sept • £12.50 adv  
**James Blake**

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

Fri 27th Sept • £8 adv  
**Mike Dignam**

Fri 4th Oct • £6 adv  
6.30pm  
**Evarose**

Sat 12th Oct • £10 adv  
**UK Foo Fighters**  
(The No.1 Foo Fighters Tribute)

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

Sat 19th Oct • £20 adv  
**Gathering Festival**  
Multi venue festival

Weds 23rd Oct • £20 adv  
**The Cat Empire**

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

Fri 15th Nov • £25 adv  
6.30pm  
**Gary Numan**

Thurs 5th Dec • £10 adv  
**Night Beds**

Sat 7th Dec • £12 adv  
**Absolute Bowie**

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)

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