

NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 225
April
2014**



GLASS ANIMALS

Fame, fortune and
fragility with Oxford's
living ornaments

Also in this issue:

Introducing **AGS CONNOLLY**

plus

Local festival and music news; releases;
live reviews and four pages of Oxford gigs

Cooz / The Power To Be Creative
www.coozes.com
Protocols HD Recording & Neve Summing
Rehearse with drum kit,
pro PA, amps and mics
'Cooz's Live' can record you at the
O2 Oxford as well as other great venues
'NVCooz' for recording courses!
Equipment Hire!
T: 01865 236117
E: help@coozes.com

*"The Best Sounding
Live venue in Oxford" - Not My Day*

OXFORD DUPLICATION CENTRE
cheryl@theduplicationcentre.co.uk
Office: 01865 457000 Mobile: 07917 775477

**Supporting Oxfordshire Bands with
Affordable Professional CD Duplication**

**FANTASTIC BAND RATES
ON ALL SERVICES**

Professional Thermal Printed CDs
Full Colour/Black & White
Silver or White Discs

Design Work Support
Digital Printing
Packaging Options
Fulfilment

Recommended by Matchbox Recordings Ltd, Poplar Jake, Undersmile,
Desert Storm, Turan Audio Ltd, Nick Cope, Prospekt, Paul Jeffries, Alvin
Roy, Pete The Temp, Evolution, Coozes, Blue Moon and many more...

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

THE COMPLETE SUMMER WEEKEND

THE ORIGINAL

CORN BURY

MUSIC FESTIVAL

4th | 5th | 6th JULY 2014 THE GREAT TEW PARK OXFORDSHIRE

JOOLS HOLLAND ★ SIMPLE MINDS ★ VERY SPECIAL GUEST

WITH MELANIE C AND MARC ALMOND SCOUTING FOR GIRLS SAM BAILEY KID ARRESTED DEVELOPMENT THE 10CC CREOLE & THE COCONUTS FEELING

SOPHIE ELLIS BEXTOR GEORGIE FAME SUZANNE VEGA GABBY YOUNG & OTHER ANIMALS HUDSON TAYLOR

STAXS WITH SOUTH SIDE JOHNNY & THE ASBURY JUKES WITH GARY US BONDS SPECIAL GUEST PEATBOG FAERIES NINA NESBITT THE SHIRES HOLY MOLY & THE CRACKERS LISSIE RUSTY SHACKLE BRUNO MAJOR REVEREND PEYTON'S BIG DAMN BAND JON ALLEN HUNTER & THE BEAR THE LOTTERY WINNERS THE DUALERS CHIPPING NORTON JAZZ BAND

THE ABSOLUTE RADIO COMEDY EMPORIUM

JEREMY HARDY | MILES JUPP | AL MURRAY

KIDS ZONE

Circus Skills | Bhangra Dance | Bollywood Dance | Bhangra Tots | Indian Mythical Dance | Pirate Pantomime
Kids Songs | A Journey Around The World | From The Fields To The Feast | Clay Making
Under The Canopy Creations | Face Painting | Painting & Making | Funky Puppet Making | Pinhole Cameras

Fairground | Gourmet Caterers | Festival Shops | Disco Shed | Amazing VIP and Glamping

WWW.CORNBURYMUSICFESTIVAL.COM

ENGLAND'S MOST CIVILISED GATHERING

NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

Phone: 01865 372255 email: nightshift@oxfordmusic.net

Online: nightshift.oxfordmusic.net

THE LINE-UP FOR THIS YEAR'S OXFORD PUNT has been announced. The annual showcase of up and coming local bands takes place on **Wednesday 14th May** and features 20 acts across five venues in Oxford city centre.

The full Punt line-up is:

The Purple Turtle: Hot Hooves; Girlpower; Beta Blocker & the Body Clock; Komrad.

The Cellar: Trophy Cabinet; The Neon Violets; Flights of Helios; Swindlestock.

The Wheatsheaf: The Cooling Pearls; Balloon Ascents; Art Theefe; Huck & the Xander Band.

Turl Street Kitchen: Jordan O'Shea; Hannah Bruce; Rawz; Julia Meijer.

The White Rabbit: Salvation Bill; Lee Riley; Kid Kin; Vienna Ditto.

The Punt kicks off at 7pm at the Purple Turtle with Hot Hooves and finishes at the White Rabbit at midnight with Vienna Ditto. The bill takes in an eclectic range of sounds, from indie, metal, hardcore punk; folk, psychedelia, Americana; electronica, rock, hip hop and blues. Somewhere amid all that is a rock opera.

A limited number (100) **all-venue Punt passes** are on sale now, priced £8, online at oxfordmusic.net, or from **the Truck Store** on Cowley Road. Entry to individual gigs is a bargain £5, although Turl Street Kitchen and The White Rabbit are both free.

Check out the Oxford Punt 2014 page on **Facebook** for updated news.

ALCOPOP! AND BIG SCARY MONSTERS team up to host The Rio Barnival at this year's Truck Festival. The two local independent record labels will host a full day of music in the festival's legendary barn on the Saturday as part of Truck's Carnival theme this year.

Andrew WK tops the barn bill, and is joined by Gnarwolves; Johnny Foreigner; Lonely the Brave; Sam Duckworth; Kevin Devine; Tangle Hair; Radstewart; Woahnows and Brawlers.

Truck takes place over the **18th-19th July** at Hill Far in Steventon. As

announced last month, this year's event is headlined by **White Lies** and **The Crips**, with Peace; Stornoway; Los Campesinos!; Kids in Glass Houses; Swim Deep; Cerebral Ballzy and Eliza and the Bear among the other acts playing.

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

FATBOY SLIM, JAMIE CULLUM and KELIS headline this year's Big Feastival. The music and food festival, hosted by Jamie Oliver and Blur bassist Alex James, and held at James's farm near Kingham in west Oxfordshire, takes place over the weekend of the 29th-31st August. Joining the headline acts over the weekend will be local heroes Stornoway, as well as Jack Savoretti, Kittie, Norman J, The Cuban Brothers and tribute bands Bjorn Again and Fleetwood Bac. As well as the live music there will be the usual array of food demonstrations and markets. Last year *Nightshift* ate so much artisan cheese we nearly

SWEET BABOO, ALESSI'S ARK AND JACKIE OATES are the headline acts at next month's **WOOD Festival**.

The award-winning environmentally-friendly festival takes place over the weekend of the **16th-18th May** at **Braziers Park**. This year's event has been declared The Year of the Badger as WOOD aims to focus on one particular British wild animal each year. Various badger-themed events will be taking place over the weekend and badger masks are recommended.

Other acts now confirmed for the weekend include Oliver Wilde; The Original Rabbit Foot Spasm Band; O'Hooley & Tido; Trevor Moss & Hannah Lou; The Dreaming Spires; Co-pilgrim; Rachael Dadd; Jordan O'Shea; Art Theefe; Nick Cope; Count Drachma and Jali Fily Cissokho.

Beyond the music there will be WOOD's traditional mix of workshops, activities and talks, plus organic food and drink, the renowned compost toilets and a general feeling of getting back to nature.

Tickets are on sale now, priced £75, from Truck Store on Cowley Road, and online from www.woodfestival.com.



SOPHIE ELLIS-BEXTOR, JOOLS HOLLAND AND 10cc are among the acts now announced for this year's **Cornbury Festival**. They join 80s hitmakers Simple Minds, soul legend Georgie Fame and Nina Nesbitt, who were exclusively announced in last month's *Nightshift*. Cornbury takes place over the weekend of the **4th-6th July** at **Great Tew Country Park**. Jools Holland's Rhym&Blues Orchestra will headline the Friday night where he'll be joined by guests singers Marc Almond and former Spice Girl Mel C. Simple Minds top the Saturday night bill, with Sunday's headliner still to be announced.

Among the weekend's other highlights is Southside Johnny, featuring Gary US Bonds, with an enviable reputation for their live performances. Suzanne Vega; Arrested Development; Lissie; Kid Creole & the Coconuts; Sam Bailey; Hudson Taylor; Scouting For Girls and The Feeling are among a host of acts also confirmed, though don't let those last two put you off. More acts are set to be added, including the Charlbury Riverside stage. As well as the live music, Cornbury hosts its usual array of comedy, including Al Murray; Miles Jupp and Jeremy Hardy, plus workshops, kids activities, the Disco Shed and more.

Festival organiser Hugh Phillimore, said, "I'm really pleased with the diversity of the line-up; I'm really looking forward to Kacey Musgraves and Southside Johnny but I'm also very excited about Georgie Fame with a big band: his 70th birthday gig at Cheltenham Jazz Festival was one of my 2013 highlights – and I went to 81 'must-see' gigs last year!"

Tickets for Cornbury are on sale from www.cornburyfestival.com.

burst. There are few better ways to go. Visit www.jamieoliver.com/thebigfeastival for more line-up and ticket details.

HMV OXFORD looks set to stay open at least until the end of June. A post on the store's Twitter stated the store was staying put for the next few months and restocking while management looked for an alternative site in the city centre.

BLITZ KIDS, HYPE THEORY and Attention Thieves play the

second **Yard Fest** in July. The one-day festival at the Courtyard Youth Arts Centre in Bicester, takes place on Friday 11th July. The organisers are looking for young local bands to join the bill. Acts interested can email Jeremy Leggett at courtyardgigs@gmail.com. The all-ages event, organised by teenagers who attend the centre, will raise money for children's charity The Make A Wish Foundation. Tickets, priced £10, are on sale now from wegottickets.com. More info at www.bicestercourtyard.org.uk





GNOD, ESBEN & THE WITCH AND JOANNA GRUESOME are among a host of acts confirmed for this year's **Supernormal Festival**. The artist-curated, decidedly leftfield music and art festival returns to **Braziers Park** over the weekend of the **8th-10th August**. Last year's event, featuring the likes of *Hookworms*, *Evil Blizzard*, *Comanechi* and *Mugstar*, was *Nightshift's* musical highlight of the year. Other acts so far confirmed include *Death Shanties*; *Sly & the Family Drone*; *Teeth of the Sea*; *Thought Forms*; *Speak Galactic*; *Henry Blacker*; *Barberos*; *Palehorse* and *Flamingods*, while one of the art installations announced so far is called "Part wild horses mane on both sides: Conduit of the bottomless submundane", which is surely not to be missed. Tickets for the not-for-profit festival are on sale from **www.supernormalfestival.co.uk**, along with plenty of other info and line-up announcements.

OXFORD CONTEMPORARY MUSIC team up with The Pegasus Theatre again this year for the OCM Open and OCM Youth Open shows. The annual concerts aim to showcase the best new contemporary artists in Oxford. Musicians must submit demos, MP3s or online links to **info@ocmevents.org** by Friday 18th April. The winners will be selected by a panel made up of OCM,

the Pegasus, BBC Introducing and Oxford City Council. The OCM show will take place on an outside stage at Gloucester Green on Sunday 15th June as part of the Lord Mayor's Celebration, with the Youth Open taking place at the Pegasus on Saturday 14th. Previous acts to feature include Duotone, Seabuckthorn, Laurence Colbert, Jess Hall and Lee Riley. Visit **www.ocmevents.org** for full details.

STEAMROLLER play a special show at the Cellar on Sunday 13th April to celebrate the 40th anniversary of being the first band to ever play at the venue – then called The Corn Dolly. The local blues-rock veterans, who reformed back in 2010, were big local favourites back in the 1970s. Visit **www.steamroller.moonfruit.com** for more news and gigs from the band.

THAMESFEST returns over the weekend of the 18th-20th July, offering three days of free live blues and rock at the Rock of Gibraltar pub in Enslow. Among acts already booked are Debbie Bond; Sean Taylor; Voodoo Stripe; The Backbone Blues Band; Nik Barrell; Telephone Bill & the Smooth Operators; Missing Persians; Steamroller; Twizz Twangle and more. As well as the music there will be a beer festival all weekend. For a small fee you can camp. Visit **www.thamesfest.co.uk** for details.

LOCAL MUSICIAN MATT WINKWORTH has won £12,000 in the inaugural Pitch Perfect Award. Matt, a regular on the Oxford gig circuit in years past with his band The Winkworthers, shares the prize with songwriter Chris Bush. The money will enable them to complete a full draft of a new musical, entitled 'Odd', and receive mentorship from industry professionals. The pair were chosen as the winner following an event at the St James Theatre in London, where finalists in the competition pitched ideas for a new musical to a

panel of judges, including performers Michael Ball and Rosie Ash, director Rachel Kavanagh, choreographer Stephen Mear, Theatre Royal Stratford East artistic director Kerry Michael and playwright Samuel Adamson.

THE OXFORDSHIRE MUSIC CHARITY FOOTBALL WORLD CUP makes a return on the 5th July. The competition, organised jointly by PinDrop and Audioscope, aims to raise money for homeless charities Shelter and The Gatehouse. The competition will take place from 12-4pm at the Oxford City FC 3G pitches, Court Place Farm. Bands are invited to enter teams by emailing **james@pindroppublicity.com** with a list of names. Entry is £5 per person for six-a-side teams. Teams must have a minimum of five past or present local musicians/promoters/journalists etc. Teams can be composites of various bands/promoters etc and entry will be at the discretion of the organisers. Last year's tournament was won by a team led by Sam King from BBC Introducing.

AS EVER, don't forget to tune into **BBC Oxford Introducing** every Saturday night between 8-9pm on 95.2fm. The dedicated local music show plays the best Oxford releases and demos as well as featuring interviews and sessions with local acts. The show is available to stream or download as a podcast at **bbc.co.uk/oxford**. Regularly updated local music news is available online at **www.musicinoxford.co.uk**. The site also features interactive reviews, a photo gallery and gig guide. The latest issue of **Oxfordshire Music Scene** magazine is out now, featuring interviews with Flights of Helios and Listing Ships, as well as the usual features by BBC Introducing producer Liz Green and roots and riddim writer Leo Bowder, plus reviews, news and more. Available from usual outlets around the county.



APRIL

LIVE AT THE CELLAR

TIN ANGEL PRESENTS
THE IRREPRESSIBLES + OPAL ONYX
THURS 3RD

SKYLARKIN' SOUND SYSTEM PRESENTS
MIGHTY LEAP + MR BENN
FRI 4TH

DHP PRESENTS
RHODES
SUN 6TH

CELLAR MUSIC PRESENTS
THE FAUNS + TOLIESEL
THURS 10TH

BOSSAPHONIK PRESENTS
MANTECA + DJ'S
FRI 11TH

NIGHTWORKERS + GRACEFUL SLICKS
SAT 12TH

STEAM ROLLER
SUN 13TH

CELLAR MUSIC PRESENTS
STEADY HANDS + FREADA
TUES 15TH

IT'S ALL ABOUT THE MUSIC PRESENTS
RUSHIL + THE STRING PROJECT + CLAIRE LEMASTER + MOMENTO + TIM MAYO
THURS 17TH

CELLAR MUSIC PRESENTS
FLIES + FLIES, + MUTES
FRI 18TH

IT'S ALL ABOUT THE MUSIC PRESENTS
UNDERSMILE + GOD SPEED + CROWS' REIGN + GIRL POWER
SAT 19TH

DEEP COVER PRESENTS
THE DUBLINGS
SUN 20TH

IT'S ALL ABOUT THE MUSIC PRESENTS
HOT HOOVES + THE DEPUTEES
THURS 24TH

IDiot KING PRESENTS
SALVATION BILL + GUESTS
FRI 25TH

IT'S ALL ABOUT THE MUSIC PRESENTS
NORTHEAST CORRIDOR + VIENNA DITTO + CHARMS AGAINST THE EVIL EYE + THE BAD AND THE VULGAR
SAT 26TH

OCC PRESENTS
DON'T GO PLASTIC + THE KITES
TUES 29TH



THE CELLAR
FREWIN COURT
OXFORD
OX1 3HZ

WWW.CELLAROXFORD.CO.UK
WWW.TWITTER.COM/CELLAROXFORD
WWW.FACEBOOK.COM/THECELLAR.OXFORD

A quiet word with

GLASS ANIMALS



“SOUTH BY SOUTHWEST *was wicked. We played eight shows in six days. Two of them were an hour apart, which was obviously something we haven’t ever done before, so it was quite mental. But Austin is a neat town: lots of meat. We also saw some great bands, and actually spent a bit of time in the studio working with some dudes. Hopefully the fruits of that will come to light at some point soon.”*

GLASS ANIMALS ARE, IN their own words, “a bit overwhelmed” right now. They’ve just returned to Oxford after making the most of SXSW, the annual music industry bunfight that consumes the entirety of Austin, Texas for a week and sees everything from global megastars performing in ridiculously tiny venues, to the world’s bright young things looking to make their name. In the course of the week Glass Animals played alongside the likes of Gruff Rhys, Warpaint, Meursault and Melt Yourself Down, as well as playing the requisite media game and even finding time to hit the studio to record some new songs.

WHILE THE STUDIO SEEMS like the natural environment for a band whose sound can often feel as fragile as the ornaments they’re named after, the buzz surrounding the quartet means they’re increasingly finding themselves on the live stage, winning new fans and critical acclaim in equal measure. Already the likes of *Q*, *The Guardian* and *Clashmusic* have sat up and taken notice. Last month they supported St Vincent on tour across Europe, visiting Paris, Berlin, Amsterdam and Brussels along the way. They finished March with a hometown show supporting Metronomy at the O2 Academy – their biggest Oxford gig to date – following on from a sold-out headline set at the Jericho Tavern in February as part of the inaugural Independent Venue Week, handpicked to play by Radiohead’s Colin Greenwood. In June Glass Animals will release their debut album, ‘ZABA’, on Wolf Tone Records, the label set up by renowned producer Paul Epworth, while this month they release a new single, ‘Gooley’, the follow-up to last year’s

enthusiastically received ‘Psylla’. **‘ZABA’; ‘GOOEY’; ‘PSYLLA’.** Those titles (along with others like ‘Intrux’, ‘Wyrd’ and ‘Walla Walla’) perfectly reflect a band who appear to be a byword for enigmatic on the local scene. To many Oxford music fans Glass Animals are a new name in town, a band who seem to have achieved a remarkable amount in a very short time, almost completely under the radar of local scrutiny. Their debut release was on cool London label Kaya Kaya and they seem to be surrounded by all the trappings of the modern music industry machine, from management to production and press team. But dig a little deeper and the band are hardly unknowns in town. For a start their first set of recordings earned them a *Nightshift* Demo of the Month exactly four years ago this month, while they’ve sporadically cropped up on the local gig circuit, including a packed show at Gathering in 2012. It’s just that for the most part they’ve “been busy”.

SO SAYS SINGER DAVE Bayley, the band’s nervy, spectre-voiced frontman who is currently leaving a degree in neuroscience behind as he pursues rock and roll fame and fortune. Dave formed Glass Animals with school friends Drew MacFarlane, Edmund Irwin-Singer and Joe Seaward while the four were back in Oxford during university holidays. Dave: “We met when we were thirteen or fourteen, at school in Oxford; we all became friends through music, we all had similar tastes, and used to sneak out of school and go see shows in London or at the Zodiac. We were all into Foals, Maximo Park and Arctic Monkeys, so we’d sneak out of school and go see them. There was never a pipe dream of starting a band back then though.” “Dave started writing songs in the middle of the night when he couldn’t sleep, while he was living in London,” continues Joe, “we were all back in Oxford for Christmas in our second year, and he sheepishly showed us a few songs. He ended up putting them

on Myspace and pretty much just told us that we were in the band; we all went with it. It got quite serious quite fast; a couple weeks later we had a heap of emails from labels, lawyers etc. in our inbox. After we got signed Dave dropped out, but the rest of us finished up our degrees.” **GLASS ANIMALS’ MUSIC IS** a delicate thing. Like a cold mist, it can send a shiver up your spine while seeming utterly intangible. Theirs is a subtle blending of ghostly electro-pop, hazy, shifting psychedelia, and slick, sultry r’n’b, all wrapped up in an atmosphere of unease and uncertainty – songs unravel slowly but rarely predictably. Nightshift’s first encounter with the band – that original demo – found us drawing admiring comparisons with Radiohead, Tricky and Pink Floyd and declaring them “a welcome breath of fresh air,” although their sound has blossomed and become more ambitious over the intervening years. Dave: “When we first started I had really gotten into people like Joy Orbison, Burial, and Four Tet... lots of dance music as I was DJing at Fabric back then. I was also listening to things on the opposite end of the musical spectrum, and learning to play things on guitar and keys: stuff like Nina Simone, Otis Redding, lots of old soul and some Motown. That progressed into fiddling round on Garageband, and writing beats, which then turned into Glass Animals. “We listen to r’n’b, electro-pop and indie, as well as a lot of hip hop, like Madlib, Dr Dre, Flying Lotus, and krautrock stuff like Can, but melding them together isn’t something we’d do consciously. We don’t about genres when we make music. What comes out just... comes out.” Listening to an advance copy of ‘ZABA’, the album seems to carry a nocturnal atmosphere about it, with an almost sub-aquatic vibe about some of tracks. How important is atmosphere in your music? Dave: “Atmospherics are really important to us. I love listening to music that transports you to another world; it’s a way to just put reality behind you for a little while. The album is really meant to be listened to from start to finish, and is meant to hold you in an alternate realm for its entirety. Each track on the record is meant to take you on a little journey within that realm; they’re all linked by certain themes. There are some records that do that so well – I think Animal Collective’s

‘Merriweather Post Pavilion’ and Pink Floyd’s ‘Dark Side of the Moon’ are good examples. You’ve said before that nature plays a big part in the way you make music. Joe: “We spend most our time rehearsing in the forest in an old horse stable we converted into a little studio. That probably seeps into the music in quite a few ways. There’s a weasel under the rock outside the front door – I spotted him a few weeks ago. He’s on the album credits. Slap bass.” Was that early Demo of the Month a surprise, or a spur to take things further? Dave: “Well, we were really hoping for the Demo Dumper... that is still our first port of call in *Nightshift*; people care about that much more than Demo of the Month, don’t

“We were really hoping for the Demo Dumper... that is still our first port of call in Nightshift; people care about that much more than Demo of the Month, don’t they?”

they? No, it was very cool as we all grew up with *Nightshift*. We were pretty surprised to be honest!”

IT WASN’T LONG BEFORE Glass Animals found themselves signed to Kaya Kaya for whom they released their debut EP, ‘Leaflings’. Joe: “I think our music got played to the girls at Kaya Kaya, and they were looking for a first band to sign. We got to work with all the guys at XL who are amazing. It was a brand new label, really set up by XL to release EPs rather than LPs, so after ‘Leaflings’ we started looking for a home that would be better suited to an album. It was great though, we had a blast with them, and they helped us out loads.” With barely a pause for breath, the band became the first act signed to Wolf Tone, the label set up by Paul Epworth, whose frighteningly extensive production credits features Adele, Florence and the Machine, CeeLo Green, Bruno Mars and Bloc Party, among a host of other global names. Dave: “Yeah, we met Paul after a show we played in London. He is a really serious dude. He was basically responsible for us being friends as he soundtracked most of our youth with his productions, like the first Bloc Party record and the Rapture’s stuff. We went to a pool hall after the show and had some beers with him and we all got nuts

excited talking about bands we liked and music making and synths and other geek things, so Wolf Tone seemed like the perfect place for us to set up camp.” Joe: “He definitely helped us to break out of our shells and push boundaries in the studio. He made us feel confident in experimenting, and I think that is evident in the way the album sounds. It’s bolder and harder than what has come before, and some of that was down to Paul pushing us. His approach was quite hands off, though. He would show up for an hour a day, chuck a grenade into the room, and leave us to pick up the pieces, which would make us think about the songs in ways we otherwise wouldn’t have.” Dave previously produced the band, what does Paul bring to the

recording process? Joe: “Dave still produced the record; Paul was there as a mentor and helped guide the process. He also managed to create an atmosphere in the studio that was really conducive to being creative, which I think is his biggest asset as a producer.” As far as the album itself goes, how do you feel it’s turned out? Dave: “It’s almost entirely new material. We are really proud of it, and excited to share it with the world. The songs are certainly different, quite a bit wilder, rawer, and more untamed. Early on we kept things subtle and understated. We’ve shaken those shackles. It’s still very much Glass Animals. Lots of bass.”

WHILE VERY MUCH AN Oxford band, born and raised, formed and honed here, Glass Animals’ rise and rise appears to have occurred sort of beyond the traditional local gig circuit route of most of Oxford’s success stories. They seem to be a band who keep themselves to themselves as far as the local scene is concerned. Do they feel part or apart from it at all? Are they all, maybe, just a bit shy? Dave: “Maybe we’re a little shy, but we’re also mad busy and haven’t had the opportunity to get involved. We spend a lot of time touring, collaborating or producing

and writing, and not just for Glass Animals. That’s probably to blame for the lack of social-ness. We’re really supportive of the local music scene as our teen years were spent inside it, and more recently the Jericho Tavern gave us the opportunity to do our first live shows. But in the grand scheme of things we’ve only just gotten back from years of uni in other cities so I think we’re still finding our place here in Oxford.” On the local band front Radiohead appear to be an influence; how much did them being an Oxford band inspire you, musically and how far you could go being in a band? Joe: “Yeah, for sure, we are big fans. Oxfords musical heritage is great, and we are proud to be from here. I dunno if we took any direct influence from them though, more of a background theme to our growing up round these parts.” Colin Greenwood picked you to play the inaugural Independent Venue Week. Dave: “It was neat; we had a chat with him before the show, and hung out a bit after. He gave us some good advice actually; he just said, go out and try and have fun every time you play, that’s the only way to do it.” Radiohead were another Oxford band who grew up as friends but started taking their band more seriously after going away to university. Glass Animals now join a host of fellow local music stars armed not just with musical talent but academic achievements beyond the call of duty. How high do they think they rank in the Oxford Academically Over-Qualified stakes? Joe: “Ummm... Ed really likes trains, and birds, so if you have any questions on them he can probably answer them. I can tell you about where is best to go out in Berlin, and Dave likes cereal a lot. We have about four bases covered adequately.” And if you each had to be an animal what would you be, and who would win in a fight? Joe: “Ed would be a meerkat for sure; Dave an anteater; I would be a Koala Bear apparently, and Drew would be a Praying Mantis. He is insanely Zen. Drew would win. He’s a badass, the rest of us are pretty peaceful... Drew likes martial arts and stuff; he has a black belt. Watch out.”

‘Gooley’ is out now on Wolf Tone. ‘ZABA’ is released on the 9th June. Visit glass-animals.tumblr.com for songs, gig dates and news.

RELEASED

R.O.W.A.N `Social Anxiety`

(Self-released)
The rapid expansion of Oxford’s hip hop scene continues as Johannesburg-born and raised, now Oxford resident rapper Rowan Groom, performing – often busking – under the name R.O.W.A.N, releases his debut album. His accent comes to the fore from the off, giving him a clipped, abrupt edge even as album opener ‘My Motivation’ aims for a laidback vibe with its 70s porn-funk back-up. His flow is almost effortlessly rapid-fire, like a stoned machine gun at times, and such is the (undeniably flawless) speed of his delivery it’s sometimes hard to keep up with the message. That’s a shame as more often than not what he’s rapping about is both serious and important – notably ‘Proudly South African’, which takes aim at everything from the Apartheid and ANC governments, to poverty, corruption and AIDS in his native country over a strident march of tribal beats, handclaps and vuvuzelas. Here’s where Rowan is at his best – venting a righteous ire, barely pausing for breath over mostly minimalist backing that gives the album a distinctly bedroom-made air. The confident, accomplished ‘An Ax Out Of A Grave’ and the more downbeat ‘No-one Will Change the Vibe’, just him and a desultory piano refrain, are further high points of an album that, at over

FOCI’S LEFT `Life in a Less Southern Town`

(Omni Music)

There are two sorts of ambient music. One gets you relaxed, and one makes you uneasy; one’s a warm duvet and one’s a chill breeze; one’s a forgiving hug, and one’s a suspicious glance. Although the second album by Oxford musician Mick Buckingham covers both ambient strains, it’s definitely better when leaning towards the latter. The most satisfying element of this record is its density – where many ambient composers are happy to let things run, Buckingham has created a CD of



15 tracks and 50 minutes, could do with a bit of a trim. Where he does falter is, as mentioned, the apparent hurry to get through as many words as possible where more lyrical space might benefit both the message and listener’s ability to catch it, and a lack of rapping range over a full album. A couple of guest slots here and there would do wonders as far as keeping your attention throughout. It’s not unusual to look back over an album like this and wonder whether it might have made a more effective EP, but as far as vocal confidence and lyrical intelligence go, it’s a promising starting point.

Dale Kattack

real sonic depth, with a lush textural variety, from the pitched-up honks at the opening (that remind us of ‘Galleons Of Stone’ by The Art Of Noise) to ‘In Our Lives, There Have Been Many Terrors’, in which distant metallic clanks are borne on zephyrs through crumbling ruins. Occasionally the sounds are just too well worn, and the ear can’t help but associate echoey piano with lachrymose US soaps, and sawtooth synth hums with encroaching Silurians, but in general this is a well-constructed thoughtful slice of musical atmospherica. Perhaps ‘Transistory Stringency’ – yes, the titles are best ignored, frankly – is thin and meandering, but in general this record marries the amicable bubbling of early Global Communication with the elegant austerity of Tim Hecker or Leyland Kirby. The record ends with some unexpected drum&bass action, and if the breakbeat tweaking is a little ham-fisted, the mournful Aphex horns underneath embody the record’s true, dark heart. Good stuff, in short, but more misery next time, please, Mick; perhaps we should have written a bad review, to get the ball rolling.

David Murphy



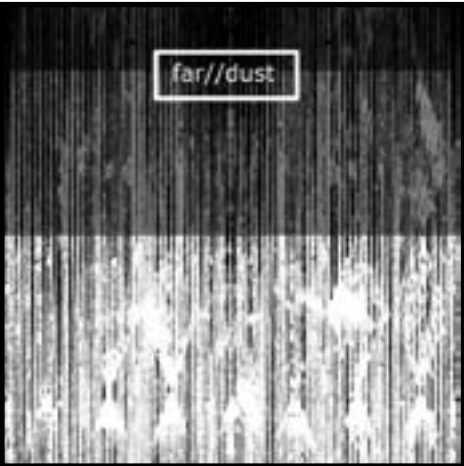
FAR // DUST `Far // Dust`

(Moving Hand)

The problem with prolific artists is their quality control can sometimes malfunction in their haste to get the next new thing out there. Billy Childish and Mark E Smith are prime examples. Oxford’s own restlessly mercurial music maker is Andrew Jones, aka Asher Dust, whose output, including myriad collaborations and guest slots, makes him look like a one-man song factory. Thing is, a couple of misfiring demos some time ago now, the more he makes, the better he seems to get. Practise makes perfect, right? This new album is his second in the space of a few months in collaboration with producer Farjedi. This eponymous follow-up carries on where the other left off, AJ bringing his own slightly off-kilter slant on soul, hip hop and trip hop, his voice a hazy stream of consciousness amid a light night-time fog of electronic beats and synth curlicues. Tracks like ‘Be Strong’ seem tailor-made to accompany ambient movie scenes of depopulated neon-lit city streets as the protagonist contemplates some moral conundrum behind the wheel of a car as the whole thing shifts slightly woozily in and out of focus. Such a deliberate lack of clarity persists throughout the album – aside from the jarring, defiant ‘FWYH’ – adding to the night-time ambience, the sleeping machinery vibe of much of the production giving it all an almost sci-fi feel at times. If it occasionally meanders it only adds to the general sense of disorientation, like on the dubby clang and wobble of ‘Man Overboard’ and the undulating orchestral ‘X-Friend’. As it winds its way to a hazy sunrise, it touches base with everyone from Ceelo Green and Tricky to the Upsetters and The Streets, although more unexpected influences seem to include Nine Inch Nails and even Leftfield’s progressive house on the hypnotic album highlight ‘King Of Self Pity’.

While AJ’s pairing with Farjedi is a coming together of obviously compatible talents, you know their music is probably too rooted in the underground to reach the wider audience it richly deserves, but that equally shields them from forces who’d strive to brighten or smooth and thus lessen their sound. Practise makes perfect? No, but it’s the faults and the glitches that give the music its soul.

Dale Kattack



RECORD STORE DAY™

APRIL 19, 2014

* JOIN US AS WE CELEBRATE INTERNATIONAL RECORD STORE DAY ONCE AGAIN IN WITNEY AND OXFORD *

* HUNDREDS OF LIMITED EDITION, EXCLUSIVE RELEASES. CHECK OUR WEBSITE FOR A FULL LIST *

* LIVE MUSIC IN-STORE AT TRUCK & UNDER THE WOOLGATE CENTRE CLOCK-TOWER IN WITNEY. FULL LINE UPS WILL BE ANNOUNCED SOON *

OXFORD'S INDEPENDENT MUSIC HUB
101 COWLEY ROAD, OXFORD. OX4 1HU 01865 793866
WWW.TRUCKMUSICSTORE.CO.UK

CELEBRATING 10 YEARS
UNIT 12, THE WOOLGATE CENTRE, WITNEY. OX28 6AP
01993 700567 WWW.RAPTUREWITNEY.CO.UK

O2 ACADEMY OXFORD

UPSTAIRS

IN ASSOCIATION WITH
KERRANG! introducing...

LISTEN TO EXCLUSIVE INTERVIEWS AND PLAY BACKS ON BBC 6 MUSIC/SCIENCE ON DEPTFORD WALK EVERY SATURDAY AT 8PM OR DOWNLOAD THE PODCAST AT BBC6LIVE/UPSTAIRS

April 12th

Rabbit Foot Spasm Band

+
Duchess
Brickwork Lizards
The Dublings
Temple Funk Collective

48 ADV
DOORS 7PM CURFEW 11.30PM
CHEAP BEER PRICES!

TICKETS INCLUDE
FREE ENTRY TO **Sperdy's**

WWW.O2ACADEMYOXFORD.CO.UK

THE

TEMPERANCE MOVEMENT

OXFORD O2 ACADEMY
THURSDAY 1 MAY 2014

TICKETS ON SALE NOW

TICKETMASTER.CO.UK • LIVENATION.CO.UK

Facebook.com/TheTemperanceMovement Twitter.com/tem_mvt YouTube.com/temperancemovement

G I G G U I D E

TUESDAY 1st
JAZZ CLUB: The Art Bar – Weekly free live jazz in the Backroom, tonight with club regulars The New Jazz Collective and their groove-led funky jazz.
SIMON ROSE & PAUL STAPLETON: Old Fire Station – Free improv from Bonsai Soundsystem man Stapleton and baritone and alto saxophonist Rose.
OPEN MIC SESSION: The White Rabbit
OPEN MIC SESSION: James Street Tavern

WEDNESDAY 2nd
COASTS + DANCE A LA PLAGE + VAGUEWORLD: The Art Bar – An all-ages show from the reliably quality Daisy Rodgers Music tonight with Bristol’s tropical popsters Coasts touring their new single, ‘A Rush of Blood’, coming in somewhere between Foals and Friendly Fires. They’re joined by Banbury’s fidgety funky popstrels Dance a la Plage and Abingdon’s soft-centred rockers Vaguestworld.

Thursday 3rd
THE IRREPRESSIBLES: The Cellar
Rotating stages; giant mirror walls; eight-piece orchestras and towering torch songs. Not things you usually associate with The Cellar, but the wholly unexpected arrival of The Irrepressibles to such an intimate venue has had us dreaming of just how they can carry their elaborate, often spellbinding live show off. For the uninitiated, The Irrepressibles are an ensemble formed by singer Jamie McDermott, a fantastically preening crooner with a neat line in desolate, torridly romantic torch songs and who appears to be an imperious hybrid of Elvis, Bryan Ferry, Anthony Hegarty, Marc Almond and fairy queen Titania. He has surrounded himself with a pocket orchestra that takes in a string quartet, woodwind section, percussion and keyboards, the perfectly choreographed nine-piece swooning, swaying and jerking in intense unity with McDermott’s alternately imperious and intimate songs. Yes it’s all highly camp, a bit daft even, but equally it’s ambitious on a level that so many far more championed acts can only dream about. Tonight’s show is part of a tour for new EP, ‘Nude: Viscera’, and chances are you won’t see anything quite like this in Oxford for the rest of the year.



APRIL

THURSDAY 3rd
THE IRREPRESSIBLES + OPAL ONYX + BARNEY MORSE-BROWN: The Cellar – Baroquesy Music from the theatrical pocket orchestra – *see main preview*
POLAR BEAR: St John the Evangelist – The Brit-jazz champs tour their fifth album – *see main preview*
BLUE ZOO + PLEXIPHONES + DANIEL ZAPPI: The Art Bar – The reformed 80s synth-pop/new wavers, best known for minor hit ‘Cry Boy Cry’, continue the comeback trail.
RODNEY QUAKES + MATT CARTER + SIMON DAVIES: The Jericho Tavern – Rodney Quakes. But why does Rodney quake? Because he stole the king’s snuff and is about to be executed.
CATWEAZLE CLUB: East Oxford Community Centre – Oxford’s longest-running and still best open mic club continues to showcase singers, musicians, poets, storytellers, performance artists and more as it builds up to its twentieth anniversary later this year.
OPEN MIC SESSION: The Half Moon
OPEN BLUES JAM: Jack Russell, Marston

FRIDAY 4th
LOST ALONE: O2 Academy – Bombastic, hook-heavy stadium-rocking from former-Intentions of an Asteroid chap Steve Battelle and crew, leaning towards the epic way of things, somewhere between Muse, Green Day and Aerosmith as they tour third album, ‘Shapes of Screams’
SWITCH with GORGON CITY: O2 Academy – The O2’s weekly electro club night hosts north London production duo Gorgon City, the pair’s smooth, soulful deep house anthem ‘Ready For Your Love’ having gone Top 5.
MUTAGENOCIDE + BONG CAULDRON + PIST + WELCOME BACK DELTA: The Wheatsheaf – All the best bits of metal in one big, nasty beast of a band from Mutagenocide, the local faves returning to live action and fusing elements of deathcore, tech-metal, Pantera-style thrash and classic NWOBHM into one mighty whole. They’re joined at tonight’s Buried in Smoke show by Leeds’ doomsters Bong Cauldron and Cheltenham’s Clutch and Alice In Chains-inspired blues-grungers Welcome Back Delta.
SKYLARKIN SOUNDSYSTEM with MIGHTY LEAP + MR BENN + COUNT SKYLARKIN: The Cellar – Count Skylarkin hosts his monthly roots, dancehall, rocksteady and ska party in the company of Desta Zion Wilson’s six-piece reggae crew Mighty Leap, recent support to The Wailers and Susan Cadogan with their blend of deep basslines, soulful melodies, sweet harmonies and lively dancehall. Bristol’s bass bin botherer Mr Benn joins the Count on the decks for reggae party anthems into the wee small hours.
DEXTERS: The Art Bar – Ballsy indie rocking from the London outfit on tour.
HAZEL O’CONNOR: The Cornerstone, Didcot

– The *Breaking Glass* star and 80s hitmaker returns, touring her new album, as well as playing tracks from her 20+ album career.
BUSHFIELDSMITH + BEARD OF DESTINY + JACK LITTLE + ROB LANYON: St John the Baptist, Bodicote
AARON KEYLOCK + STEAMROLLER: Fat Lil’s, Witney – Teenage bluesman Aaron Keylock comes to Witney, recent support to The Strypes and Nine Below Zero, plus veteran local blues-rockers Steamroller, kicking it out loud and proud in the tradition of Cream and Hendrix.

SATURDAY 5th
THE RELATIONSHIPS + MARY BENDYTOY: The Wheatsheaf – Oxford’s pop godfathers launch their fourth album, ‘Phase’, awash with classy 60s-inspired psychedelic pop, wistful and full of romantic regret. Lovely. Dramatic industrial goth rocking from Mary Bendytoy in support.
SPIRO + MEGAN HENWOOD: The North Wall, Summertown – Innovative, experimental acoustic folk-dance from the Bristolian quartet, drawing inspiration from the likes of Penguin Café Orchestra, Steve Reich and Lau as they bring an experimental edge to traditional folk, and back in town after selling out the Holywell Music Room last time round.
COUNT DRACHMA + FREADA + JULIA MEIJER + CLARE EWAN: Fusion Arts Centre – Zulu folk music from the brothers Steadman’s Count Drachma at tonight’s show, along with sweet, harmony-heavy acoustic folk from Jess and Ness’s Freada band, and recent arrival in town from Sweden, Julia Meijer.
GAWKEY + OXFORD JESTERS + DEAR SOMEONE: The Swan, Ascott-under-Wychwood – Wychwood folk club’s first outing of the month.
PROPAGANDA + TRASHY: O2 Academy – Indie anthems at Propaganda every Saturday, with kitsch pop, glam and 80s at Trashy.
EXTRA CURRICULAR: The Cellar – Weekly techno, house and bass club night.
SIMPLE: The Art Bar – House and techno club night with PBR Streetgang.
THE REVELATORS: James Street Tavern – Live blues and boogie.
BEARD OF DESTINY: The Crown & Thistle, Abingdon – Blues from B.O.D at tonight’s Skittle Alley show.
SANCTUM: Varsity Club – Metal club night playing heavyweight classics and new releases from across the genre.
BREEZE: Fat Lil’s, Witney

SUNDAY 6th
RHODES: The Cellar – Sparse, plaintive acoustic pop from London singer-songwriter Rhodes, touring his new EP, ‘Raise Your Love’, recorded with Noah & the Whale’s Charlie Fink, following on from tour supports to Rufus Wainwright and Laura Marling.
HOWLING BELLS: The Jericho Tavern – Pop made by gloomy kittens. Gotta be good, right? – *see main preview*

MONDAY 7th
AARON KEYLOCK: The Art Bar – Oxford’s

rising teenage blues star returns to the Haven Club, having played alongside The Strypes and Nine Below Zero in recent times.
FEAST OF FIDDLES: Nettlebed Folk Club – Pete Knight’s fiddle-playing all-stars play the first of a two-night stand at the south Oxfordshire folk club.

TUESDAY 8th
SOPHIE ELLIS BEXTOR: O2 Academy – The one time queen of nu-disco has shed her “posh dance diva” persona for a more soulful and emotive style on her fifth album, ‘Wanderlust’, and the gamble has paid off, moving into sweeping piano and string arrangements with producer Ed Harcourt at the helm, and inspired by her numerous tours of Russia and eastern Europe. You’ll still get ‘Murder on the Dancefloor’ and ‘Groovejet’ but the new, reinvented Sophie E-B is, against all odds, a bigger star now than she’s ever been.
FEAST OF FIDDLES: Nettlebed Folk Club
INTRUSION: The Cellar – Goth, industrial, ebm, darkwave and 80s club night.
OPEN MIC SESSION: The White Rabbit
OPEN MIC SESSION: James Street Tavern

WEDNESDAY 9th
HANNAH & THE LADS + VAGUEWORLD + BRONWYN & SASCH + CARDBOARD CASTLE + KRYPTTIK: The Art Bar – It’s All About the Music bands showcase.

THURSDAY 10th
CANDY SAYS + CRYSTA BELL: The Holywell Music Room – Candy Says play a special launch show for their debut album, ‘No Kings’, following on from sold-out gigs at St Barnabus Church and the Albion Beatnik bookstore; a band always willing and able to do something unusual in a live setting, they’re joined by chanteuse Crysta Bell, whose unearthly, ethereal voice has seen her recording with both David Lynch and Klaus Schulze. Candy says are supporting her on her European tour but for tonight’s hometown show, they top the bill.
LARRY MILLER: The Art Bar – Rocking blues from the UK guitarist at tonight’s Haven Club show, inspired by the likes of Stevie Ray Vaughan and Gary Moore, and currently stating his claim to be one of the biggest draws on the blues circuit.
THE FAUNS + TOLIESEL: The Cellar – Brooding, breathy shoegaze pop and cinematic ambience from Bristol’s rather lovely Fauns, out on tour to promote their second album, ‘Lights’, released on Geoff Barrow’s Invada label. Having played alongside Savages, Durrutti Column and The Pains of Being Pure At Heart, they’ve been championed by Steve Lamacq and Clint Mansell, to whom their sound owes no small debt. Somewhere between The Sundays, Cocteau Twins, Slowdive and M83 you’ll find their lovely, lovely songs.
CATWEAZLE: East Oxford Community Centre
OPEN MIC SESSION: The Half Moon
OPEN BLUES JAM: Jack Russell, Marston

FRIDAY 11th
MARTYR DE MONA + LEST WE FORGET + DEAD MESA + ICON: O2 Academy – Anthemically heavy rocking from the Midlands outfit out on tour.
KLUB KAKOFANNEY with FUZZY LOGIC + VIENNA DITTO + THE AUGUST LIST: The Wheatsheaf – Klub Kak plays host to London’s dance mash-up party-starters Fuzzy Logic, alongside soulful synthesists Vienna Ditto and porch-folk duo The August List.
BOSSAPHONIK: The Cellar – Dancefloor Latin, Afrobeat, Balkan beats, global grooves and nu-jazz club night, tonight featuring a live set from Manteca,

fronted by renowned Colombian vocalist Martha Acosta, bringing a contemporary urban edge to Latin funk, salsa, cumbia and boogaloo.
MEGAN HENWOOD + LAZIBIRD + BEARD OF DESTINY: The Art Bar – Acoustic folk from local singer Megan Henwood, plus one-man blues machine Beard of Destiny.
HEADINGTON HILLBILLIES: James Street Tavern – Local bluesgrass and Americana regulars.
NANGTNS HOUSE NIGHT: The Art Bar
TIM SAYS NO: Castle House, Banbury
BON GIOVI: Fat Lil’s, Witney – Tribute band.

SATURDAY 12th
UPSTAIRS with THE ORIGINAL RABBIT FOOT SPASM BAND + DUCHESS + BRICKWORK LIZARDS + THE TEMPLE FUNK COLLECTIVE: O2 Academy – The Original Rabbit Foot Spasm Band bring the party new Orleans style once again as they top this month’s Upstairs showcase, their fun, raucous blend of classic swing, New Orleans hot jazz and r’n’b the brightest dance sound in town. They’re joined by Afro-pop fun bunnies Duchess; Arabic-hip hop Turkobilly crew Brickwork Lizards and eight-piece horn and percussion ensemble The Temple Funk Collective, giving the likes of Stevie Wonder and The Eurythmics some serious funky brass treatment.
NIGHTWORKERS + THE GRACEFUL SLICKS: The Cellar – Swaggering 60s-styled rock in the vein of The Stones, Small Faces and Primal Scream from Brighton’s Nightworkers, supported by local 60s-inspired psych-rock and garage faves The Graceful Slicks.
13 BURNING + DROPOUT + ARMCHAIR COMMITTEE: The Art Bar – Rock and metal night.
OFF THE RADAR: The Wheatsheaf – Oxford-Reading rockers.
PROPAGANDA + TRASHY: O2 Academy
EXTRA CURRICULAR: The Cellar
MIDAS TOUCH: The Art Bar – Soul and r’n’b club night with Solar Radio’s Ash Selector.
RECKLESS SLEEPERS + LAIMA BITE: The Jolly Postboys, Florence Park – Summery psychedelic folk-pop from the Sleepers, plus darkly emotive acoustic pop from Laima.
STEAMROLLER: Kidlington Football Club
HALF DECENT + PUNCHDRUNK MONKEY CLUB + CHARLIE LEAVY: Castle House, Banbury – Inventive, lo-fi hip hop from Witney’s Half Decent, plus Banbury’s teenage rockers Punchdrunk Monkeyclub.
SONGS & SUPERROOMS + ROSIE SUMMERS: Abingdon British Legion – Skittle Alley bands night.

SUNDAY 13th
DEAF HAVANA + THE MAIN + THE PEOPLE THE POET: O2 Academy – Pop-friendly stadium rocking from Norfolk’s Deaf Havana, whose staying power sees them approaching veteran status as they release their new ‘Old Souls’ album, having recently supported both Muse and Springsteen.
MATT CARDLE: O2 Academy – Where to go and what to do for Matt Cardle, who seems to have spent his entire post-*X-Factor* pop career trying to escape the epic schmaltz of ‘When We Collide’ and try to recapture the authenticity of his days as a singer in a metal band. If he follows his heart, he’ll lose his audience. If he follows his audience, his soul will be the Devil’s for the taking. Poor Matt. Be careful what you wish for, kids.
JESS HALL: Albion Beatnik Bookstore (5pm) – Following on from her sold-out album launch show at the Holywell Music Room, local folkstress Jess Hall offers fans the chance of cream tea and and



Thursday 3rd
POLAR BEAR: St John the Evangelist
With the demise of Acoustic Ladyland, heroically hirsute bandleader and drummer Seb Rochford is free to concentrate ever more on Polar Bear (though he is also involved in Sons of Kemet), bringing some of his outside projects’ melodic inclinations to bear more heavily in Polar Bear, while retaining the group’s creative restlessness. With the release of fifth album, ‘In Each and Every One’, Polar Bear continue to find the relationship between melody, groove and rhythm in inventively uneasy flux. The prominent guitar of 2010’s ‘Peepers’ is replaced by heavier, denser electronic textures, courtesy of Leafcutter John, while saxophonists Mark Lockheart and Pete Wareham continue to defy easy jazz boundaries. The new album moves from almost ethereal ambience, all mournful sax drones, into more jolting, experimental percussive pieces, culminating in synthesized feedback and raw percussion, never threatening to get too comfortable – fittingly obstinate stuff from a band who ever since their 2005 Mercury prize nomination have striven to remain distant from the mainstreams of any genre.

intimate instore show, with tea, cakes and scones as well as Jess’s sweet, romantic strain of acoustic folk music.
BEARD OF DESTINY + TONY BATEY + MOON LEOPARD + MARK BOSLEY & PETE Lock + JOELY: Donnington Community Centre (6pm) – Free acoustic session with bluesman Beard of Destiny; veteran multi-instrumentalist Tony Batey; folkster Moon Leopard and Moiety chaps Mark Bosley and Pete Lock.
STEAMROLLER + GUESTS: The Cellar – The reformed blues-rockers celebrate the 40th anniversary of being the first band ever to play what was then known as The Cornolly and remains Oxford’s longest-serving live music venue. The band kick it out in the style of Cream and Hendrix, with an array of friends on hand to help out.

MONDAY 14th
MADDY PRIOR, GILES LEWIN & HANNAH JAMES: Nettlebed Folk Club – English folk legend Prior teams up with Giles Lewin and Hannah James for an intimate show at Nettlebed’s weekly folk session, following another worldwide Steeleye Span tour.

TUESDAY 15th
ALKALINE TRIO + BAYSIDER: O2 Academy – Coming up to 20 years together, Chicago’s pop-punk heroes come to Europe to tour new album ‘My Shame Is True’, keeping it both uplifting and anthemic and lyrically dark and finding a musical middle ground between The Ramones, Still Little Fingers and Green Day.



Sunday 6th

HOWLING BELLS: The Jericho Tavern

Having made their reputation with their excellent eponymous debut album on Bella Union back in 2006 and subsequently supported the likes of Coldplay, Snow Patrol, Placebo, Editors, Mercury Rev and The Killers, it seems slightly strange that Howling Bells aren't a bigger proposition than they are eight years on. Having relocated to London from their native Sydney, the long, cold English winters left their mark on the band, becoming increasingly brooding as they melded country and the gloomier end of the indie spectrum, Juanita Stein's breathy, kittenish vocals lending the band a sound that found them compared to The Velvet Underground and Mazzy Star early on. Prone to label hopping, their second album for Independiente was more polished and synthetic, which is where the criticism started. Their third, 'The Loudest Engine', this time for Cooking Vinyl, was a return to form in some ways, leaning towards a more psychedelic pop sound, but still awash with uplifting misery, and with a new album due, a return to early form and an upturn in fortunes are surely due.

FORTUNES + TOM DIBB: O2 Academy – Hmm, not sure about this one. This isn't veteran 60s harmony group The Fortunes, and it's not Texan metallers Fortunes and there's nothing online to hear as far as we can detect, but apparently they've supported Olly Murs, Jessie Jay and Lawson in recent times, so chances are they're utterly bloody brilliant, right?

STEADY HANDS + FREADA: The Cellar – Chamber folk-pop from Steady Hands, alongside acoustic folk trio Freada.

JAZZ CLUB: The Art Bar – Free live jazz with The New Jazz Collective.

OPEN MIC SESSION: The White Rabbit

OPEN MIC SESSION: James Street Tavern

WEDNESDAY 16th

PAUL THOMAS SAUNDERS: The Art Bar – Graceful, almost ethereal psychedelic melancholy from Leeds' Paul Thomas Saunders, recalling the otherworldly pleasures of Mew and Geneva as well as the misty-eyed pop of Fleet Foxes at times.

HEADCOUNT + SPACE HEROES OF THE PEOPLE + ZEE ZEE BA BA: The Wheatsheaf – Moshka club night with punk-metal heavyweights Headcount kicking out a brutish but tuneful mix of Killing Joke, Therapy? and the Banshees, drawing from a deep well of personal/political rage. They're joined by excellent acid-house/electro-pop duo Space Heroes and lo-fi newcomers Zee Zee Ba Ba. **OWEN TROMANS + DAVE GRIFFITHS + LUCKYFINGER + JAMES SUMMERFIELD: Albion Beatnik Bookstore** – Pindrop presents an

intimate instore with chamber-folk troubadour Owen Tromans equally wry and reflective on his new 'Golden Margins' album. Former-Witches frontman Dave Griffiths reads from his poetry and music works.

SPARKY'S JAM NIGHT: James Street Tavern – Open mic and jam night.

FREERANGE: The Cellar – Drum&bass, hip hop and dubstep club night.

THURSDAY 17th

LIES OF ELIZABETH + TOO MANY POETS + BLUE SHIFT: The Art Bar – Blues and jazz-tinged rock from Lies of Elizabeth.

RUSHIL + THE STRING PROJECT + CLAIRE LEMASTER + MEMENTO + TIM MAYO: The Cellar – It's All About the Music local bands showcase.

HOLY FRIDAY: The Library – Count Skylarkin rewinds to the middle of last decade as he returns to The Library (The Brickworks as was) to relive his early sound system party nights, playing a goodly mix of ska, reggae, dancehall, soul and more.

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

FRIDAY 18th

SWITCH with SKREAM: O2 Academy – The Magnetic Man man mans the decks at this week's Switch, man – *see main preview*

FRACTURE + ONE WING LEFT + THE KITES + BALLOON ASCENTS: O2 Academy – It's All About the Music takes to the big stage with tonight's showcase of new local bands, including rocking blues from Fracture; electro-tinged indie-folk from The Kites, and Radiohead-inspired indie from Balloon Ascents.

THOMAS TRUAX + THE AUGUST LIST + HUCK: The Art Bar – Thomas Truax is once again the guest of Pindrop Performances, the eccentric singer and musician well known round these parts for his array of bizarre, self-created instruments, like the hornicator, and richly poetic roots-pop. He's joined tonight by backwoods porch-folk duo The August List, and poetic bluesman Huck, playing a solo set.

SCARLET VIXENS + GEMMA MOSS: The Wheatsheaf – Burlesque dance from Reading's Scarlet Vixens, plus theatrical electro-pop and performance art from Gemma Moss.

SOUTHERN BLUES FIASCO + VIRGIL & THE ACCELERATORS + MEAN MONTAGE: The Jericho Tavern – Classic southern blues, southern rock, boogie and country from Allman Brothers-influenced local rockers Southern Blues Fiasco, plus hard rocking, riff-heavy blues-rock and classic rock'n'roll from Virgil & the Accelerators, the young band discovered by Otis Grand when Virgil was only 12 years old and subsequently mentored by Joe Bonamassa as well as touring with Joanne Shaw-Taylor. Inspired by the likes of Led Zep, ZZ Top and Alvin Lee, theirs is a frenetic but cleverly textured take on classic sounds.

FLIES+FLIES + MUTES: The Cellar – Arty alt. rocking and dark electronic soundscaping from London's Flies+Flies, with support from recent One Note Forever singings Mutes.

PROGRESSIVELY LESS ELEPHANT: The Art Bar – Indie, electro-pop, Motown and more.

SATURDAY 19th

PATTIE RUSSO: O2 Academy – Giant-lunged soul, rock and epic balladry from Meatloaf's regular vocal foil and tour support, who has also sung for Queen and Cher.

UNDERSMILE + GOD SPEED + CROWS

REIGN + GIRLPOWER: The Cellar – Darker than a black sun at midnight, slower than the passing of time and heavier than all the world's oceans, the mighty Undersmile fuse Earth, Swans, Melvins and something evil from the Devil's own doll's house and make it metal. None more metal. Supreme hardcore violence from Girlpower, coming in between Discharge, Halo of Flies and Nashville Pussy.

THE SUN EXPLODES + VERA GRACE: The Wheatsheaf – Double bill of riff mangling rock with Carlisle's The Sun Explodes going up against Witney's splenetic hardcore crew Vera Grace. **PUPPET MECHANIC + TONY BATEY + KOMRAD: The Art Bar** – One Gig Closer to Wittstock fundraiser for July's charity festival, tonight with monstrous prog-core-math-rock monsters Komrad mixing brutality with quicksilver technicality. Veteran local bluesman Tony Batey and acoustic soulsters Puppet Mechanic support. **PROPAGANDA + TRASHY: O2 Academy EXTRA CURRICULAR: The Cellar NIKKI LLOYD: The Marsh Harrier, Cowley** – Acoustic jazz, soul and folk balladry from the local songstress.

WHITE MAGIC: The Art Bar – Reggae night. **THE LINDA WATKINS BAND + THREE PRESSED MEN: The Swan, Ascott-under-Wychwood**

RANDOM HAND + GREAT BIG BARGAIN + SOUND OF SWAMI: Castle House, Banbury – Yorkshire's frenetic ska-punk / metalcore veterans head out on tour in support of their new album.

Friday 18th

SWITCH with SKREAM: O2 Academy

Switch, the Academy's weekly electro club night, has pulled in some serious names since it started just over a year ago, notably an early appearance from Disclosure, but tonight's set from Skream is up among the best of them. Croydon's Oliver Jones is one of the original dubsteppers, part of Magnetic Man with Benga and Artwork, and with 2005's 'Midnight Request Line', created one of the genre's defining early records. It was his stunning remix of La Roux's 'In For The Kill' that threatened to take him into the mainstream, gutting the retro electro-pop original and taking it somewhere fantastically dark. She returned the favour, adding vocals to his second album, 'Outside of the Box', which showed Skream's desire to escape dubstep's cool confines for a more melodic edge and taking in everything from hip hop and garage to pop and ambient electronica. Such a push for commercial success is usually frowned on by purists but while mainstream radio has studiously avoided most dubstep, he's helped make inroads that few others have managed, and even the likes of Britney Spears were soon pricking up their ears.



STEAMROLLER: The Plough, East Hendred REPLICA: Fat Lil's, Witney – Rock classics.

SUNDAY 20th

DEEP COVER: The Cellar – Hip hop, r'n'b and reggae club night with a live set from local dub, roots and pop crew, Dublings.

MONDAY 21st

RAGLANS: O2 Academy – Laddish, anthemic rocking from the recent Strypes tour support, out on their first major headline tour to promote their eponymous debut album having opened for HAIM and The Courtenners.

TUESDAY 22nd

MAGNUM: O2 Academy – The reformed British hard rockers hit the road again, reviving their 80s heyday, playing songs from Top 10 albums 'Wings Of Heaven', 'Storyteller's Night' and 'Vigilante' as well as tracks from their latest 'Escape From the Shadow Garden' album.

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, following on from hitting the Twittersphere big time when new single 'Drink Dance Play' was featured on *Made in Chelsea*.

JAZZ CLUB: The Art Bar – Free live jazz from The Hugh Turner Band.

OPEN MIC SESSION: The White Rabbit

OPEN MIC SESSION: James Street Tavern

WEDNESDAY 23rd

NEW MODEL ARMY: O2 Academy – Justin Sullivan's enduring agit-punk warriors return to town for the first time in many years, still not backing down from their militant, anthemic rock sound and earnest adherence to anti-war and counter culture message, playing songs from new album 'Between Wolf and Dog', as well as long-time live favourites 'Vagabonds', '51* State' and 'No Rest'. Get yer clogs on.

STORYTELLER: The Wheatsheaf

THURSDAY 24th

RODDY WOOMBLE: The Art Bar – While for many Roddy will forever be him out of Idlewild, since going solo he's carved out a completely transformed image for himself as a folk troubadour. Even back when he was fronting Idlewild he was prone to delving into his Scottish folk heritage and his warm, welcoming voice is perfect for a brand of Highland and Island music that recalls roaring fires in Hebridean taverns, where endless whisky and desolation sit hand in hand.

HOT HOOVES + DEPUTEES: The Cellar – Melodic fuzz-pop from the mighty Hot Hooves, mixing arch songsmithery with a whole barrel of noise in the vein of Husker Du, Guided By Voices and Teenage Fanclub.

HEIDI TALBOT: The Cornerstone, Didcot – The County Kildare folk singer returns to the Cornerstone with new album 'Angels Without Wings', the former-Cherish the Ladies vocalist, who has collaborated with the likes of Idlewild, Kris Drever, Eddie Reader and husband John McCusker, drawing comparisons to such disparate influences as Bjork, Kirsty MacColl and Nora Jones.

TESS OF THE CIRCLE: The Jericho Tavern – Elegant folk-rock from the local newcomers based around singer/songwriter Tess Jones.

SMASH DISCO: The Library – Free live punk, hardcore and noise-rock. Bands to be announced. **CATWEAZLE: East Oxford Community Centre**

FRIDAY 25th

LA CHIVA GANTIVA: O2 Academy – Afro-Colombian rhythms, funk, jazz and rock from the multinational band, on tour to promote second album 'Vivo'.

SALVATION BILL + LIMBO KIDS: The Cellar – Wry, emotive acoustic pop, soul and blues from Salvation Bill, alongside the returning Limbo Kids, whose airy, fidget-pop is marking them out as ones to watch locally, notably the excellent 'Heartshots', a pop anthem in waiting.

NANGTNS HOUSE NIGHT: The Art Bar MISSING PERSIANS: Castle House, Banbury SNOWBLIND: Fat Lil's, Witney – Black Sabbath tribute.

SATURDAY 26th

A KILLER AMONGST US + FALLEN FROM GRACE + SANITY LOSS + CONTEK + GODSBANE + NEVER FOUND: O2 Academy – Skeletor's third New Breed showcase of rising metal and hardcore bands.

GAPPY TOOTH INDUSTRIES with BLOOD RED STARS + MONTMARTRE + BALLOON ASCENTS: The Wheatsheaf – Another quality mixed bill of new bands at this month's GTI, a regular live music club far more of you should make the effort to frequent if you know what's good for you. Tonight sees a return to Oxford for Joe Allen with his new band Montmartre, a glitch, uneasy mix of folky melodies and jarring electronics. He's joined by rising young indie types Balloon Ascents, and Abingdon's fuzzy/baggy-pop newcomers Blood Red Stars.

NORTHEAST CORRIDOR + VIENNA DITTO + CHARMS AGAINST THE EVIL EYE + THE BAD & THE VULGAR: The Cellar – Local rock newcomers Northeast Corridor head up tonight's It's All About the Music show, alongside blues'n'synth duo Vienna Ditto and more.

EZIO: The Jericho Tavern – Ezio describe themselves as "deep, honest, emotional songs that hit a raw nerve," which makes them sound like a trip to the dentist, rather than the bluesy Americana they seem to peddle.

RICHARD DIGANCE: The Swan, Ascott-under-Wychwood – Wychwood Folk Club hosts the veteran folk singer, comedian and Cropredy Festival host, touring songs from his long career, including recent albums 'This Is Great Britain' and 'The Toast of Christmas Past'.

PROPAGANDA + TRASHY: O2 Academy EXTRA CURRICULAR: The Cellar RECKLESS SLEEPERS + PURPLE MAY: The James Street Tavern SHEPHERD'S PIE: Fat Lil's, Witney - Heavy rock covers.

SUNDAY 27th

PUNCH DRUNK MONKEY CLUB + EYES OF VERONA + FIRE ANTS: The Art Bar – Local unsigned bands showcase.

MONDAY 28th

BUDDY WHITTINGTON: The Art Bar– Electric blues rocking from Texan guitarist Whittington, previously part of John Mayall's Bluesbreakers for 15 years, before heading out as a bandleader in his own right. **PAUL DOWNES & PHIL BEER: Nettlebed Folk Club** – Traditional English folk tunes from the longstanding compadres.

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



Wednesday 30th

PULLED APART BY HORSES: The Art Bar

In the days before TV talent shows and the internet, bands would try and achieve a level of success on the back of hard work – getting in the back of a van and touring til they dropped. Some bands still do this. Leeds' Pulled Apart By Horses are one of them and the packed venues they now grace, and the riotous festival appearances that they put in, are testament to hard graft and an adherence to pure, unfettered rock showmanship. Their Oxford debut, down at the Wheatsheaf well over half a decade ago, was witnessed by just eight people, but found Pulled Apart By Horses drenching the venue in their own sweat and climbing every scalable surface in the room. All the while sounding like Nation of Ulysses updated for the 21st Century, or The Jesus Lizard wired to a perpetual motion machine – frenzied frontman Tom Hudson certainly has a bit of the David Yow about him as he cavorts on-, and often off-stage, his band are an awesome fusion of art-metal, tightly-wound hardcore and belligerent, angular punk fury. Explosive but tightly focussed, they're consummate noise-rock entertainers. They also have a neat line in song titles; who couldn't love a band with songs called 'E=MC Hammer', 'I Punched a Lion In the Throat', or 'Back To The Fuck Yeah'?

TUESDAY 29th

YES: The New Theatre – Best known for their epic, symphonic prog-rock opuses of the 70s, Yes continue to tour, original members coming and going, seemingly at will, Chris Squire currently the only founder still in the line-up, where he's joined by fellow veterans Steve Howe and Alan White, as well as new singer Jon Davison, who at least shares a first name with the band's definitive vocalist. 'Fly From Here' came out last year so expect plenty of material from that alongside pieces from across their extensive career.

DON'T GO PLASTIC + THE KITES + JAMIE CRUICKSHANK: The Cellar – Local bands showcase.

JAZZ CLUB: The Art Bar

WEDNESDAY 30th

PULLED APART BY HORSES: The Art Bar – Out of their van, out of their cage, and ready to rock. Like bastards – *see main preview* **WHISKEY MOONFACE + GREEN CHILDREN OF THE WOLF PIT: The Cellar** – Gypsy folk-flavoured chamber pop from Whiskey Moonface, plus trad folk from Green Children. **SIMPLE: The Art Bar** – Mayday Eve house party with Trevino and Pariah.

O2 Academy

its album counterpart. Still, it's 'Record Collector' which really sees the band come in to its own, the start slowed down before culminating in a frenzied ending; this is coupled with the almost grinding guitar accompaniment to 'When I'm Alone', highlighting Lissie's musical prowess. Elsewhere, rocky b-side 'Shroud' further confirms her musical capacity, while 'Love In The City' serves to remind the crowd of her vocal power. In fact, Lissie makes the whole thing seem so simple it's easy to lose sight of this vocal ability, which is the very thing which makes the set so noteworthy.

Whether she's belting out the uptempo numbers, or delivering something far more heartfelt like 'Back To Forever' her vocals never falter.

Interestingly it's also this song which sees the guy who's been talking at full volume throughout the gig finally switch his chatter for singing. Though his vocal harmonies leave a lot to be desired, it does indicate Lissie's ability to delight a mixed crowd.

Tonight the venue is packed with children and adults alike, who all seem to hang on to different parts of the set. This diversity is also seen in her song choices and as she

closes the show with a reworking of Danzig's 'Mother' it demonstrates that Lissie is not only able to release her own stand out tracks, but also to reimagine those of others, moving a metal number to a powerful pop-rock sound.

Nevertheless, while I'd once have argued Lissie's vocal force was an unrivalled sound to be reckoned with tonight she might have met her match in the form of her support, Norma Jean Martine. While 'No Gold' carries a more bluesy style, her ability to tear into the vocals at the end suggests a more pop styling, and this is apparent in the guitar-led 'Only In My Mind'. A name to watch; it might not be long before Norma is rivalling Lissie for the headline spot.

Lisa Ward

guitarist Mike Bingham described Listing Ships' new material as having 'a bit of Sabbath thrown in for good measure' and this is very much in evidence tonight as the post-rockers deliver a coruscating sequence of songs, far heavier than we've seen from them before. Hence, the reverb from 'Alba Adriatica' rips through the room, recalling the swell of a heavy tide, most apt given the tendency the band have to record in nautical environments, about to be in evidence on the upcoming release, 'The Flat Holm Island Sessions'. It's an authoritative, confident performance which inevitably recalls Mogwai and Godspeed You! Black Emperor at their most weighty, providing a darker twist on old favourites such as 'Then Venice Sank' and 'American Steam Company' – but this is Maïians' night.

spin-off Maiians – twin drummers propelling an absolute corker of a set, almost-Ibiza like in its recall of the 90s and the forgotten likes of Banco de Gaia and The Drum Club, while there are occasional hints of the drum&bass of LTJ Bukem, a blissed-out soundscape with added sax that gets the audience truly bopping. With the magnificent Aeronauts perhaps overly prone to indulge in line-up changes, could these guys supersede their parent group? Showpiece track ‘Lemon’ has little to do with the U2 ditty of the same name, recalling Fuck Buttons at their best – and that’s no mean feat.

In a recent edition of *Oxfordshire Music Scene*,

02 Academy

We have to feel sorry for tonight's opener *Catching Flies*. Not only does he have to warm the crowd up for the undeniably impressive Bonobo stage, he has to do so with nothing but a Macbook and a mixing desk, someone has also decided to keep his set extremely quiet. As a result, the crowd pays him little attention, milling about and chatting with occasional, disinterested glances at the stage, as if to check the venue hasn't just slung a pre-recorded mix up on the PA. Such apathy isn't entirely unjustified; although we can appreciate the power of a good hypnotic beat, and *Catching Flies'* music has a great, chilled vibe, the first half hour of the set revolves entirely around the same single idea. Things step up towards the end when some variation is added to the mix, but there simply isn't enough depth to hold anyone's attention.

There's something decidedly unexciting about watching a producer, no matter how good, standing in front of his laptop twiddling knobs. That's why it's so great to see Bonobo transcending this stereotype and surrounding himself with a full band of stellar musicians, bringing his music to life with lush strings, brass, flute and saxophone. The live drums are particularly striking, lending tracks a dynamic, expressive

quality that grabs the attention of the crowd completely. There's very little showmanship in tonight's performance, but it's unnecessary; watching Bonobo mastermind Simon Green take control of the stage, using both live bass and a sample pad, whilst other musicians flood on and off, painstakingly recrafting his downtempo, glitchy trip-hop for a live audience, is spectacle enough. A simple but extensive light show and generous amounts of dry ice create the perfect environment for an effervescent, visceral performance, effortlessly adding layer upon layer to build complex, interesting textures that are supremely danceable. Szjerdene Fox joins the band on stage to fulfill her vocal duties on much of Bonobo's recent album, 'The North Borders'. A particular highlight of the night comes with the addition of songwriter Grey Reverend, who orchestrates a stripped-back version of his own collaboration with Green, 'First Fires', centering around a soulful acoustic guitar and vocal performance. All in all it's hard not to be captivated by tonight's performance. Watching Bonobo is a thoroughly different live experience, an impressive spectacle and a breath of fresh air.

SPIRES

The Art Bar

Stripped down to a three-piece due to economies of touring, the Dreaming Spires get to air their rockier side at times tonight, Joe Bennett flailing at his bass with a Pete Townsend-like flourish, while the band strip back their airy alt.country to basics to the point they sometimes sound like a slick, simple 60s beat group. Some things never change of course: brother Robin is still possessed of a voice that is reedy, plaintive and husky by turns, wringing just the right amount of emotion from songs like 'Everything All the Time', while name-checking Teenage Fanclub in his lyrics before Joe unleashes his inner Roy Orbison on new song 'When the Magic Comes'. If they do occasionally get bogged down in earnest country-rock jamming, as on 'Not Every Song From the 60s is a Classic', they're always capable of rescuing themselves with a song like 'We Used To Have Parties', a sombre, tender set highlight right at the end. The hush that descends as Sons of Bill start their set is almost tangible. Not just from the crowd but from the band themselves, their opening song

drifting into view like sea fog, lap steel hovering just out of view like a hawk. Very soon though they're pumping out big blue-collar country-rock anthems like 'River of Jordan' that Springsteen would be proud to call his own, the three brothers, Sam, Abe and James Wilson (Bill's sons) switching lead roles to make the most of their different voices, which variously suit the pathos-filled ballads or rollicking barroom roustabouts, which can get you to thinking about Tom Petty and REM one minute, Wilco the next. The slower, hushed pieces are best, filled with a sense of epic melancholy, though James's between song stories and musings, delivered with a rich drawl, reveal a band with rich humour to match their songwriting. They're very much a cult concern in the UK so far, barely known beyond in-the-know Americana aficionados, but with a new EP specifically released for the European market just out, hopefully set to make a reputation that will make their dear old dad very proud indeed.

Dale Kattack

The Art Bar

Let Spin are a relatively new band, formed in 2012 to fill a gap when another band had to withdraw from a show and on the evidence of this gig their coming together was a happy accident indeed.

All the members have or are playing in other bands from the genre, crossing the rockier, punkier end of the UK jazz scene. Lead guitarist Moss Helm is joined by electric bassist Ruth Goller, alto saxophonist Chris Williams and drummer Finlay Painter in a collective enterprise in which all four compose.

With their history it's no surprise that they play plenty of joyously raucous music and at times it seems we're listening to an experimental rock band over which Williams lays anarchic sax lines. But there are also more delicate phrases and melodies and other diverse influences alongside the riotous sounds.

Tonight's opener is a fast-paced heavy groove with angular guitar lines, some uncompromising sax and a surprisingly gentle ending.

Such a blast of an opening gambit is followed by the more meditative but still intense 'Castle Sea Ferry', with drums and bass guitar to the fore. '102 Hill Street' has an irresistible bass line as a hook and is

the catchiest tune of the night, while 'The Change is Coming' includes a delightful middle-eastern riff and 'Deezer' carries an Ethiopian groove. 'How To Woo a Dolphin' (we're glad someone knows), is influenced by Americana and shows the band's excellent ensemble playing at its best, while 'Buy our CD' has sax lines that veer from lyrical supplication to a shrieking demand. It's very different from the Art Bar's usual Tuesday Jazz where good local musicians play pleasing versions of Miles Davis, Antonio Jobim, Sonny Rollins and other jazz masters tunes. The student crowd arriving in numbers after eleven are initially bemused, but Let Spin's verve wins them over and with the band also enjoying playing a rock venue, they feed of each other.

The closing number, the appropriately titled, heavily rock-influenced 'Up and At Them' has terrific drumming and guitar and sax in paint-stripper mode, and the crowd calling for an encore. The acclaim is deserved. Visceral yet subtle, energetic, diverse yet coherent, and accessible, all apply to this very alive performance from an exciting band.

Colin May



photo: Marc West



ROYAL BLOOD / TIGERCUB

The Art Bar

The problem with the recent crop of grunge revivalists is that they seem to have all of the signifiers but none of the substance. Tigercub are a case in point. Frontman Jamie Hall has the Cobain rasp, the ‘Goo’ T-shirt and the curtain of hair to hide behind (not that it works very convincingly, given that he’s about eight feet tall), but his band’s material is as unremarkable and pedestrian as he is eager to express gratitude for the opportunity to go on tour. At least The Vines had a couple of songs. Tigercub have been brought

along for the ride from Brighton by headliners Royal Blood, who have in turn enjoyed the influential patronage of Arctic Monkeys – Alex Turner and company apparently not content with merely styling themselves on Queens Of The Stone Age but determined to find and champion other bands with similar aspirations. Given that the muted ‘... Like Clockwork’ suggested QOTSA had forgotten their way around a rock song, the chunky riffage of Royal Blood’s recent single ‘Little Monster’ was very welcome indeed.

Its predecessor, ‘Out Of The Black’, was an equally accomplished pastiche of Muse and Rage Against The Machine. Unfortunately, tonight it transpires that ‘Little Monster’, casually lobbed into the middle of the too-short encore-less set, and closer ‘Out Of The Black’, tower over everything else in their repertoire like, well, Jamie Hall did over the front row. The rest – ‘Hole’, ‘Figure It Out’, ‘Come On Over’, ‘Loose Change’ – are little more than a blur of leaden-footed blues-metal.

Royal Blood having been deemed Ones To Watch In 2014, there’s a sizeable and enthusiastic crowd present (here in Oxford we’re nothing if not obedient) and in feeling disappointed I freely admit to being in a minority, perhaps of one. The hype has left the duo perched precariously on a pedestal, there to be shot at from grassy knolls (or the darkened corners of small gig venues) by snide snipers like myself – unfairly so, really. There’s plenty of promise, but they need time and space to be able to develop and grow organically – time and space that, sadly, they’re now unlikely to be granted.

Ben Woolhead

AUDIOGRAFT FESTIVAL

Various venues

Despite being a week of people sawing bits off saxophones, miking up saucepans and wandering around the city like headphone-clad haunted Cybermen across nine venues, Audiograft has still managed to fly under the radar somewhat. To delve into its programme is to discover a striking repertoire of musicians and artists approaching sound from every angle and consistently, restlessly wondering what’s possible.

Among the boundary-pushing highlights are Lynn Loo & Guy Sherwin’s audiovisual projection crossover, coming across like Merzbow scoring BBC schools programmes; Rie Nakajima’s

marginally upsetting recreation of what I imagine Jan Svankmajer’s kitchen must look like, and a genuinely warm and almost moving experience created by Dawn Scarfe using sine waves, wine glasses and a couple of turntables. Mixed in with the sine waves, tape loops and electronics is a charming part of the festival keen to pay tribute to the city it calls home. Liminal’s recordings of four sound walks from Christchurch cathedral played through four spaced pairs of speakers is the spirit of Oxford transported into the Holywell Music Room, while Christina Kubisch’s Electrical Walks invites us to tune into the hidden

electromagnetic sounds emitted by our surroundings. The best of the exhibitions and performances alike here share an infectious curiosity and determination to explore both sound and place – here, enthusiasm trumps esotericism. And all of that’s before you even get to the sound art pub quiz, sonic bingo games, musical looms constructed from Lego bricks and the musical cookery of the Sonic Catering Band (no doubt available to perform a double catering and entertainment function for the more adventurous wedding planners out there).

An absolute treasure of a festival that Oxford’s more adventurous music lovers – and those with even a passing interest in the sounds of the world around us – should hold close to their hearts.

Stuart Fowkes

BETA BLOCKER & THE BODY CLOCK / BLACK CASINO & THE GHOST / POLEDO

Jericho Tavern

Controlled intensity is the secret of a good band. Couple it to a talent for songwriting and you’ve got yourself a ticket to ride.

Poledo passionately gutsy up The Crib’s melodic vibe with a man-sized portion of Washington state slacker, and are quite rightly causing a drooling stir among local promoters and gig-goers alike. Everything they do seems weirdly famous already, like the calling intro to ‘Loser’; once heard, you’ll never get it out of your head, with its guarantee to provoke festival moshpits given a chance, while ‘King of Cool’ is an exquisite piece of structured lyricism glittering among the almost throwaway rock-partying.

Black Casino & the Ghost too have mastered all the ingredients to go a long way. If a voice can possibly be HD then Elisa Zoot has it. Like a kung fu short punch, it seems effortless, yet floors you with its power because it is delivered from deep within, without all the usual arm waving, hollering, athletics. It’s many years since Elisa and her partner, Ariel Lerner, played together in the city. Back in 2008 they were a simple duo, Reverse E,

plying their unique bluesy, neurotic fairground waltzes at the Port Mahon. Now bolstered by Gary Kilminster on bass and Kula Shaker drummer Paul Winter-Hart, the same off-kilter elements remain but given a bombastic epicness in songs like ‘Boogeyman’, while they still retain the supernatural knack of becoming ethereal in ‘Ballad of a Ghost’. BC&TG have spent years perfecting it all, and on this, their first tour, it shows. Beneath a striking projection of geometric perspective, Beta Blocker & The Body Clock present what they say is a set of new material, a hazy, disconnected, psycho-delia that makes me feel I’m laid in a sunny, peopled park, drifting in a lysergic reverie between two distant transistor radios, one playing trancey west African music, the other the Stone Roses’ ‘I Wanna Be Adored’. The resulting mash up, far from being random in the skilled hands of the two singers, shows a great deal of thought and focus, as they take us eight miles high while staking a mighty good claim to being the soundtrack of the summer.

Paul Carrera

WE ARE SCIENTISTS / SUPERFOOD

O2 Academy

Birmingham’s Superfood are an energetic four-piece. Latest single ‘TV’ is a deceptively organised clatter of guitars and vocals that sounds like a lost Blur anthem with its catchy, stop-and-start refrain. Singer Dom Ganderton’s delivery gives their upbeat songs a healthy dose of cynicism, rolling his eyes as he complains “You wear yourself out” on the otherwise bright and jangly ‘Bubbles’. With such a catalogue of fun, yet sophisticated indie rock, it’s highly unlikely Superfood will be the bridesmaids of touring much longer. Kicking off their world tour tonight, We Are Scientists incite the crowd with ‘After Hours’. Even ex-Razorlight drummer Andy Burrows is grinning widely as though playing the song is a pleasant surprise to him. After the strong start singer Keith Murray turns to reprove bassist Chris Cain: “Well that was a dramatic introduction cut short by... what are you testing?” he tuts. “I have a lot of pedals!” Cain replies helplessly, “and I don’t remember what most of them are”. The opening riff of ‘Nobody Move, Nobody Get Hurt’ starts a sing-along so powerful that Murray might as well sneak off for a drink.

Naturally delivering quick, funny patter, We Are Scientists could have been comedians if they hadn’t been so good at creating infectious indie hooks. Murray plays the straight man, allowing Cain to bounce spontaneous monologues off him. Their self-deprecating humour belies their rock star stage presence. Murray wields his guitar dangerously, jumping around like he’s fighting a fairly even competition with gravity. Their set seems effortless and their performance lends more to the songs than you can get from listening to their music recorded. They play a generous mix of songs from loved hits to material from latest album ‘TV en Francais’, which they promoted in Truck Store a few hours earlier with an acoustic set for an audience seemingly playing sardines. Doomsayer Cain introduces cheerfully: “During this song an airplane could crash into this building and we could all die. So if you like this song, really get into it. If you don’t, throw someone else’s shoe at us.” With that, they launch into ‘It’s A Hit’. They’re spared the shoes as everyone is too busy dancing like there’s no tomorrow.

Celina Macdonald



photo: Johnny Moto

THE DIAMOND FAMILY ARCHIVE / THE AUGUST LIST / JULIA MEIJER

Port Mahon

It’s a mix of contemporary and alt-folk that brings us unfashionably early to the Port Mahon, calling a conspicuously absent friend, convinced that he’d love Swedish import Julia Meijer. Her solo demos are awesome, but it’s an unexpected trio on stage tonight in their first gig together. Julia delivers simple but heartfelt lyrics over acoustic guitar, her vocals soulful, haunting, and hugely endearing. Andrew Warne on guitar and Seb Reynolds (of Flights of Helios) on keys and dials add depth; the reverb peaks on ‘Sanibel’ are a nice addition. There’s a little nervousness, having apparently only rehearsed their short set a handful of times, but plenty of potential. Judging by the praise coming Julia’s way afterwards, the nerves are unfounded.

The August List are local hill-dwellers who are having a great time making foot-stomping frontier country songs. Starting out strong with ‘Forty Rod of Lightning’, the husband-and-wife duo, Martin and Kerraleigh Child, are inescapably energetic. The pace is set by his driving guitar and journeyman drawl, which sounds great with her high notes, showcased perfectly, along with some excellent storytelling, on set highlight ‘High

Town Crow’. They accessorise throughout: harmonica, bass and tambourine pedals; we’re less sold with the melodica (more or less ever, so that might just be a personal thing), but it’s a thankfully brief appearance and doesn’t detract from an uplifting performance.

The Diamond Family Archive are two men hunched over drum-kit and guitar, the prolific Laurence Collyer on the edge of his seat, glorious beard almost tangled in his strings. Their appearance belies the grand sound they are capable of, encompassing post-rock style soundscapes with firmly rooted trad-folk sensibilities. Collyer’s voice pitched high and searching, he meanders through abstract narrative with a careful lethargy on tracks like ‘Ye Poor & Maimed’. With frantic finger-picking and punctuated rhythms they craft crescendos over drone notes, reverb, loops and a wonderful moment of tremolo with a violin bow. It’s captivating stuff, with little talk between songs (Collyer has to be reminded to thank the audience for coming out). The crowd-requested ‘Close To The Grave’ is a nicely circumspect finisher to an atmospheric set.

Sean O’Reilly



MOLOTOV SEXBOMB / A RELUCTANT ARROW / GIRL POWER / THE NEON VIOLETS

The Wheatsheaf

If an old football cliché can be allowed for just one moment – tonight was certainly a game of two halves, Clive. To go further, and drop the football angle, it wasn’t just two halves, but the running order

was entirely upside down. Closing the show are Molotov Sexbomb, a band that indulges in perfectly reasonable, if slightly unambitious rock. What they create sonically is entirely at

odds with their name. It suggests fire, explosive power, revolution, and sex (obviously), but that’s not what they provide. It’s more of a post-pub fumble in a phonebox. A Reluctant Arrow, meanwhile,

have the unenviable task of following directly on from Girl Power, which is not something any band would gladly contemplate. Whether it’s the fact that they’re following a behemoth on stage, or just that they’re jittery, and their songs are a little flimsy and lightweight is hard to ascertain. It is fair to say that they don’t really make too much of an impression. Back at the start of the evening, The Neon Violets set about returning the venue to a time when immersive acid-fried rock ruled the land with a velvet glove and matching pantaloons. Committing themselves entirely to the sound is where The Neon Violets succeed; this is no homage or pastiche, it is purely about revelling in the ability of drone and walls of sound to create changes in the mind. Get swept away in the tide of reverb, delay and desert-baked guitars and it’s just possible that by the end of the set, a moment of clarity will be achieved. Also committing themselves to an aesthetic is Girl Power. Featuring not a single girl (but members of Agness Pike and Sextodecimo), they’ve taken on the pseudonyms Brother Theresa, Olivia Neutron Bomb, and Stephen Nicks, which at least shows willing. Where The Neon Violets were dreamy and inclusive, Girl Power are aggressive and confrontational.

Taking their lead primarily from US hardcore, it would be easy to dismiss them as being in thrall to their heroes, but that simply isn’t the case. So there’s elements of Black Flag, early Amphetamine Reptile, and sludgier fare like Flipper on show, but they combine to create something that is more than a mere facsimile. It’s ripped, brutal, and, importantly, damn good fun. *Sam Shepherd*

MAXIMO PARK
O2 Academy

In our gig preview, *Nightshift* branded Maximo Park as “survivors”. And indeed they are, though perhaps “walking wounded” would be even more apt, given that drummer Tom English has had a fever and singer Paul Smith recently underwent emergency eye surgery. That, he explains, is why he has a pair of sunglasses glued to his face throughout – not through any clichéd attempt at rock star cool. The Newcastle-based quintet first set out their stall in 2005 with debut album ‘A Certain Trigger’ – a collection of amphetamine-spiked, taut, wired (Wire-d?) songs which drew upon post-punk, new wave and Smith’s romantic entanglements, and which revelled in their regionalism. If there was a whiff of pretension about Smith’s literary leanings, they were nevertheless instantly preferable to knuckledragging contemporaries like Kasabian and The Enemy. Since then, a few things have changed. Once feted as the first rock band to be signed up by

pioneering leftfield electronic/dance label Warp, for instance, Maximo Park are now at home on major label offshoot V2 and on Radio 2 playlists. Bassist Archis Tiku no longer tours with the band, replaced on the road by Paul Rafferty of Hot Club de Paris (“Our tour bus stinks, so I don’t blame him”, laughs Smith). Their fans remain the same, though, growing older with the band – a brief survey of the room reveals they’ve certainly lost their youth appeal. New album ‘Too Much Information’, their fifth, finds them straying tentatively into new territory and flirting coquettishly with electronics – perhaps under the influence of Field Music’s David and Peter Brewis, in whose studio some of it was recorded. ‘Leave This Island’ chases the coat-tails of the vogue for 80s synth-pop and is typical in that it’s muted and rather within itself, suiting neither the usually extrovert Smith nor the live environment particularly well. If they’re “really proud” of ‘Too Much

Information’, as Smith feels duty-bound to insist repeatedly, then it seems the same can’t be said of its predecessors, 2009’s ‘Quicken The Heart’ and 2012’s ‘The National Health’, judging by how poorly represented they are in the lengthy setlist. Instead, perennial favourites from ‘A Certain Trigger’ and second album ‘Our Earthly Pleasures’ dominate, with ‘Graffiti’, ‘Our Velocity’, ‘Books In Boxes’ and ‘Apply Some Pressure’ all exemplifying their knack with a smart, spiky indie disco floor-filler. At the heart of it all is the consummate showman Smith, a lightning conductor for the audience’s attention. He might no longer scissor-kick his way through sets with his tie, blazer and side-parting, like Alan Partridge possessed by the spirit of John Lydon, but you still suspect that the eye surgeon who advised him not to do anything involving physical exertion would be tearing his hair out. ‘Going Missing’ may conclude the encore, but on this evidence it’s good to know that Maximo Park aren’t going to desert us anytime soon. *Ben Woolhead*

DUB MAFIA
The Cellar

Beyond the Cellar (and occasionally the Academy), there’s precious little by way of reggae, dub or breakbeat in the indie-folk haven that is Oxford’s venue circuit. It makes appearances like that of Dub Mafia all the more surprising, but certainly more memorable. Tonight’s gig is heralded by eponymous club host Count Skylarkin appearing out of the ether (or the DJ box, either one) pouring slugs of rum into the mouths of the front row like some benevolent alcoholic deity. Mere seconds later the crowd are packed like twitchy sardines, trying to remove the paint from the ceiling with their foreheads. Dub Mafia – the former represented by turntables and synth, the latter by three brothers on drum, bass and guitar – are a live six-piece, rounded off by spectacular frontwoman Eva Lazarus. Tight, energetic, and brash in the best possible way, they throw out breakbeat rhythms: drum&bass to jungle and as many other reggae sub-genres as they feel like – bass that threatens to bust the amp stacks, and fuzzy low-end synth cut up with staccato samples. Lazarus’ vocals run from soul to MC, and upcoming single ‘Hero’ has the vocal hook of a future floor-filler. ‘Selecta’ brings dancehall off-beats and dubstep-like dropout midway, and over a gravelly vox-mod, the relentless pace of ‘Under the Radar’ keeps the whole crowd bouncing under the lights of the Cellar sweatbox. In an era of one-man choon-factory DJs, Dub Mafia’s live presence is gratifying. They are a six-person challenge to try and stand still. Afterwards, amid the breathless adoration of the sweaty throng, Lazarus explains how the energy from the band throws her headlong into such a massive stage presence. In this, their first show of their tour, she is unstoppable on stage, a human feedback-loop between band, song and crowd that keeps everyone moving like there is quite possibly no reason to need the use of your legs on Saturday. As it happens, mercifully, we didn’t. *Sean O’Reilly*

OXFORD IMPROVISERS /
HELVED DRUMS
The Old Fire Station

The Old Fire Station’s tiny, packed loft contains a piano, a drum kit, a laptop stand and two tables filled with lamp lighting and instruments. French touring duo Helved Drums are on first. Starting with bowed scraping percussion, laptop drones and drum brushes, the improv soon explodes into violent cymbal crashes and a bubbling electronic drone disguised as a guitar. The piece sounds like Godspeed You! Black Emperor on crystal meth. Narcotic power electronics populate for the most part, little pulses building to big, dissonant rumbles. Darkness is the order of the day, yet Helved Drums become inviting in their own shadow. Paul Medley on tenor sax and vocalist Caron are next, joined by a third instrumentalist on a melodica. A medley contrasts Caron’s Ella Fitzgerald melisma with short flurries of puff, and the violin of long time Oxford Improviser Malcolm Atkins adds an excited, sustained edge to proceedings. The melodica later encourages itself, being tapped satisfyingly like a strobe. The solo piano improvisation by Decote in the second half of tonight’s gig is well timed, starting off jazzy then becoming playfully plinky plonky. Short clusters of notes give way to chord changes like a large helping of ice cream: gooey and consistent, tasteful and poised. After a short interval synthesist Martin Hackett, Decote in more discordant mode, and tonight’s concert organiser on cello man the deck in an improv that sounds like a lament at sea, all musicians contributing to a gelled whole that often threatens to break the mast. A fine evening ends with a rampant racket of chaotic noise as all instrumentalists push to find their voice. *Mick Buckingham*

FOXES
O2 Academy
Foxes has spent quite a while getting to a place that feels as if it doesn’t exactly fit her. This very week ‘Let Go For Tonight’ has given Louisa Rose Allen her first solo top ten single, two years after her first release; she’s spent the intervening time floating around the blogosphere, warbling with – among others – Fall Out Boy and collaborators *du jour* Disclosure, winning a Best Dance Recording Grammy with Zedd for the soaring ‘Clarity’, explaining her fashion style on Vevo and presumably being groomed to within an inch of her life by Sony. Tonight the Southampton chanteuse pirouettes around with neither nerves nor arrogance; the rumbling drums and piano of her two musicians remind me of Bastille, and for all I know they might actually be in Bastille, for all that band’s radio-friendly pleasant-indie-by-numbers sterility. Her better-known songs are the anthemic exhilaration of ‘Let Go For Tonight’ and the advertiser’s dream, ‘Youth’, but it’s her less showy ones – the isn’t-the-world-a-difficult-place-to-believe-in-yourself winsome electro-pop of stuff like ‘Beauty Queen’ and ‘Holding Onto Heaven’ – that seem to reveal the truer, more contemplative her. Her forthcoming album’s title track, ‘Glorious’, is, she explains, about not giving up, and believing there’s beauty in the world; it could be banal, but she’s not pretending it’s deeper than it is. The Swaythling songstress is Cath Kidston to Katy Perry’s Topshop, and her “people” need to be unshamed about it. The marketing image gives her a Charli XCX or Sky Ferreira vibe, but it’s stripped her of Marina-style quirk; even if this is the way she’s naturally musically developing, the whole currently somewhat mismatched package feels commercial for commercial’s sake, a last-ditch attempt to thrust a talent into a bloated market. It’s what it’s taken to get her to a wider audience but also might be what leaves her stranded. *Kirsten Etheridge*

SMART GUITARS ... RESTRING ...
... REVALUE ...
... REPAIR ...

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

CONTACT DAVE SMART
smartguitars@btworld.com • 07710 216168

THE OXFORD RECORD DVD & CD FAIR

St ALDATES PARISH CENTRE
40 Pembroke St, St Aldates, OX1 1BP

Saturday 26th April
10am-4pm

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

Flash Harry Sound Systems
Compact & potent PA systems,
ranging from 1.5k to 5.5k
Bose Speakers, Chevin amplifiers,
Midas Gold mixing desk.
All the graphics, gates & compressors
necessary to make your band
or event sound delicious.
Please contact James Serjeant
on 079 1914 7350
or flashharrysoundsystems77@gmail.com

Musicians wanted

Pro-level drummer who can also play Cajon required for Oxfordshire acoustic/electric rock act. Previous and upcoming national airplay and BBC sessions. Age 25-45, male/female vintagevoicerecords@gmail.com.

Established drums and bass unit with experience of indie/rock originals and covers bands looking for new projects, possibly singer/songwriter (m/f) with original material contact ian3027@gmail.com

Banbury based Blues Band wants staff. Guitar, vocals and drums. Think Cream/Rory Gallagher/Free type stuff. Original set with more coming. Email me for more info at TKKSband@gmail.com.

Rock-Metal band seek a singer/vocalist to perform original material - Line up includes members of previously established Oxford bands with years of touring and recording experience. Contact Jonny_ok@hotmail.co.uk.

Musicians wanted ads are free. Email ads to nightshift@oxfordmusic.net. 30 words max.

Mondays
7th **AARON KEYLOCK**
8pm / £8adv
28th **BUDDY WHITTINGTON**
8pm / £8adv

Tuesdays
THE OXFORD JAZZ CLUB
1st / 15th / 29th **THE NEW JAZZ COLLECTIVE**
22nd **HUGH TURNER BAND**

Wednesdays
2nd **DAISY RODGERS MUSIC**
presents **COASTS / DANCE A LA PLAGE / VAGUEWORLD 7.30 / £6adv**
9th **HANNAH & THE LADS / VAGUEWORLD / BRONWYN & SASCH / CARDBOARD CASTLE / KRYPTTIK**
16th **PAUL THOMAS SAUNDERS**
23rd **CIRCUIT** – Brookes Music Society night with live bands 7.30
30th **PULLED APART BY HORSES**
7pm / £10adv
30th **SIMPLE** – Mayday Eve special with Trevino and Pariah

Thursdays
3rd **BLUE ZOO / PLEXIPHONES / DANIEL ZAPPI** 8pm / £8adv
10th **LARRY MILLER** 8pm / £8adv



APRIL

17th **LIES OF ELIZABETH / TOO MANY POETS / BLUE SHIFT**
24th **RODDY WOOMBLE** 7.30 / £16adv

Friday early gigs
4th **DEXTERS** 7pm / £7adv
11th **MEGAN HENWOOD / LAZIBIRD / BEARD OF DESTINY**

18th **THOMAS TRUAX / THE AUGUEST LIST / HUCK** 7.30

Friday club nights
4th **INDIE NIGHT** 11-3am
11th **NANGTNS HOUSE NIGHT** 11-3am
18th **PROGRESSIVELY LESS ELEPHANT** 11-3am
25th **NANGTNS HOUSE NIGHT** 11-3am

Saturday early gigs
12th 13 **BURNING / DROPOUT / ARMCHAIR COMMITTEE**

Saturday club nights
5th **SIMPLE** – House & techno with **PBR STREETGANG** 11-4am
12th **MIDAS TOUCH** – Grown-up soul and r’n’b with Solar Radio’s **ASH SELECTER** £5 b4 11pm
19th **WHITE MAGIC** – reggae night
26th **TRIFLE**

Sundays
6th **HUMOUR TUMOUR** – live stand-up comedy
27th **PUNCHDRUNK MONKEY CLUB / EYES OF VERONA / FIRE ANTS**

THE WHEATSHEAF

Thu 3rd April – *THE SPIN*

THEO TRAVIS 8pm/£10

Fri 4th April – *BURIED IN SMOKE*

MUTAGENOCIDE

BONG CAULDRON + PIST + BLACK SUNRISE 7:30pm/£5

Sat 5th April – *MOSHKA*

THE RELATIONSHIPS

MARY BENDY TOY 8pm/£5

Thu 10th April – *THE SPIN*

JULIAN COSTELLO 8pm/£10

Fri 11th April – *KLUB KAKOFANNEY*

FUZZY LOGIC

VIENNA DITTO + THE AUGUST LIST 8pm/£5

Sat 12th April

OFF THE RADAR 8pm/£5

Wed 16th April – *MOSHKA*

HEADCOUNT

SPACE HEROES OF THE PEOPLE + ZEE ZEE BA BA 8pm/£5

Fri 18th April – *SPRING TEASE BURLESQUE SPECIAL*

THE SCARLET VIXENS

GEMMA MOSS 8pm

Sat 19th April – *BB LIVE*

VERA GRACE

THE SUN EXPLODES + EMBODIMENT + ZAOS 8pm

Sat 26th April – *GAPPY TOOTH INDUSTRIES*

BALLOON ASCENTS

MONTMARTRE + BLOOD RED STARS 8pm/£4.50

The Wheatsheaf 129 High Street, Oxford OX1 4DF / www.facebook.com/wheatsheaf.oxford

DR SHOTOVER – Ask Pauline Murray

Evening all. Welcome to Ageing Punks Night at the East Indies Club bar. Pull up a graffiti-covered stool and get the Ind Coope Long Life lagers in. Yes, yes, the 3oz stubby size will do fine – mix one up in a pint glass with a tin of Top Deck shandy, add a measure of Wavy Line Family Cyder, stub a Player’s No 6 out in it, and it will be almost drinkable. Now, strange as this may sound, I appear to have a reputation for being a surly old git who wouldn’t help his own granny off a moving bus. (You’ll need to work harder on that expression of stunned disbelief, Seaforth...). But, the fact of the matter is, I have set up a new facility which will surely be hailed by future generations as an undying monument to the heights of philanthropic endeavour. Viz and to whitt, the **Post-Punk Help-Line!** [*Dr S adopts a heroic expression and puts on a special voice, a bit like Eddie Waring crossed with Joe Strummer*]... “Kids! Got a problem? Sweating over some Banshees lyrics? Wrestling with a philosophical conundrum? Parents/teachers/Pink Floyd really pissing you off? Weep no more! Now you can get answers to all your life questions HERE - in the East Indies Club telephone box! Just bring your favourite glue-bag and/or some Lady Esquire shoe spray, plus a pile of 10p bits to feed into the slot, and you can ask Pauline Murray (of top County Durham New Wave band Penetration) what to do!” Ok, just between ourselves, here’s a list of some of Pauline’s answers:

Don’t let them win, don’t let them drag you in – shout above the noise

There’s a lot of freedom but not enough choice

Let them go, set them free, let them

be who they wanna be

Life’s a gamble (uh-uh-huuuhh)

Now, I think that should cover it.

What do you mean, it’s a fraudulent money-making scheme worthy of late punk entrepreneur and shyster Malcolm McLaren? You really think that I’d connect up the East Indies Club phone booth to an old reel-to-reel in the next-door cupboard playing selected clips from Penetration records?? And that only I would be able to access the coinbox??? Heh heh. You’re absolutely right of course! Have a Caramac and some Smiths crisps with that, why don’t you? There you go. CHEERS!

NB Future *Post-Punk Help-Line* promotions may include: ‘Punk Emergency? Dial 999’, ‘Beki Bondage’s Advice Squad’, ‘Sham 69 - Tell Us The Truth’, ‘The Damned’s You Just CAN Be Happy Today’ etc etc



Pauline Murray: ‘Why-aye, Dr S, this is a canny cranny, but ah can’t find the light switch, pet...’

INTRODUCING....

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

AGS CONNOLLY

Who is he?

Ags Connolly is an Ameripolitan (a genre designed to separate itself from what commercial country has become) singer-songwriter from Finstock. He started off playing cover versions in local pubs a few years ago, before starting to write his own material (“which is what I’d always intended”). He played around Oxford and London for a good while, including last year’s Oxford Punt, before getting involved with Drumfire Records. Through them he played at the first Country2Country festival at the O2 Arena and also met Scottish artist Dean Owens, who eventually produced his debut album, ‘How About Now’, which was released in February.

What does he sound like?

Country of the old school. None of yer polished Nashville rubbish, nor tainted by indie modernism. “My sound is traditional, straight and honest - somewhere between early Willie Nelson and mid-career Steve Earle in style. Whether it’s authentic or not is for others to say,” he says of himself. Nightshift has regularly praised his earthy authenticity, with “a voice of extraordinary power, capable of transporting you from a dank open mic pub in Witney to the Grand Ol’Oprey. His songs are deeply rooted in country, full of hardened wisdom and and homespun turns of phrase.”

What inspires him?

“Honest and simple music. Nobody has ever bettered what you can do with three chords.”

Career highlight so far:

“Releasing a debut album that I’m proud of on a label that understands what I’m doing and fully supports it.”

And the lowlight:

“Apart from virtually every single covers gig I ever did, a bad gig that stands out was a Gappy Tooth one I did at The Wheatshaf. I broke a string halfway through my set and it put the guitar irretrievably out of tune. I struggled through a couple of songs then just had to do the last one *a capella*. I started using hard-wearing strings after that.”

His favourite other Oxfordshire act is:

“Sweet William. He reminds me of a young Loudon Wainwright III, who’s probably my favourite songwriter. He can do everything and he’s totally fearless.”

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

“‘The Real Mr. Heartache: The Little Darlin’ Years’ collection by Johnny Paycheck. It’s as hardcore as country gets. Paycheck had a voice like George Jones only with menace behind it.”

When is his next local gig and what can newcomers expect?

“Next one at time of writing is opening for Australian country singer Nicki Gillis at a warm-up show for her UK tour at The Railway Inn, Culham on 16th May. Newcomers can expect real, stripped-down, old-school stuff from when country had an ‘o’ in it. Oh and Frank Ifield will be there, apparently...”

His favourite and least favourite things about Oxford music are:

“Favourite thing is that there’s so much going on; there’s a real music ‘side of town’. Least favourite is that the scene is quite insular unless you spend a lot of time on Cowley Road. Maybe that’s to be expected.”

You might love him if you love:

Johnny Cash; David Allan Coe; Dale Watson; Johnny Paycheck; Willie Nelson; Swindlestock.

Hear him here:

agsconnolly.com



ALL OUR YESTERDAYS

20 YEARS AGO

It has gone down in legend that every time **Sevenchurch** played in Oxford there was a thunderstorm. Friday 8th April 1994 was no different. We vividly remember walking up Walton Street to **The Jericho Tavern** and witnessing a line of crows sat ominously atop the railings of Oxford University Press as the first rumbles of the approaching storm made their presence felt. It was an appropriate portent of doom, not just for the local metal legends but for the breaking news that **Kurt Cobain**’s body had been found that day. Talk at the gig was dominated by the death of the then biggest rock star on the planet and Sevenchurch’s musical onslaught was only fitting. Main support that night? A bunch of feisty young newcomers called **Supergrass**, their musical lives just beginning back then.

On the cover of *Curfew* this month were sonic experimentalists **Aquabats** – not the fiendishly irritating costumed Californian comedy rockers but a trio consisting of sound maestro **Tim Turan** alongside Klub Kakofanney couple **Phil Freizinger** and **Sue Smith**. Together they’d just released an extraordinary album, ‘Magiko’, created using field recordings of everything from thunderstorms to flute to Sue’s often unearthly voice. “It’s not world music; it’s earth music,” claimed Tim; “utterly unclassifiable,” we chimed. The trio made for one of the most fun and engaging interviewees we’ve ever encountered, with Tim, even then a veteran of twenty years of playing and producing music, full of anecdotes about playing in a blues band with **Bob Hoskins**, who “could down twenty cans of Special Brew in a single session,” while Phil had played in

Zappa-inspired pre-punk anarchist bands who were regularly removed from venues for upsetting the punters. Good to know none of them has mellowed to this day.

In a particularly fertile month for local music, **The Mystics** released their now seminal debut single, ‘Happy’ b/w ‘Dead’ on **Backbeat Records**, the band featuring both **Sam Williams**, who would go on to produce Supergrass’ classic debut album, and the much missed **Kate Garrett**, who ran the Oxford Young Women’s Music project. ‘Dead’ went on to top *Curfew*’s end of year Top 20.

10 YEARS AGO

Nightshift once called **Youthmovies** “the most influential band in Oxford,” and we weren’t wrong. Back in April 2004 they were still called Youthmovie Soundtrack Strategies and were on the cover of the magazine, expounding on the death or otherwise of rock music as they steered it into new and interesting shapes. The quartet, who would inspire **Foals**, had garnered a Demo of the Month with their debut recording, now they were set to release their ‘Let’s Get Going... You’re Fracturing Me With This Misery’ album on **Quickfix**, while earning praise from *Kerrang!* and *The Times* as well as fashion mag *The Face* and *The Guardian*’s Style supplement. “We only formed to alleviate the drudgery of living in Wycombe,” claimed singer and guitarist Andrew Mears, while guitarist Al English claimed, “we don’t start with the intention of making things sinister or frightening, but if something’s going that way we make the most of it.”

THIS MONTH IN OXFORD MUSIC HISTORY

As well as the YMSS album, this month saw releases from metallers **Outofinto**; gothic blues sirens **Ivy’s Itch** and grungy rockers **Red Star Cycle**, while highlights of the gigging month included shows at **the Zodiac** for **Million Dead**; **Amen**; **The Futureheads** and **Backyard Babies**, while **The Wheatshaf** played host to **Young Knives**, **Dive Dive** and **The Workhouse**.

5 YEARS AGO

Kate Garrett and **Barney Morse-Brown** gazed from the cover of April 2009’s *Nightshift*, the pair, dubbed “the first couple of Oxford music,” having formed their own Garrett-Brown Music label together, releasing EPs by each of them. Kate’s ‘King of the Birds’ was her finest recording since The Mystics’ debut single, and her last ever release, the influential singer and guiding light of the local young women’s music project succumbing to cancer at a tragically young age. Cellist Barney continues to create enigmatically inventive music under his **Duotone** moniker and produced Jess Hall’s recent debut album.

The inaugural **Indie Guitar Company Festival** was announced, to take place at Acott Under Wychwood, with **British Sea Power**, **Mungo Jerry** and **Pigeon Detectives** set to headline. The festival never happened though, the company going into liquidation soon after.

David Byrne was at **The New Theatre** this month and **PJ Harvey** and **John Parish** were together up at **Brookes Union**, while a double dose of Jamaican reggae legends in a week found both **Horace Andy** and **The Wailers** playing the O2 Academy.



APPLETREE studios
72 TRACK DIGITAL / 24 TRACK ANALOGUE
Est. 1985

CELEBRATING 26 YEARS IN THE BUSINESS
Take a look at the new website and recent refurb at
www.appletreestudios.com

FOR ALL YOUR RECORDING, MASTERING AND DUPLICATION NEEDS
01844 237916
Great rates for local Bands / Soloists

WAREHOUSE STUDIOS

Recording and rehearsal studios
3 Rehearsal rooms

25 years of quality recording

Tel: 07876487923
Email: info@warehousestudios.com
www.warehousestudios.com



EVOLUTION RECORDING STUDIOS


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

Experienced Engineers, Session musicians and Producers in-house.

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

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

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



NEUME AUDIO

neumeaudio.com
07919 400 527
tim@neumeaudio.com

Location recording and production services

- Fully mobile digital recording studio
- Experienced and creative engineer
- Setup in any space
- Very competitive prices

DEMOS

Sponsored by



SILVER STREET STUDIOS
Music Recording & Rehearsal

DEMO OF THE MONTH

BETARIS' BOX

Here's a real mini gem of a demo to open up this month's much-better-than-normal pile. Betari's Box are an Oxford-Sheffield band featuring Dallas Don't guitarist Jenny in their compact ranks. Quality assured even before they boast Pere Ubu, Talking Heads and Kate Bush as influences. Not that you'd notice too much of any of those amid the sunshiny clutter of late-70s synth-pop and post-punk idiosyncrasy here. Opener 'Whip', for instance, sounds like someone's tried breeding Suicide's 'Ghostrider' with a fluffy kitten and some early Stereolab demos over which a barely decipherable monologue plays out (okay, the words "dogshit" and "drip, drip, drip" are discernible but don't let that put you off). It's all hypnotic wow and flutter and pulsing bass and lively as a baby Tigger. 'Crooked Lines' is lighter still, unfettered indie-pop bounce, while 'The Note' casts more awkward shapes while retaining that pure pop heart, whirring merrily along on the back of some great vintage synth lines. Best of the lot though is the sultry, slow-burning 'Torment of Martha', singer Loretta's voice finally showing signs of emotional hurt. The last track is called 'Gormless Bastards' which would be good enough to get them Demo of the Month by itself, but by then they've already run away with the title.

THE DIESEL SLEEP

From Wooden Shjips to The Lucid Dream, narcotic psychedelic-drone hasn't had it so good since the heady (literally) days of Spacemen 3 and Loop back in the late-80s. Local newcomers The Diesel Sleep — they've only played one Oxford show but have supported Caretaker up in London — follow a strict lineage from those bands, quoting Spacemen 3 alongside Slint and Swans as influences, and leaning heavily on distorted drones, guitars squalls and feedback to create a thick ambient tar that retains a pensive atmosphere rather than resolving into anything too cathartic. 'Dunedin' is all middle-distance jet engine guitars and seemingly random bass clang that forever feels like it's building for something grander but simply fades out before it can achieve take-off. More resolute is the eleven-minute 'American

Demo of the Month wins a free half day at Silver Street Studios in Reading, courtesy of Umair Chaudhry.
Visit www.silverstreetstudios.co.uk/nightshift-demo-of-the-month/

Blueprint', which similarly hangs around, glowering darkly, for a good five minutes underneath some decidedly cod-philosophical narrative that's less Adam Gnade, more 'Stonehenge' by Spinal Tap, finally flowering bleakly and noisily amid a sea of feedback and distortion. It's something of a lesson in denied gratification, and maybe not fully formed just yet, but it sounds bloody great whacked up proper loud and hopefully more frequent local gigs are coming soon.

ELOISE REES

A two-song encounter with Eloise Rees at last November's Oxjam Takeover turned out to be a too-brief pleasure, possessed as she was of a quite lovely sleepy-eyed voice that took her sweet, simply acoustic songs to another level. Since then she's played in Nashville at the behest of Bob Harris and BBC Introducing, and this track here, 'Fragments', is taken from a full EP she's recorded with her band The Giants. It's all swooning, sundrenched vocals and woozily laidback acoustic wandering, Eloise's voice carrying a slight quaver that gets us to thinking about Dolly Parton at one point. She's too mannered, and too English sounding for that comparison to stick though. Occasionally coquettish but mostly dreamily reflective, she contrasts sweetly with the plangent strings that carry the tunes, and if the whole thing tends towards the smooth, it's the sort of warm, wistful kind of folky pop you could happily melt into.

LEV SAMSON

It's sunny at last; visions of JG Ballard's 'The Drowned World' becoming reality are slowly fading, it's time for a bit of positivity. And here's Lev Samson with a song called 'Sunday Night Riot'. Which isn't really about riots at all. It's about loving going to work. "I can't wait to go back to work tomorrow," he hollers as some kind of Employee of the Month war cry. There's verses about how he and his colleagues are all highly valued by their boss, how they all get regular pay-rises and he's got so much annual leave accrued because he'd rather be in the office. And it sounds like what Damon Albarn might have come up with if he'd hung out with Sham 69 or The Angelic Upstarts. And it's probably all a complete piss-take and actually Lev is a downtrodden, demotivated call centre drone who'd happily stick a barbecue fork in his supervisor (sorry, "team leader")'s eye with barely

a second thought. But for now this is just the happiest, catchiest song we've heard all spring, and we're going to jump up and down on the sofa til we're sick. Go Lev! Go work! Go summer!

CLEA DE SEBROCK

Another one-song demo from the sometime Refugees of Culture singer (that band now renamed Ghosus), and a far harsher take on edm than last time. It's all jarring warning-signal synth stabs and abrasively serrated bass rumbles over which Clea minimalist vocals get looped like a strident robot disco chanteuse. Kind of somewhere between Daft Punk before they went shit, and 'Black Cherry'-era Goldfrapp, it's one of those songs you feel is probably just a good radio plugger away from hit status.

BEN HAMMERSLEY

The world isn't exactly short of breathy, lovelorn young chaps armed with acoustic guitars and a songbook full of poetry and sorrow, but here's Ben Hammersley in case there's anyone left who hasn't had their fill yet. There's nothing particularly offensive about these four songs — unless you consider sounding like a cross between Ben Howard and Ed Sheeran offensive (actually, don't answer that) — but what it adds to an overcrowded island of lost souls is debatable. Ben here has a softly soulful, husky voice that should get the Radio 2 massive a swooning into their afternoon cuppas, heartstring-tugging strings ramping up the romantic sense of loss and longing another notch on the understatedly epic 'Pantomime', while 'Illusory' sounds like an elongated attempt at seduction by way of whispering sweet nothings in someone's ear, replete with flowery string flourishes. It's all very nice and tasteful and soulful and neatly-constructed and romantic and earnest, but when you look back along that list you're either going to be all breathless and spellbound and reaching for another chunk of Cadbury's Caramel bar, or feeling very slightly queasy and wishing Evil Blizzard would burst into the room and start maiming everyone in sight. Some music, dear reader, just isn't made for us. Different strokes and all that, right? Ah, so did it, where's the cleaver...

LEON REID

There is such a thing as stretching a good idea too far, you know. Leon Reid here proffers a one-track, 25-minute demo called 'How To Recognise Pornographic Music', that turns out to be an elongated psychedelic goth freakout of the sort Butthole Surfers once indulged in at the height of their acid-drenched lunacy. Except without Gibby Haynes' pitch-bent vocal

craziness or Paul Leary's bug-eyed guitar invention. Instead, it starts sedately enough before, after a couple of minutes, cutting loose and splurging into a psychedelic wig-out, scouring guitar cresting atop relentlessly gloomy drum machine. Great stuff. But then it carries on churning and sizzling along its set path. On and on. And on. And on. From crazed stoner jam to incessant musical water torture in just under half an hour. Maybe that bong just wasn't packed full enough. Or maybe Leon's so off his gourde he thinks he's Carlos Santana. As a footnote, Leon asks us why he needs to supply us with his address when submitting a demo for a review and wonders if it's so we can send him a Christmas present. Maybe old chap, but actually it's so we can come round while you're whacked out of mind one night and rearrange all your furniture and ornaments and paint your cat purple. Just to aid with the creative process, you understand. You can never be too crazy when it comes to making music. Just ask GG Allin.

THE DEMO DUMPER

ORANGE VISION

At what point did Arctic Monkeys become some sort of fountainhead for rock revolution? No denying they're a decent band but they seem to have become a go-to guide for every cack-handed pub rocker around in how to make anthemic, trillion-selling stadium pop. And breaking a microphone at an awards ceremony hardly makes you The Sex Pistols, neither. Anyway, Orange Vision. We're just guessing here but we think they might have the odd Arctic Monkeys album in their collection. Along with 'Squeeze's Greatest Hits'. And not much else besides. This offering is entitled 'Dead in a Flowerbed', which conjures up images of junkies OD'ing in Florence Park, or some kind of horticultural homicide in *Midsomer Murders*, but opener 'Trouble in Paradise' merely makes us think about a Friday night down the Dog & Cauliflower watching a bunch of old blues-rock hands stretching the three chords they know to a two-hour set and dreaming of Wembley, forced rhymes and ladled-on harmonies scrapping with the eternal bash-bash-bash balletic elegance of the whole sorry affair. They attempt to punk things up a bit on 'He's Too Good', which manifests itself as hitting everything a bit harder and shouting a bit. It's not exactly 'White Riot'. Turns out that the thing lying dead in the flowerbed is in fact any semblance of subtlety. Why don't Fucked Up ever win any BRIT awards?

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



Interzone House
74-77 Magdalen Rd
Oxford OX4 1RE

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

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



shonk studios
Recording Studios
Protocols on Mac
Great Sound
Rates For Local Bands

Phone - 01865 203922
or
07878960286

info@theshonk.com www.theshonk.com

TURAN AUDIO.co.uk
Professional, independent CD mastering

Artists mastered in the studio last month include;
NO SECOND CHANCE, YOUNG KNIVES, BADE, RUSH, FLIGHTS OF HELIOS, DEAD AT ELEVEN, BOB DYLAN, BATHORY, ALEXANDER THE GREAT, PLANTAGENET 3, THE FIRST, THE UNTROLLABLES, OWEN TROMANS, THE NICE, JJ CALE, JEFF BUCKLEY, JOE WALSH, JAMES TAYLOR, THE DAMNED, ANDERSON BRUFORD WAKEMAN HOWE, THE FALL, THE TREAT, PETE McDONOUGH, JESS HALL, SCOTT BOWLEY, MUTAGENOCIDE.

01865 716466 tim@turanaudio.co.uk

THE COURTYARD RECORDING STUDIO

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

Residential facilities included.
www.courtyardrecordingstudio.co.uk
Phone RICHARD WALSH on 01235 845800



TAD STUDIOS
www.tadstudios.co.uk
www.facebook.com/tadstudios

Two fully equipped rehearsal rooms located just off the A44 near Bicester:

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

Four hours from £360
Call **07882569425**, e-mail info@tadstudios.co.uk or find us on Facebook to make an enquiry / booking

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



Fri 4th Apr • £7 adv
 6.30pm - 10pm

LostAlone

Fri 4th Apr • £10 adv / £8 NUS
 10pm - 3am • over 18s only

Switch
 ft. **Gorgon City**

Tues 8th Apr • £20 adv
Sophie Ellis-Bextor

Fri 11th Apr • £8 adv
 6.30pm - 10pm
Black Bullet Live Presents
Martyr de Mona
 + Lest We Forget
 + Dead Mesa + Icon

Sat 12th Apr • £6 adv
 7pm - 11.30pm
Upstairs ft. Rabbit
Foot Spasm Band
 In association with BBC Introducing
 + Duchess
 + Brickwork Lizards
 + The Dublings
 + Temple Funk Collective

Sun 13th Apr • £20 adv
Matt Cardle

Sun 13th Apr • £15 adv
Deaf Havana
 + The Maine
 + The People The Poet

Tues 15th Apr • £20 adv
Alkaline Trio
 + Bayside

Tues 15th Apr • £7.50 adv
Jar Music Live Presents...
Ones to Watch
 ft. Farra, Tom Dibb + Yeallow
 + The Aureate Act + Will Lawford

Fri 18th Apr • £10 adv / £8 NUS
 10pm - 3am • over 18s only
Switch ft. Skream

Fri 18th Apr • £7 adv
 6pm - 10pm
It's All About The
Music Presents...
 Fracture + One Wing Left
 + The Kites + Balloon Ascents

Sat 19th Apr • £16 adv
 6.30pm - 10pm
Patti Russo

Mon 21st Apr • £6 adv
Raglan

Tues 22nd Apr • £20 adv
Magnum

Tues 22nd Apr • £8 adv
Young Kato
 + Pixel Fix

Weds 23rd Apr • £20 adv
 7.30pm - 11pm
New Model Army

Fri 25th Apr • £10/£15 adv
 7.30pm - 11pm • show starts 8pm
La Chiva Gantiva

Sat 26th Apr • £7 adv
 6pm - 11pm
Skeletor –
The New Breed 3
 ft. A Killer Amongst Us
 + Fallen From Grace
 + Sanity Loss
 + Contek + Godsbane

Weds 30th Apr • £8 adv
 10pm - 4am • over 18s only
Itchy Feet

Thurs 1st May • £11 adv
The Temperance
Movement

Fri 2nd May • £12 adv
 6pm - 10pm
Boot Led Zeppelin

Sat 3rd May • £10 adv
 6pm - 10pm
Feed The Rhino
 + The Howling + Zoax
 + Crows' Reign + God Speed

Fri 9th May • £12.50 adv
 6pm - 10pm
Albert
Hammond Jr

Sat 10th May • £26.50 adv
Echo &
The Bunnymen
 + Black Submarine
 ft. Si Jones & Nick McCabe
 from the Verve

Sat 10th May • £6 adv
 7pm - 10pm
Alex Lanyon
 + Empty White Circles
 + Ella Martini

Sun 11th May • £8 adv
Catfish and
the Bottlemen

Mon 12th May • £10 adv
Augustines

Tues 13th May • £8 adv
Wolf Alice

Weds 14th May • £6 adv
Drowners

Thurs 15th May • £16.50 adv
Pentatonix

Fri 16th May • £12.50 adv
 9pm - 3am • over 18s only
Mr Scruff

Mon 19th May • £15 adv
Jimi Goodwin

Tues 20th May • £15 adv
Hot 8 Brass Band

Weds 21st May • £9 adv
Jungle
 + All We Are

Thurs 22nd May **SOLD OUT**
Tame Impala

Sat 24th May • £19 adv
 6.30pm - 10pm
The Undertones
 + The Nightingales

Weds 28th May • £10 adv
Bury Tomorrow
 + Napoleon + Demoraliser

Fri 30th May • £12 adv / £8 NUS
 11pm - 3am • over 18s only
Switch and
Simple ft.
Eats Everything

Sat 31st May • £22.50 adv
 7pm - 10.30pm
Chas & Dave
 Back By Popular Demand

Fri 13th June • £18 adv
Inspir Carpets

Sat 14th June • £8 adv
 7pm - 10pm
Andy Jordan

Thurs 26th June • £12.50 adv
 6pm - 10pm
Parquet Courts

Fri 18th July • £9 adv / £25 VIP
 6pm - 10pm
Mike Dignam

Fri 8th Aug • £20 adv
NOFX
 Only UK Club show this year

Fri 15th Aug • £10 adv
 6pm - 11pm
Skeletor presents
Karma To Burn
 + Desert Storm
 + Hatemail

Thurs 9th Sept • £10 adv
Cate Le Bon

Sat 13th Sept • £10 adv
 6.30pm - 10pm
The Doors Alive

Sat 21st Sept • £15 adv
The Magic
Numbers

Fri 3rd Oct • £20 adv
 7pm - 10pm
From The Jam
 'Setting Sons'
 35th Anniversary Concert

Sat 4th Oct • £13 adv
 6.30pm - 10pm • Show starts 7pm
Ultimate Genesis

Thurs 16th Oct • £15 adv
The Orb

Fri 17th Oct • £11 adv
 6.30pm - 10pm
Guns2Roses &
Metallica Reloaded

Mon 20th Oct • £22 adv
Heather Peace

Sun 26th Oct • £14 adv
Kids In
Glass Houses

Sat 6th Dec • £10 adv
 6.30pm - 10pm • on stage 8pm
UK Foo Fighters

Fri 19th Dec • £7.50 adv
 8pm - midnight
The Original Rabbit
Foot Spasm Band
Knees Up 2014
 ft. The Original Rabbit
 Foot Spasm Band
 + The Long Insiders
 + Special Guests

ticketweb

GET TICKETS AT TICKETWEB.CO.UK

o2academyoxford.co.uk

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

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