

NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 227
June
2014**

Vienna



**"We have
been
known to
occasionally
have a
couple of
drinks before
we play."**

**Boatman's Blues and
anal probes with
Oxford's Sci-fi
Voodoo crew.**

Also in this issue
**Introducing MUTAGENOCIDE
THE PUNT reviewed**

plus
Local festival news, and five pages of Oxford
gigs.

Ditto

photo: Johnny Moto

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 235117
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

18th - 19th July 2014 • Hill Farm, Oxford, OX13 6SW

TRUCK

£74

WHITE LIES THE CRIBS

PEACE STORNOWAY

+

ANDREW W.K. (SOLO) • ROOTS MANUVA • LOS CAMPESINOS! • JULIO BASHMORE
GANG OF FOUR • KIDS IN GLASS HOUSES • BLOOD RED SHOES • JAGUAR SKILLS
SWIM DEEP • DEAP VALLY • CEREBRAL BALLZY • SLOW CLUB • DAN CROLL • LITTLE COMETS

+

CATFISH AND THE BOTTLEMEN • SUPERFOOD • CIRCA WAVES • GNARWOLVES • ELIZA AND THE BEAR
SAINT RAYMOND • ITCH • DARLIA • DODGY • THE TWILIGHT SAD • SAM DUCKWORTH • JOHNNY FOREIGNER
LONELY THE BRAVE • CANTERBURY • MAYBESHEWILL • BIG DEAL • DZ DEATHRAYS • DANNY AND THE CHAMPS

+

CHRIS T-T & THE HOOD RATS • FLYTE • KEVIN DEVINE • FICKLE FRIENDS • THE ORIGINAL RABBIT FOOT SPASM BAND • PIXEL FIX • BLACK MOTH • NORDIC GIANTS
TANGLED HAIR • AMBER RUN • RADSTEWART • WOAHNOWS • BRAWLERS • NOTHING BUT THIEVES • AS ELEPHANTS ARE • THE DREAMING SPIRES • A COLLECTIVE • HANS CHEW
MY DARLING CLEMENTINE • THE ST PIERRE SNAKE INVASION • EMPTY WHITE CIRCLES • ELLA MARTINI • RALFE BAND • OTIS GIBBS • STEVEN JAMES ADAMS • MARY EPWORTH
TREVOR MOSS & HANNAH LOU • THE REDLANDS PALOMINO COMPANY • THE GOGGENHEIM • ALPHABET BACKWARDS • POLEDO • FLIGHTS OF HELIOS • THE RELATIONSHIPS
THE FAMILY MACHINE • THE CEDARS • CO-PILGRIM • PAUL MCCLURE • DON GALLARDO • VERSECHORUSVERSE • PETE KOSANOVICH • SOCIETY • JACK HARRIS • STEVIE RAY LATHAM

SAMO HURT & THE BEATNIK MESSIAHS • THE SHAPES • THE IMPELLERS

#JOINTHEBARNIVAL



TRUCKFESTIVAL.COM TRUCKFESTIVAL TRUCKFESTIVAL

NEWS

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



OXFORD CONTEMPORARY MUSIC hosts its annual Open show on Sunday 15th June in Gloucester Green. The gig starts at 1.30pm and features recent Punt star Julia Meijer (*pictured*), alongside Be Good; The Balkan Wanderers; The Harcourt Collective, and Robot Swans.

THE KNIGHTS OF MENTIS top the bill at this year's **Halfway To Seventy Five** festival. The one-day event, dedicated to country, folk and Americana music, takes place at The Isis Farmhouse at Iffley Lock on Saturday 26th July. Other acts playing include Ward Thomas; Ags Connolly; Swindlestock; The Alyn Shipton Trio; Empty White Circles; Nick Cope and Reichenbach Falls. Tickets, priced £12, are on sale from Wegottickets.com. More info at halfwayto75.com.

THAMESFEST will move to The Rock of Gibraltar pub in Enslow this summer. The three-day event has previously taken place at The Talbot Inn in Eynsham. The blues and rock festival runs over the weekend of the 18th-20th July and features sets from Debbie Bond & the Trudats; Sean Taylor; Backbone Blues Band; Voodoo Stripe; The Missing Persians; Steamroller; Telephone Bill & the Smooth Operators; Ian 'The Pump' MacIntosh and more. Visit www.thamesfest.co.uk for more details.

THE IRRESPRESSIBLES have been added as headliners for **Irregular Folk's** all-day festival at the Perch in Binsey on Saturday 12th July. They join I Am Wolf; Salvation Bill; The May Birds; Ben Champion; Duotone; Jess Hall; George Chopping; Steph West and Rachael Gladwin in the exotic setting of a Bedouin tent in the grounds of the historic pub. Tickets for the event are on sale now, priced £12 in advance, from Truck Store and Wegottickets.com.

THE EPSTEIN headline this year's **The Kids Are Alright** mini-festival. The charity event takes place in the amphitheatre at the Saïd Business School on Saturday 12th July, raising money for SSNAP and All As One. Other acts confirmed include Empty White Circles; The Shapes; Saedly Dorus & the Hoolie Band; Swindlestock; Dreaming Spires, and The Lucky Club. Tickets, priced £10, are on sale from Wegottickets.com.

UNDERSMILE, TOLIESEL AND JESS HALL are among a host of local acts who contribute tracks to **Audioscope's** latest 'Music For A Good Home' compilation. The annual festival, which has raised over £27,000 for homeless charity Shelter since it started back in 2001, releases a two-part fundraising album next month. 'Music For a Good Home - The Oxford Edition' features 18 tracks from local artists, including Kid Kin; The Original Rabbit Foot Spasm Band; Hot Hooves; Jordan O'Shea; Coma Wall; Listing Ships; Tamara & the Martyrs and Agness Pike, among others. A 31-track compendium, 'Music For A Good Home 3', is out at the same time, and features contributions from Amon Tobin; Seefeel; Future of the Left; Chrome



THE GIPSY KINGS have been confirmed as headliners for the Sunday night of this year's **Cornbury Festival**. The French/Spanish ensemble are renowned for their popularising of traditional Romani folk and flamenco. They join **Jools Holland** and **Simple Minds**, who headline the Friday and Saturday nights respectively. Cornbury takes place at the Great Tew Estate over the weekend of the 4th-6th July. Other acts on the bill include Scouting For Girls; Arrested Development; Sam Bailey; 10cc; Sophie Ellis Bextor and Southside Johnny & the Ashbury Dukes with Gary US Bonds. Tickets and full line-up details are online at www.cornburyfestival.com.

Hoof; John Parish; Esben & the Witch, and The Grumbling Fur, among many more leftfield acts. Both albums are available online at www.musicforagoodhome.com for a minimum donation of £4 for the Oxford compilation and £7 for the other.

OXJAM IS LOOKING FOR VOLUNTEERS to organise gigs as part of this year's Oxjam Takeover event. Now in its eighth year, Oxjam consists of hundreds of gigs around the country raising money for the anti-poverty charity. Anyone interested in running a gig or getting involved in helping out, should register at www.oxfam.org.uk/oxjam.

WOOD GREEN SCHOOL IN WITNEY has launched a new enhanced programme of study for advanced musicians looking to study AS or A Level Music. Working closely with the Oxfordshire County Music Service and Dr. John Traill at Oxford University, this is a bespoke set of qualifications that is individually tailored to talented musicians who wish to prepare for entry to Music College or top flight university courses. For full

details of the course, visit: www.woodgreenschool.co.uk/the-excellent-musicians-programme

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 new issue of **Oxfordshire Music Scene** magazine is out now, with a cover feature on Spring Offensive, and features on Grudle Bay and Bossaphonik. Available from usual outlets. Nightshift's online form is open to all local music fans and musicians at nightshift.oxfordmusic.net

OXFORD BANDS looking for members or musicians looking for bands can advertise for free in Nightshift. Simply email your needs in up to 30 words, to nightshift@oxfordmusic.net.

GANG OF FOUR AND ROOTS MANUVA are the latest big-named acts to be added to **Truck Festival**. The seminal post-punk band, and the veteran UK hip hop star join a bill topped by **The Crips** and **White Lies** at Hill Farm in Steventon from the 18th-19th July. Among a host of new names added to the line-up are Jaguar Skills; Blood Red Shoes; Little Comets; DZ Deathrays; The Twilight Sad; Amber Run; Mary Epworth, and MC Lars, while among a large local contingent will be Poledo; The Goggenheim; Co-Pilgrim; Alphabet Backwards; The Shapes; The Relationships; The Family Machine and Flights of Helios. With the line-up for Truck almost complete, visit truckfestival.com for full details and tickets.

A quiet word with

Vienna Ditto

photo: Johnny Moto



“WE FIRST MET BECAUSE *I had to go to hospital to have a camera put somewhere that no camera should ever be put. Hatty’s mum prepped me for the operation, and when she heard I was a guitar teacher asked if I wanted to teach her daughter, who was then 11. I taught her for about three years. She was good. Well, she had a lot of ‘potential’ as school reports put it. ”*

INTIMATE MEDICAL procedures rarely tend to crop up when you ask how a band met, but then Vienna Ditto aren’t the sort of band to do things the normal way. Here is a band who found themselves played on Radio 1 after writing and recording just one song; whose first proper gig was at Glastonbury Festival; whose third gig was at the BBC’s Maida Vale studios, and whose fourth was at the *Hollyoaks* Music Club. One half of the duo lives on a boat by

Christchurch Meadow and because neither of them can drive, they carry all their equipment to gigs in a trolley, on the bus.

THE FELLA HAVING A camera inserted where he’d rather it wasn’t is Nigel Firth, who plays guitars and synths in Vienna Ditto. His star guitar pupil turned blues siren is Hatty Taylor, who sings and plays synths, glockenspiel and tambourine. If Vienna Ditto are Oxford’s odd couple band in all sorts of ways, the chemistry between them has produced some serious musical magic. Their reputation has grown and grown since they formed the band back in 2009, those early high-profile shows proving to be a false start for a band who were a barely formed three-piece originally (“long-suffering drummer” Scott leaving some time ago due to family commitments), but have become a

byword for quality blues in Oxford with a succession of darkly exotic releases, including their *tour de force*, a bleak reimagining of Blind Willie Johnson’s ‘I Know His Blood Will Make Me Whole’.

THE BLUES TAG MIGHT surprise many people. Vienna Ditto are as far from the traditional rock-centric blues circuit, with its strict adherence to “the greats”, as it’s possible to get, and yet the pair have more in common with the originators of the blues than any bunch of Bluesbreakers-aping cliché-mongers. For starters they’re a mostly synthesizer-based band; guitars are used sparingly and never for ostentatious displays of fretwankery. And then there’s Hatty’s gorgeously frosted voice, a world away from those whose starting (and finishing) point is Bonnie Raitt. There’s a world of hurt in every syllable she sings, closer to Nina Simone

at times, but carrying traces of Portishead’s Beth Gibbons and Alison Mosshart of The Kills and Dead Weather. With Nigel’s pulsing keys and rattling guitar behind her, Vienna Ditto share as much space with Suicide as they do with Robert Johnson. The fusion of both, though, is something seriously special.

THIS MONTH VIENNA DITTO release a new single, the ironically-titled ‘Feeling Good’, a fizzing scree of synth-pop, rollicking rockabilly and jazzy blues, on Reading-based label Ubiquity Project. There’s a line in the song, “21st Century blues”, that kind of sums up the band. Talking to Nigel and Hatty ahead of their headline set at the Oxford Punt early in May, do they feel they’ve taken the spirit of the blues on from the old farts trying to recreate the same old riffs for all eternity? Nigel: “Well, we try. We’re a bit of a smorgasbord of genres, but the blues – maybe I should say gospel – is a central theme through all of it. I really hate a lot of blues bands, but that is partially motivated by the fact we can’t play that stuff. I’m not good enough on guitar. And I have to say, I never saw anything written in the big blues rule book about fucking wank-off guitar solo bullshit. Actually, as soon as that music reached the stage where they had a full guitar-bass-drums line-up it started to lose it. I always loved those Muddy Waters recordings where they had just guitar, bass drum, harmonica and maybe someone tapping a suitcase. “Also, we’re very English. We’d never try pretend to be American, and I’ve actually been really bothered that we’re just another bunch plundering African-American culture, which we are, obviously. But it’s made us want to look at the side of early gospel and spirituals that came from sea shanties and English balladry.”

What is the true spirit of the blues to you personally? Nigel: “I think to us it’s like soul food, making something tasty with limited resources. Having a true vine of a song and just holding it up with the most sparse, inadequate, crappy-sounding backing – so at least we’ve got it half right. Someone like Micachu and the Shapes, who are like a modern jug band with their junk aesthetic, but then you’ve got bands like Kinshasa’s Staff Benda Bilili and Konono #1, who literally

had to built their instruments out of scrap; they make me feel like a pampered loser.”

HAVING MET THROUGH Nigel’s guitar tutoring, Vienna Ditto’s first recordings were a synth-pop cover of ‘Ring Of Fire’, and a tune called ‘Long Way Down’, which Hatty’s boyfriend passed on to BBC Radio Berkshire. Before they even realised it had been sent, Huw Stephens and Tom Robinson were calling up for more and that string of barely believable gigs was unfolding before a duo who barely knew what to do other than drink enough to steady their nerves. “That *Hollyoaks* show was a funny old day,” recalls Nigel now; “the set is crazy anyhow as all the outdoor stuff is crammed together; it only works cos they use funny camera angles, so it’s very surreal. The first thing we saw when we arrived was Chipmunk playing in the little cafe with the crowd going crazy outside. We got a little drunk and ended up getting lost in the ‘school’ there, which, it transpires, is where *Grange Hill* was filmed. “At our first two gigs we’d been ropey but we thought we’d smashed it. Jolly good thing too as it was going on Saturday morning telly, but when we actually watched it, they’d literally cut up our performance and, I must say, it seemed like they’d used all the worst bits.”

AS WELL AS AN EARLY *Nightshift* Demo of the Month, praise came from *The Fly* and *Q*, while 6Music and XFM picked up on the band. But then, as Nigel has it, “everything fell apart. Instantly.” “We had some truly horrible stuff happen to us in our personal lives that we don’t really talk about. We carried on through it though and it’s kind of where we come from. We also had to learn how to write songs. But it was round then that we first heard Blind Willie Johnson, which was a proper road-to-Damascus moment; more than first hearing Robert Johnson.” And so it was back to basics and the more traditional long hard slog towards the summit that every band worth its salt has to endure. But it’s been the making of the band, who have more recently supported Gaz Coombes as well as jammed with the Oxford Ukulele Orchestra at Klub Kakofanney (“the absolute highlight of it all, I have to say,” smiles Nigel).

WHILE NIGEL AND HATTY’S early demos were warmly received, it was their take on Johnson’s ‘I Know His Blood..’ that caught a lot of people’s attention, and found them moving up to another level musically. It must have been difficult trying to bring something new to

such a classic old number. Nigel: “Funnily enough that was the easiest thing we ever did! It might have helped that we’d never heard Blind Willie before that. The song’s genius: the crack-of-doom vibe was already in place; we added very little, really. I can’t remember much apart from we did it very quickly, in about six hours, and I spent most of that trying to make the sound of a female army shouting their allegiance to something. It really resonated, and I think a lot of those old gospel numbers do; it’s all about the apocalyptic ones, and I’m in the way of thinking that the world might end, so that fits.” From the more electronic side of things, what were your primary

“We really are trying to be super-slick but then we get up there and it’s all just a bit too exciting! The equipment plays trick on you. Then stuff starts falling over, Nigel starts falling over... actually he’s recently got into climbing onto things that he then falls off.”

influences; that seems a long way from the blues? “Everybody said we sounded like Suicide, so I thought I should check them out! I can’t honestly say they are a big influence; we’ve probably just ripped people off that ripped them off. We’re more like Raw Sex. We do really love a lot of 70s electronica, mainly people like Cluster; they do a couple of tunes – ‘Hollywood’ and ‘Heiße Lippen’ – that are straight catnip. Also Bernard Fevre and all those other French cosmic disco chaps like Space Art and Francois de Roubaix, and early industrial like Throbbing Gristle. But what I really love is the older stuff, Oskar Sala’s crazy trautionium pieces from the 1930s onwards; Raymond Scott’s adverts for spark plugs and things; that shit must’ve blown people’s minds in the early 50s! It’s the same thing as the blues people we like; as soon as they knew what they were doing it got really boring. Possibly the sound we’re trying to get is closest to The Radiophonic Workshop, or those records you get in charity shops that are called things like ‘The Stupendous Sound of the Moog Synthesiser Plays Pop Hits in Stereo’. I love those cos you can imagine them being made in a dimly-lit cupboard somewhere by a bunch of bombed-out session musicians. It all stems from too much *Dr. Who* and Jeff Wayne’s ‘War of the Worlds’ as a kid.”

HAVING MADE SUCH AN immediate impact when they first started, however accidental, and got

to play places most bands work for ages to get to, and usually fail to ever reach, *Nightshift* wonders how Nigel and Hatty feel about having to pretty much start all over again from the bottom rung. Nigel: “It shows what you can do with one song, but that is literally all we had. God, if we’d gone and done an album then it would have been paltry. All those crazy things we did at the start were great, but we were pretty rubbish then; we were pretty much a regular band playing to a backing track; we’d only had six weeks to get ready for those gigs and there was something deeply unsatisfactory about it all. “Hatty was amazing though; talk about being thrown in at the deep

end, the second time she ever sang in public was at Glastonbury! Even more admirable is the fact she didn’t want to jack it in after our fifth gig, which was to six people at a tiny bar in Reading where the stage was a wooden pallet. Actually that gig was so much fun. We needed to do all that stuff, we really did.” You still seem revel in the somewhat ramshackle nature of your live sets. Hatty: “You must be thinking of some other Vienna Ditto; we are consummate professionals! We don’t actually intend to do any of that stuff; I mean we really are trying to be super-slick but then we get up there and it’s all just a bit too exciting! And the equipment plays trick on you, y’know? Then stuff starts falling over, Nigel starts falling over... actually he’s recently got into climbing onto things that he then falls off. I think we might be over-compensating for our cruise ship light entertainment duo format, but yeah, we bloody love it. We have been known to occasionally have a couple of drinks before we play.”

NIGEL MENTIONED BEFORE the interview that Hatty was “a bit of a slacker” as far as guitar playing went, but her voice is really something special. Was there any training or coaching there, or did she just realise she had a natural singing voice? Hatty: “A slacker? Yes I was rather; I kind of got to the point where I could play enough chords to accompany myself and write the beginnings of a song and stopped

there. Singing just took over for me; it wasn’t something I was really of aware I was good at until I was a teenager, and Nigel was one of the few people who’d heard me sing and told me that I was good so really it’s his fault that I stopped concentrating on guitar. After realising how much I enjoyed it I had some singing lessons at school with my friend. I learnt a lot but even then always having someone to lean on doesn’t push you to see what you can really do with your voice. Given they were originally teacher and pupil, in what ways has each other’s musical tastes rubbed off on the other? Hatty: “Nigel’s opened me up to finding music in all sorts of places. I know you can get so much online now but he is a record hoarder, and it’s a good thing for us as a band because he finds the most amazing things sometimes.” Nigel: “Hoarder? Cheeky young whelp! I am a *connoisseur* and collector of fine and valuable charity shop vinyl, But because I live on a boat I just have limited floor space so it looks like I have a problem. “Hats has opened my ear-eyes to a whole bunch of stuff, and really driven the direction we’ve gone in; she suggested we do ‘Ring of Fire’ first, but it was when she got us to cover ‘Hard Time Killing Floor Blues’ by Skip James that it set us down that particular road... She also did a solo version of ‘Round Midnight’ which was actually terrifying. On the other hand she’s also reminded me how much I like good pop music, thus saving me from disappearing up my own arse. If she hollers it drunkenly on the way home from a gig, you know it’s a proper tune.” Was Hattie a good pupil, and was Nigel a good teacher? Nigel: “Yeah she was; she does actually have some kind of gift of being able to pick up different instruments and get to grips with them; she has a freakish knack with the [ancient Indian dulcimer] santoor, which I find impossible, and peels off crazy synth solos on the white keys. We try to keep her away from the drums, though. And she could be an absolutely phenomenal guitarist. But it’s all about the practice now, isn’t it kids?” Hatty: “Nigel is an excellent teacher and very friendly, he has full CRB and his prices are incredibly reasonable. He rarely falls asleep during lessons these days. Though what with the whole ‘boat’ thing you might want to leave a window slightly ajar.”

‘Feeling Good’ is released on the 9th June on Ubiquity Project. Visit viennaditto.com for more news, gig dates and songs.

RELEASED

GLASS ANIMALS

‘ZABA’

(Wolf Tone)

The influence of r’n’b on contemporary indie music has been all pervasive in recent years with the slow jams and glossy production of the musical mainstream arriving as a welcome injection of innovation to the often lumpen indie landscape.

That said, these motifs have generally been less widespread than stated – if The xx helped usher in the trend, it was only ever in a marginal way and they were never going to appeal much to fans of Aaliyah. Glass Animals, however, haven’t held back at all – really going for it on their endlessly creative debut album.

Permeated by producer and lyricist Dave Bayley’s breathless vocals, this is a set of songs that introduce a mood and which, in Bayley’s own words, are “meant to be listened to from start to finish.” Hence, like Warpaint, an act with whom Glass Animals jostled for space on the bill at the recent SXSW Festival, the whole is more than the sum of the parts: a hazy, languid collection of lovingly-crafted bluesiness punctuated by lyrics which Bayley admits have often come to him during those half-wakeful hours at dawn and dusk.

Recent single ‘Gooley’ remains a highlight with its talk of “peanut butter vibes” and intensely whispered chorus, while the percussion is creative throughout, a high point coming with the clatter that rounds off ‘Walla Walla’. Elsewhere, a wish to experiment with sound is ever present in the



squiggles that underlie ‘Hazy’ and another sustenance-themed track, ‘Cocoa Hooves’. Although Glass Animals do approach the territory of full-blown r’n’b acts like The Weeknd with more daring than most, albeit without the misogynistic couplets, this is still an album that will appeal to the indie kid first and foremost and it’s 2012 Mercury Music Prize winners Alt-J with whom additional comparisons can be made. For now though, Glass Animals remain quite unique and bring a whole new dimension to the local music scene. The band are signed to Paul Epworth’s intriguing and excellently named new Wolf Tone label and it is with eagerness that we shall anticipate their next offerings as well as the national response to ‘ZABA’.

Robert Langham



PIERCE ARTISTS

‘Raking Dead Leaves In Autumn’

(Self-released)

The name is obviously loosely intended as a joke, particularly once you’ve heard the collective spitting it out with some venom on opening track ‘Punctured’, but anger and disgust seem to be the primary driving forces behind this collaboration between Flooded Hallways’ Nemrot, and London and Liverpool-based compadres Elliot Fresh and Rack Mode.

The three of them near enough trip over each other in a flurry of raps at the start of this album,

Sponsored by



ADAM BARNES

‘The Land, The Sea & Everything Lost Beneath’

(Lookout Mountain)

While Lewis Watson has pulled in the plaudits and racked up the Youtube hits in recent times, Adam Barnes has been a quieter, but more potent force on the local acoustic singer-songwriter scene. This crowd-funded debut album is Adam’s first release in two years, a distillation of the plaintive soulfulness he’s always showed himself capable of, revealing a voice that is closer to challenging for Richard Walters’ title as Oxford’s king of poetic soul-bearing than his better-known city neighbour.

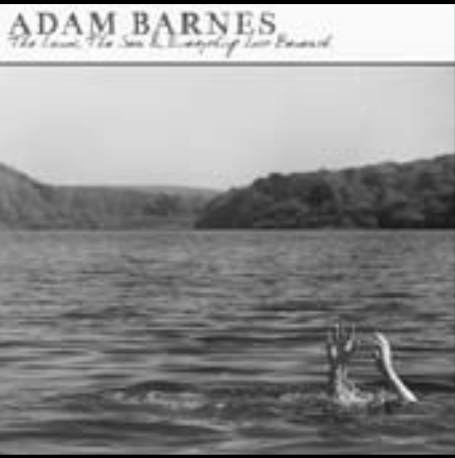
‘The Land, The Sea...’ glides in via a child’s music box before swooning without a hint of melodrama onto the sofa, and remains so reclined for most of its duration, plaintive and endlessly reflective, though without Walters’ often gut-wrenching sense of complete despair. The album’s opening line, “January starts without much sympathy”, suggests hope doesn’t loom large on the horizon; never mind spring and summer, Adam’s already stuck in autumn, and if he croons “Better days are yet to come,” you imagine he’s not holding his breath for their arrival.

Musically though, and even lyrically, there are moments of defiance, as tender acoustic reveries leap into more robust, bordering on euphoric, territory. Still, he’s at his best when he’s down, as on the lovely longing of ‘Green’, with its sweeping strings and discreet female backing vocals. The general sparseness of his arrangements both allow Adam’s strong but undramatic voice to hold centre stage, and reflect the emptiness his lyrics more often than not deal with.

Perhaps the almost unwavering dedication to sorrow and longing makes for a lack of light over the course of a full album, but it matters little when you have songs as strong and affecting as ‘Come Undone’ or ‘Florence’.

Maybe what Adam Barnes is doing doesn’t veer too far from the already well-beaten paths of Elliot Smith and Damien Rice, but unlike plenty of others who walk this road, he does it with a sense of soul and a grasp of poetry that make him highly amiable, if hardly cheerful, company.

Sue Foreman



AURORA J YOUNG

‘Reap What You Sow’

(Self-released)

Perfection in pop is overrated, as is training. Major record labels and *The X-Factor* might demand carefully tutored voices and pristine production values, while the advertising industry craves easily-digestible power ballads to sell us anything from banks as lifestyle choices to pro-biotic yoghurts as, well, lifestyle choices, but few things are as satisfying as a talented musician royally fucking with the formula and crying to hell with expectations and accepted norms. You only have to look at Mica Levi to see how it can be done: trained at the Guildhall School of Music, but deciding to blast dirty great holes in the walls of pop music with her wonky electro-skronk band Micachu & the Shapes, as well as composing the genuinely discomforting soundtrack for *Under the Skin*.

On the other side of the coin we have singers like Aurora J Young, who we already feel like we’re picking on, simply for the musical path she’s chosen to follow. Aurora has a great voice: pure, passionate, soulful, and much predisposed to melisma, in the lineage of a multitude of multi-million-selling global stars, from Joss Stone to Nora Jones. Her songs ooze high-end production class and sound like they’re all set to blast from shopping centre PA systems, daytime radio station playlists and the ads you have to wade through to watch anything on Youtube. From ‘Local Hero’, the opening track of this debut album, we’re into piano-led power ballad mode, and that grip is rarely let go. It can feel like being repeatedly thumped by a giant foam hammer with the word



Epic imprinted on it. It doesn’t hurt, but after a while you really wish it would stop. But it’s exactly what a lot of people love and what has allowed the singers concerned be able to afford mansions in the Beverly Hills and castles in secluded parts of Wales while our personal heroes scrape by on budget food lines and distilled bitterness. Even we can’t argue that the song ‘Reap What You Sow’ itself could make a sterling Bond theme, even if we suspect that was the intention all along. Lyrically too these songs are heroic: ‘What Doesn’t Kill You’ and ‘You’re A Dirty Friend’ tell of overcoming the odds and betrayal, just like it happens in the movies, and, like ‘I Will Survive’, you can picture this album becoming the soundtrack to a million post-break-up tear-stained pillows. Then again, a quick look at the top of the album charts or half an hour in the car with Radio 2 is generally enough to have us in tears.

Dale Kattack

MUTAGENOCIDE

‘Devolve EP’

(Rad Nauseum)

I’m somewhat out on a limb with this one; the world of heavy metal and its categorisation are mysteries to me. So, I’m not sure if ‘Devolve’’s six tracks can be bracketed as thrash, djent, grind, progressive or all of the above; I’m not even sure if ‘heavy metal’ is a thing that’s said any more. I can explain what these songs aren’t – they aren’t sensitive folk; they aren’t cutesy pop; they aren’t electronica-drenched experimentalism. They’re constructed from complex, pummelling and hyperspeed-melodic guitar lines, a thundering rhythm section, and gargled-with-razor-wire vocals. Whether this EP is inventive or original is unknown to me, but it’s certainly a brain-swilling slice of twisted refreshment. There is variety here: ‘Hysteria’ sets out Mutagenocide’s anguished, tightly-wound stall; ‘Devolve’ expands in its finale into a section that smacks of early 1980s NWOBHM; ‘Entombed And Swallowed’ has a ‘Stairway To Heaven’-style sense of drama and chiaroscuro; ‘Half-born’ mixes up what went before into a bloody mess (in the best way possible); ‘Remeron Nightmares’ revisits the widdly-thump-smack dynamic of ‘Hysteria’ and, finally, ‘Wretched’ weaves a choppy, rhythmic guitar line through all manner of movements (unpleasant multiple meanings fully intended). Like many heavy bands, Mutagenocide appear amazingly proficient and focussed. Does the energy and diversity of sound that’s more than hinted at across ‘Devolve’ equates to their being worthy of note? From my standpoint on the aforementioned (lacerated, broken) limb, it seems very likely.

Simon Minter



THE
KEEN BEAN
COFFEE CLUB

OXFORD'S INDEPENDENT MUSIC HUB

CD VINYL DVD

NEW RELEASES, RECOMMENDATIONS,
PRE-OWNED VINYL, CD AND DVD,
LOCAL BAND SECTION, LOCAL GIG TICKETS

101 COWLEY ROAD
OXFORD OX4 1HU

In-Stores This June...

Fri 6th 6PM
Huck & The Xander Band
Preview of the Alexander The Great folk operetta,
full show at The Old Fire Station 12th June

Fri 13th 6PM
Glass Animals
Debut album 'Zaba' launch event
Check website for full details

June 6th - QUIZ
RESCHEDULED DATE
Challenge the Truck Store/ Rapture staff at
our semi-regular music & film quiz at
Fat Lils, Witney. With live music TBC

01865 793866

truckmusicstore.co.uk
info@truckmusicstore.co.uk

OPEN 7 DAYS A WEEK
@TruckMusicStore

G I G G U I D E

SUNDAY 1st
ALLUSONDRUGS + MILK TEETH + SINKING WITCHES + FIZZY BLOOD: **The Art Bar** – Great night of grunge and grunge-inspired noise courtesy of Black Bullet tonight. Headlining are Yorkshire’s Allusondrugs, adding a trippy psychedelic edge to their riff-heavy grunge, out on tour to promote new single, ‘Nervous’. They’re joined by Leeds’ stomping alt.rockers Fizzy Blood, in the vein of Queens of the Stone-Age, and local prog-tinged grunge-rockers Sinking Witches, but highlight of the night is likely to be Bristol’s classic power-grunge noisenicks Milk Teeth, recalling the golden age of Hole, Nirvana and Tad.
MOON LEOPARD + JULES PENSO + BEARD OF DESTINY + THE RIVERSIDE VOICES + CELESTE: **Donnington Community Centre** (*6pm*) – Free evening of acoustic music, with Jeremy Hughes’ folksters

Tuesday 3rd
EAST INDIA YOUTH:
O2 Academy
There probably won’t be many albums released this year whose title is a pun on a Foals album title, so East India Youth’s ‘Total Strife Forever’ is in a class of one on that score for now. Named after the dockland area he lives in, East India Youth is the work of just one man, 23-year-old William Doyle, who used to be in an indie rock band who toured with The Undertones, but he quit all that, finding the prospect of sharing stages with Oasis-inspired lad bands distinctly distasteful. So now he takes to the stage alone, armed with laptop and occasionally guitar and bass, making an alternately ambient and banging electronica that veers from clinical and motorik to soulful euphoria by way of Eno’s soundscaping and some Derrick May-style techno. Such was the impact of his first demo, The Quietus were prompted to set up their own label, Quietus Phonographic Corporation to release his debut EP, ‘Hostel’, last year, while the album has found him a regular on the 6Music playlist, and if he can transfer the textures and energy of ‘Total Strife...’ to bigger stages, he could well be a surprise hit at festivals this summer.



JUNE
Moon Leopard; one-man blues army Beard of Destiny and more.

MONDAY 2nd
MEGSON: **Nettlebed Folk Club** – Teesside folk duo Stu and Debbie Hanna bring their harmony-heavy traditional sound to Nettlebed’s weekly folk club.
HAMILTON LOOMIS: **The Jericho Tavern** – Soulful, Texan-flavoured blues from the singer, guitarist and blues harpist at tonight’s Famous Monday Blues.

TUESDAY 3rd
EAST INDIA YOUTH: **O2 Academy** – Eclectic electronica from the laptop warrior – *see main preview*
JAZZ CLUB: **The Art Bar** – Free live jazz with Hugh Turner.
TWO’S COMPANY: **The Old Fire Station** – A night of duos from Oxford Improvisers.
OPEN MIC SESSION: **James Street Tavern**

WEDNESDAY 4th
DRENGE: **O2 Academy** – Scabrous garage rocking from the Brothers Grim-Up-North – *see main preview*
SUBVERSE PRESENTS CLOSER: **The Cellar** – House, garage, techno and bass club night with Matt Hennessy, Johnny Hunter, Kamil Maczewa, James Shirley and Midnight Mary.
THE ILLEGAL EAGLES: **The New Theatre** – Big-stage tribute to the LA rock megastars.
MOMENTO + JACK VAPLEY + RUSSIAN COWBOYS: **Art Bar** – It’s All About the Music bands showcase night.

THURSDAY 5th
MONKFISH + JACK CHOWN + WARDENS + ANDY ROBBINS: **The Cellar** – Downbeat gothic rocking from the reformed Monkfish at tonight’s It’s All About the Music show.
CATWEAZLE CLUB: **East Oxford Community Centre** – Oxford’s long-running open mic club continues its build-up to its 20th anniversary with singers, musicians, poets, performance artists and more every Thursday.
THE PETE FRYER BAND: **The Wheatsheaf** – Free unplugged show from the local bluesman in the Sheaf’s downstairs bar.
OPEN MIC SESSION: **The Half Moon**
OPEN BLUES JAM: **Jack Russell, Marston**

FRIDAY 6th
HUCK & THE XANDER BAND: **Truck**

Store (*6pm*) – Huck and crew, fresh from their showing at the Punt, launch the third part of their folk operetta, ‘Alexander the Great’, with an instore show ahead of their official launch at the Old Fire Station on the 12th.
KLUB KAKOFANNEY with BLACK HATS + THE MIGHTY REDOX + NON-STOP TANGO + MOORE & CLARK: **The Wheatsheaf** – Another cheery mixed bag of musical fun at this month’s Klub Kak, featuring spiky post-punk rockers Black Hats, keeping it noisy and epic in the vein of Futureheads and U2. They’re joined by swampy psychedelic blues-rock faves The Mighty Redox, and elaborately proggy improv virtuosos Non-Stop Tango.
SKYLARKIN SWEET MEMORY SOUNDS SPECIAL: **The Cellar** – Count Skylarkin and Natty Bo’s Notting Hill Arts Club residency comes to town for one night, playing a party-hearty mix of reggae, dancehall, bashment, bebop, swing, calypso, jump blues, cumbia, funk, gospel and more.
JITTERBUGGIN’ with CAPTAIN REDEYE & THE HOODS: **The Jericho Tavern** – Swing and jump blues night with “gangsta swing” crew Captain Redeye, forged in the gin joints of Leeds.
SANCTUM: **The Varsity Club** – Metal club night, playing oldies and newbies from across the genre.

SATURDAY 7th
ULTRASOUND + SINKING WITCHES + PEERLESS PIRATES + MARK COPE + GLENDA HUISH: **O2 Academy** – As Professor Peach would say, “We like ‘em big” – *see main preview*
BILLY T’RIVERS & THE WILD WEST RETIREMENT HOME: **The Wheatsheaf** – Pastoral post-grunge indie-folk.
OLAF STANDO + THE METHOD + SARAH FELL: **Art Bar** – Acoustic indie-folk balladeering from Essex singer-songwriter Olaf Stando, in the vein of Newton Faulkner and Lewis Watson, plus Foals-y electro-indie crew The Method.
PROPAGANDA + TRASHY: **O2 Academy** – Indie anthems at Propaganda every Saturday, plus kitsch pop treats at Trashy.
EXTRA-CURRICULAR: **The Cellar** – House, bass and techno every Saturday.
HEADINGTON HILLBILLIES: **Ampleforth Arms, Headington** – American folk, country and bluegrass.
HATFUL OF RAIN: **The Swan, Ascott-under-Wychwood** – Wychwood Folk Club hosts bluegrass and old time British folk-roots act Hatful of Rain.
FUSED: **Fat Lil’s, Witney**

SUNDAY 8th

MONDAY 9th
ANGELA BROWN & THE MIGHTY 45s: **The Jericho Tavern** – Blues, gospel, soul and jazz from the acclaimed singer at tonight’s Famous Monday Blues, compared favourably to Etta James and Koko Taylor.
STEVE KNIGHTLY: **Nettlebed Folk Club** – Show of Hands singer plays solo, with his strong storytelling style.

TUESDAY 10th
JAZZ CLUB: **The Art Bar** – Groove-led jazz from The New Jazz Collective.
INTRUSION: **The Cellar** – Goth, industrial, ebm and darkwave club night with residents Doktor Joy and Bookhouse.
OPEN MIC SESSION: **James Street Tavern**

WEDNESDAY 11th
FREERANGE: **The Cellar** – Drum&bass, hip hop and dubstep club night.
ROBOT SWANS: **The Wheatsheaf** – Electro-tinged indie pop from the local newcomers.

THURSDAY 12th
STARSAILOR: **O2 Academy** – It’s funny, we haven’t even thought about Starsailor for at least five years. And they have been happy years. Carefree years of good music and cheer. And now we see they’ve reformed. But we can’t remember anything about them or their music, other than we used to think they were rather dull and worthy and a bit soppy. So we popped over to Youtube to refresh our memories. That was fifteen minutes ago, and already we can’t remember anything about them, beyond a strange whining noise that might have been the singer. Brian something, or Geoff. Possibly Egbert. Wikipedia tells us they sold over 500,000 copies of their first album, ‘Love Is Here’. The world is full of poor, misguided fools.

HUCK & THE XANDER BAND: **The Old Fire Station** – Huck presents all three parts of his ‘Alexander the Great’ musical for the first time, bringing a hefty dose of southern gothic to a rootsy blues sound that recalls The Violent Femmes, Patti Smith and Richmond Fontaine.
ORPHY ROBINSON & PAT THOMAS: **The Wheatsheaf** – Local piano virtuoso Pat Thomas teams up with vibraphone and saxophone player Orphy Robinson for a night of jazz improv at tonight’s Spin Club.
CROSS KEYS + JAM SHACK: **The Cellar** – *Isis* Magazine presents a night of live funk and soul, plus DJs.
CATWEAZLE CLUB: **East Oxford Community Centre**
THE MIGHTY REDOX: **The Wheatsheaf** – Free unplugged show in the downstairs bar.
OPEN MIC SESSION: **The Half Moon**
OPEN BLUES JAM: **Jack Russell, Marston**

FRIDAY 13th
GLASS ANIMALS: **Truck Store** (*6pm*) – The rising local heroes and recent *Nightshift* cover stars play an intimate instore show to launch their debut album, ‘ZABA’, as well as signing copies of their album.
INSPIRAL CARPETS: **O2 Academy** – A band who will forever be intrinsically linked with the late-80s / early-90s indie-dance crossover

boom, not to mention that period’s associated dodgy haircuts, Inspiral Carpets probably never got the acclaim they deserved. In truth they were master pop craftsmen, and not afraid to seriously wig out when duty called. So, for every radio-friendly ‘This Is How It Feels’ there was a blistering, twenty-minute ‘Plane Crash’ wherein Clint Boon’s Farfisa organ battled ferociously with Graham Lambert’s guitar in a manner not dissimilar to Lou Reed and John Cale’s instrumental scrapping. And of course then there’s frontman Tom Hingley, a great songwriter forever associated with a special era of Mancunian music but who was originally from Abingdon and who still gigs regularly round these parts. From playing the old Jericho Tavern to headlining Reading Festival, complete with a troupe of drum majorettes, to hitting the revival trail, their best songs still sound great, and tonight should give girls and boys of a certain age a chance to dig out that old Cool As Fuck t-shirt once again.

NORTHEAST CORRIDOR + BALKAN WANDERERS + RUSHIL + LIES OF ELIZABETH + ADAM McMILLAN: **O2 Academy** – It’s All About the Music take their local showcase shows to the O2 big stage, tonight featuring uni band Northeast Corridor; Balkan folk outfit Balkan Wanderers; jazzy pop types Lies of Elizabeth and more.
BOSSAPHONIK: **The Cellar** – Dancefloor Latin, Afrobeat, Balkan beats, global grooves and nu-jazz club night, tonight with a live set from the UK’s premier exponents of cumbia, Baila la Cumbia, a ten-piece ensemble playing the fusion sound of traditional Colombian dance, Spanish music and African rhythms.
NUDY BRONQUE + MONKFISH + ART THEEFE + MARK SOLLIS: **The Wheatsheaf** – It’s All About the Music gig night with louche local popstrels Nudy Bronque, recalling Pulp and Divine Comedy at times, alongside gothic rockers Monkfish and soulful 60s-inspired rockers Art Theefe.
FLIGHTS OF HELIOS: **The Jericho Tavern** – Spaced-out psych-pop and ambient prog from the recent Punt stars.
JOHN RENBOURN & WIZZ JONES: **St. John the Evangelist** – The Pentangle guitarist and long-time collaborator with Bert Jansch brings his veteran skilled hands to town, still rooted in his beloved English folk, while detouring into jazz, classical and early music.
WITTFEST: **The Plough, Long Wittenham** – Opening night of the three-day free festival in aid of Pets As Therapy and Young Dementia. Kicking off the weekend are indie rockers CU Tuesday; acoustic pop types Moiety; Easy Tiger chap Ady Davey, plus Sarah Knowles and The Drones.
HIPSNAKIN’: **James Street Tavern** – 50s and 60s rock’n’roll, r’n’b, early soul, boogaloo and jazz session.

SATURDAY 14th
THE DELINES + THE LOST BROTHERS: **The Art Bar** – Melancholic alt.country from the cult supergroup – *see main preview*
ANDY JORDAN: **O2 Academy** – Someone from *Made in Chelsea*, apparently. Sometimes *Nightshift* is genuinely pleased to be out of the



Wednesday 4th
DRENGE:
O2 Academy
The disarmingly doleful ‘Fuckabout’ and decidedly northern small town outlook might have earned Drenge early comparisons to Arctic Monkeys but anyone who’s witnessed their often riotous live shows will know the pair – brothers Eoin and Rory Loveless – are a rather more musically violent prospect than that. Eoin plays guitar and spits out barbed invective full of bloody imagery; Rory pummels his drums like a mad man and shakes his copious hair a lot; together, while they started almost as a joke, they seriously rock. The brothers’ music feels like an incarnation of the anger that comes from teenage boredom living in Shitsville, Nowhereshire, all scabrous garage rock and bluesy grunge of the sort remade and remodelled by White Stripes and Queens of the Stone-Age. Last time round they were supporting Peace at this same venue but our fondest memories of them are bringing the house down – almost literally at one point – at Art Bar at Gathering Festival last year. It’s hardly rock and roll reinvention, but when it’s this loud and this much fun, no-one’s really complaining.

cultural loop. Anyway, it’s England v Italy tonight, the result of which can’t be any more depressing than the prospect of spending the evening watching someone from *Made In Chelsea* in the company of people who actually want to be here.
CHURCH OF THE HEAVY: **The Cellar** – Rock and metal night with live sets from Endless Mile, Black Tish 11, Twisted State of Mind and Blue Shift.
TORN LIKE COLOURS: **The Wheatsheaf** – Post-grunge blues rock.
WITTFEST: **The Plough, Long Wittenham** (*12 midday*) – Full day and evening of free live music, today featuring sets from Crossfire Hurricane; Bakers Brew; Goin’ Loud; Shakedown Prophets; Little Tricks; Ginswing; Folklaw; Bluebird: Ramblin’ Boys; Rod Smith,

THE OXFORD RECORD DVD & CD FAIR

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

Saturday 21st June
10am-4pm

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



Saturday 7th

ULTRASOUND: O2 Academy

There was a time, back in the mid-to-late 90s when Ultrasound were all set to be *the* biggest band of the decade. The music press adored them but in their case the hype was wholly justified as Ultrasound gigs took on titanic proportions, epic in every department, from frontman Tiny’s imposing presence to Richard Green’s monstrous riffs and the band’s conveyor belt of anthemic choruses. Oxford cottoned on to their charms early on; in fact Ultrasound became honorary locals for a while, becoming the only non-Oxford band ever to play at the legendary Your Song parties, where they condensed the entirety of The Whos’ *Tommy* into twenty minutes of irresistible rock pantomime. They should have been a gigantic full stop in rock and roll evolution, but then it all went horribly wrong, recording sessions for their long-overdue debut album wrought with bitterness and in-fighting and they split shortly after. Fans could never forget those glorious early shows though, and when rumours of reconciliation surfaced and a few low-key reunion shows took place, it looked like everything was as great and grand as before. The release of the band’s second album, ‘Play For Today’, a mere thirteen years after its predecessor, proved the old magic was back, with interest. If you saw the band at the Jericho Tavern at the end of 2012 we expect you’ve booked your ticket already. If not, and you like your rock music overflowing with grandeur, bombast and hooks big enough to land a blue whale, make it your mission to discover Ultrasound immediately.

and Cat’s Chorus.

THE MIGHTY REDOX: James Street Tavern
PROPAGANDA + TRASHY: O2 Academy
EXTRA-CURRICULAR: The Cellar
R’N’B REVUE: Fat Lil’s, Witney



STEAMROLLER: The Blackhead, Bletchingdon – Heavy duty blues rocking from the local veterans.

SUNDAY 15th

JEFFREY LEWIS & THE JRAMS + THE COOLING PEARLS: The Cellar – Wit and wisdom from the New York singer-artist and his oddly-monikered band – *see main preview*
EELS: The New Theatre – Mark Oliver Everett brings his big bag of melancholy and hefty suitcase of showmanship to the big stage – *see main preview*

OCM OPEN 2014: Gloucester Green (1.30pm) – Oxford Contemporary Music’s annual showcase of new local talent takes to the great outdoors this year with a free show in Gloucester Green. Among this year’s picks are soulful acoustic folk-pop songstress and star of last month’s Punt, Julia Meijer, plus electro-pop newcomers Robot Swans; Balkan folk outfit The Balkan Wanderers; four-piece harmony group Harcourt Collective, and old-school jazz-soul band Be Good.
WITTFEST: The Plough, Long Wittenham (12 midday) – Final day of the charity festival, today featuring Telstarz: Musikissmo; Rory Evans; Creaky Knee; Oxford Drum Troupe with Ashah, and The Shady Grove String Band.
EMMA LACEY + KAREN CLEAVE + TWIZZ TWANGLE + THE JESTERS + FIREGAZERS: The Wheatsheaf (2.30pm) – Free afternoon of acoustic music in the downstairs bar, hosted by Klub Kakofanney and today featuring madcap pop mangler Twizz Twangle, and Les Clochards singer and accordionist Karen Cleave.
PEERLESS PIRATES: The Bell, Bicester – Swashbuckling indie in the style of The Smiths and The Wedding Present from the rollicking rockers.

MONDAY 16th

RYAN MCGARVEY: The Art Bar– Delta slide blues and heavy rocking from guitarist Ryan McGarvey at the Haven Club tonight, McGarvey having recently been voted best new talent by *Guitar Player Magazine* and now out on a headline tour of the UK having previously played alongside Eric Clapton, BB King and Jeff Beck.
THE GRAINNE DUFFY BAND: The Jericho Tavern – Powerful blues and soul from the County Monaghan singer, whose debut album, ‘Out Of The Dark’, was recorded with members of Sharon Shannon and Van Morrison’s bands, her husky blues voice drawing comparisons to Bonnie Raitt. In her native Ireland she’s supported everyone from Little Feat to Ocean Colour Scene and returns to the Famous Monday Blues to promote her ‘Test Of Time’ album.
CHRIS & KELLIE WHILE: Nettlebed Folk Club – The veteran folk singer and former-Albion Band frontwoman reunites with daughter Kellie for an intimate show at Nettlebed’s famous folk club.

TUESDAY 17th

ALEXIS TAYLOR: Art Bar – The

Hot Chip pop boffin returns to playing solo in support of his new album, ‘Await Barbarians’, the follow-up to 2008’s ‘Rubbed Out’. While he has form in jazz improv (previously working with Pat Thomas and Charles Hayward in About Group), early indications are that his new album is a more intimate form of the electro-pop he’s made his name from.

OP21: The Cellar – Live electronica at tonight’s It’s All About the Music show.
JAZZ CLUB: The Art Bar
OPEN MIC SESSION: James Street Tavern

WEDNESDAY 18th

SUBVERSE: The Cellar – Residents party night at the house, garage, techno and bass club night.
SPARKY’S JAM NIGHT: The James Street Tavern – Open mic and jam session.

THURSDAY 19th

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

Saturday 14th

THE DELINES: The Art Bar

Tonight’s the night England’s latest World Cup woe begins as they prepare to be stomped on by Italy in the humidity and heat of Manaus. There’s heartbreak of a very different kind on offer in the rather cooler environs of The Art Bar, in the form of The Delines. If the band name is new, the members aren’t. The group was formed by Willy Vlautin from cult alt.country crew Richmond Fontaine, alongside singer Amy Boon from The Damnations. Decemberists keyboard player Jenny Conlee and Minus 5 pedal steel player Tucker Jackson hopped on board alongside Vlautin’s Richmond Fontaine band mate Sean Oldham. It’s Boon’s soulful voice that is at the centre of it all: heartache and longing pervade every corner of her tales of luckless lovers, late-night drinkers and PTSD-suffering war vets. The band’s debut album, ‘Colfax’, is the sound of a beat-up bar midnight confessional, where Dusty Springfield, Tom Waits and Mazzy Star come to buy rounds and swap hard luck stories. So if things go as badly for England we all fear, The Delines will be the perfect company to drown your sorrows with.



FRIDAY 20th

THE MECHANISMS + MEGAN HENWOOD + VIENNA DITTO + THE OTHER DRAMAS: O2 Academy – Self-styled steampunk space pirates The Mechanisms bring their quirky rock operas to the O2, with support from local folk singer Megan Henwood; this month’s *Nightshift* cover stars Vienna Ditto, and Maria Ilett and Richie Wildsmith’s acoustic pop duo The Other Dramas.
DÉCIMATE + BLACK SKIES BURN + BLUDGER + ACID SHARK: The Wheatsheaf – Slave to the Grind extreme metal night with UK hardcore crew Decimate recalling the brutish sounds of Stampin’ Ground, Knuckledust and Madball, alongside local death-grind crew Black Skies Burn and more.
SOUTHERN BLUES FIASCO + EMPTY VESSELS + POPLAR JAKE: Art Bar – Opening a three-day blues mini-festival at Art Bar. Classic southern blues, southern rock, boogie and country from Allman Brothers-influenced local rockers Southern Blues Fiasco, alongside heavyweight proto-metal blues-rocking from Empty Vessels, kicking it out big and bold in the style of Hendrix, Led Zep and Blue Cheer.

DON’T GO PLASTIC: The Cellar – Spiky garage-punk.
TANDEM FESTIVAL: Hill End – A new festival, situated in the Hill End outdoor activity centre and focussing on folk, jazz, Afrobeat and gypsy music. Across the weekend there’ll be sets from Moulettes, Sheelanagig, Sam Lee, Count Drachma, Bambino, dell’Oro, Scarlett in the Wilderness, Megan Henwood and Matt Chanarin, among a host of others.
BEACON FESTIVAL: Watlington Hill Farm – Opening night of a new two-day festival set on a hillside farm in Watlington. A mix of covers bands and original acts across the weekend with today’s line-up featuring Oye Santana; Antix; Prog Floyd; Michael lee Band; Sultans on Swing; 1877; Buzz; No Idols and Papa Truck, among others across three stages.

RAN KAN KAN: The Old Fire Station – Oxford’s 20-piece Cuban band play mambo and Son Montura classics made famous by Buena Vista Social Club in aid of Music Fund for Cuba.

STEAMROLLER: The Red Lion, Cropredy

SATURDAY 21st

THE MARK BOSLEY BAND: The Jericho Tavern – One Gig Closer to Wittstock builds up to July’s three-day free festival with a set from veteran local gothic bluesman Mark Bosley.
THE SEA THE SEA: + THE SUPERSONICS: The Wheatsheaf – Shiny, dark-minded indie rocking somewhere between Editors and The xx from rising local starlets The Sea The Sea.
SONS OF CREAM + ARMCHAIR COMMITTEE + TOM MITCHELL TRIO + MATT EDWARDS BAND: Art Bar – Blues and blues-rock from It’s All About the Music promotions.
TANDEM FESTIVAL: Hill End
BEACON FESTIVAL: Watlington Hill Farm – Second day of the festival, today featuring Bon Giovi; Rusty Shackle; Rouge; Dung Beatles; Red Soul Brigade; Hazards; Half Decent; Maharaja Blues; Albion Avenue; Zam

Blue and Jefferson Duke, plus many more over three stages.
PROPAGANDA + TRASHY: O2 Academy
LUV JAM: The Cellar – House and techno club night from the Fresh Out the Box crew.
MIRANDA SYKES & REX PRESTON: The Swan, Ascott-under-Wychwood – Show of hands mainstay Sykes comes to the Wychwood Folk Club, alongside Preston for some double bass and mandolin action.
THE MIGHTY REDOX: The Rock of Gibraltar, Enslow
STEAMROLLER: The Shepherd’s Hut, Ewelme

SUNDAY 22nd

BACKBONE + THE BLUE ROAD + MUDLSIDE MORRIS + TONY BATEY + TOM IVEY + MEAN MONTAGE + ADY DAVEY & SHAKING LIPS + RICHARD BROTHERTON: Art Bar (2pm) – Full day of blues and blues rock with an assortment of local bluesmakers.
TANDEM FESTIVAL: Hill End

MONDAY 23rd

STARK: The Art Bar – Blues, prog, roots and folk from Brighton’s eclectic rockers at tonight’s Haven Club show.
MORELAND & ARBUCKLE BAND: The Jericho Tavern – Raw, gritty Delta-style blues and electric blues-rock from Kansas duo Aaron Moreland (guitar) and Dustin Arbuckle (vocals and blues harp), out on a UK tour to promote their fifth album, ‘7 Cities’.
VIN GARBUTT: Nettlebed Folk Club – Intimate show from the veteran protest singer and world/folk pioneer at Nettlebed’s folk club.

TUESDAY 24th

JAZZ CLUB: The Art Bar – Free live jazz with The New Jazz Collective.
OPEN MIC SESSION: James Street Tavern

WEDNESDAY 25th

OLLY WILLS + AGS CONNOLLY + HANNAH ALDRIDGE + MY CROOKED TEETH: The Albion Beatnik Bookstore – Pindrop hosts an evening of acoustic Americana, with Epstein frontman Olly Wills’ widescreen, lovelorn alt.country, alongside Ags Connolly’s “Ameripolitan” back-to-basic country-folk; Nashville’s Hannah Aldridge, and ToLiesel singer Jack Olchawski’s stripped-back side project, My Crooked Teeth.
FREERANGE: The Cellar – Drum&bass, hip hop and dubstep club night.

THURSDAY 26th

PARQUET COURTS: O2 Academy – Noo Yawk punk in the grand lineage of Richard Hell, The Strokes et al – *see main preview*
BLACKTHORN + THE MARK ATHERTON BAND + BEWARE THIS BOY: The Cellar – Classic 60s-styled folk-rock from Blackthorn at tonight’s It’s All About the Music show.
AURALCANDY + CLAIRE LeMASTER: Art Bar – Variouslly buoyantly poppy or considered in



Sunday 15th

JEFFREY LEWIS & THE JRAMS:

Genuine wit and humour in music is a rare thing – too many pretenders end up sounding like smug off-cuts from a university footlights revue. New York songsmith Jeffrey Lewis is one of the exceptions to this. It’s not just his sleight of mind when it comes to lyric-writing, it’s his talent as an artist, and his way with a story that marks him out as a genuinely funny entertainer. His songs tread a fine line between melancholic introspection and jaunty whimsy, as you’d expect from the slightly geeky figure he is on stage, looking, and often sounding, a bit like a young Paul Simon. Live he uses his artistic talents to provide strange cartoon stories to accompany idiosyncratic songs like a condensed history of Chinese communism, while stylistically he can flit from grunge to skiffle with ease, unconstrained by style or the anti-folk tag that forever dogs him. He’s also incredibly prolific, album highlights so far being his superb ‘12 Crass Songs’ tribute to the anarcho-punk band, and 2009’s Junkyard album ‘Em I Are’. More recently he celebrated the release of his single ‘What Would Pussy Riot Do?’ with a cartoon strip of the same name in The Guardian. A man of many talents, and one of the genuinely under-celebrated songwriters of recent times.

a folksy sort of way, Aural Candy describe themselves as plinky plonk nonsense.
CATWEAZLE CLUB: East Oxford Community Centre
OPEN MIC SESSION: The Half Moon
OPEN BLUES JAM: Jack Russell, Marston
VOODOO VODOO: The Library – Surf, garage, soul and r’n’b with DJ Johnny Louche.

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

FRIDAY 27th
ALL TAMARA'S PARTIES with THE EPSTEIN + JULIA MEIJER + JUSTIN SALTMERIS + GEORGE CHOPPING: **St Michael @ the Northgate** – Tamara Parsons-Baker hosts another intimate night of music and poetry, this time in the characteristically grand environs of St Michaels'. Oxford's alt.country heroes The Epstein top the bill with their cinematic but soulful country-folk, and they're joined by Swedish songstress Julia Meijer, now settled in Oxford and winning fans at every turn for her emotive acoustic pop. The charmingly irreverent George Chopping is, as ever, on hand to compere proceedings with disarming humour. **SCARLETT VIXENS: Art Bar** – Burlesque night. Followed by 2Xclusive Crew with DJ Spex, Likkle Platnum and Music Master Marlon Bashment.

HEADINGTON HILLBILLIES: Hayfield Road Street Party
MOTHER CORONA + BARRY & THE BEACHCOMBERS + THE LUCKY CLUB + WEBS & MARIONETTES: Castle House, Banbury – Heavyweight psychedelic groove metal from Didcot's Mother Corona, alongside oddball punk crew Barry & the Beachcombers. **THE MIGHTY REDOX: James Street Tavern**
FRY'S CREAM: Fat Lil's, Witney

Sunday 15th
EELS: O2 Academy
Back in town after last year's sold-out show at The Academy. Mark Oliver Everett has, as you'll know if you've ever read his excellent but often harrowing autobiography, led a life beset by tragedy and heartache, particularly as far as his family went. And over the years, from his early home-baked demos to a succession of critically-lauded hit albums, he's documented that life with a combination of musical invention and deep, dark humour. And musically he's never stood still, veering from intimate indie balladry and country to voodoo blues, 50s rock'n'roll and swampy pop. His gigs too can be unpredictable – what you get from tour to tour, or even gig to gig, can vary immensely but he and his band are master musicians and the spectacle is rarely less than enthralling and visceral. From the gorgeously sardonic reflection of debut album 'Beautiful Freak', through musical high points (often emotional lows) like 'Electric Shock Blues' and 'Blinking Lights', to last year's 'Wonderful, Gorgeous', and his latest album, 'The Cautionary tales of Mark Oliver Everett', the stories keep coming and the sound, while essentially always Everett, keeps shifting. At every turn, though, quality is assured.



SATURDAY 28th
SALVAGE + THE ONE HUNDRED + DEAD MESA + K-LACURA + RETRIBUTION: O2 Academy – Skeletor's monthly celebration of all things heavy, brings local metallers Salvage to the stage, inspired by Killswitch and In Flames. They're joined by London's frenetic electro-core crew The One Hundred; local prog-metallers Dead Mesa; super-heavyweight thrash merchants K-Lacura and Retribution.
GAPPY TOOTH INDUSTRIES with MOTHER CORONA + THE AUGUST LIST + BLUNDERBUSTER: The Wheatsheaf – GTI's monthly mixed bag continues to reap grand rewards, this month featuring monstrous groove-rockers Mother Corona, fusing Sabbath riffs with Electric Wizard's psychedelic grooves and Smashing Pumpkins' grungy noise. By stark contrast the wonderful August List bring their joyously bleak backwoods porch-folk down from the hills, while Staffordshire's Blunderbuster add a dash of celtic punk mayhem to proceedings.
FRACTURE + 7 O'CLOCK JUNKIES + CRAYON: The Cellar – Rocking blues from local newcomers Fracture, plus indie rocking from Crayon.

RAINBOW GIRLS: Art Bar – "Gypsy, Americana, rock'n'roll and stomp folk" from California's Rainbow Girls. Their words, not ours. We have no idea what they sound like because their website requires us to 'Like' them before it'll let us hear anything. How can we like them if we don't know what they sound like? Then again, logic is never most musicians' strong point.
PROPAGANDA + TRASHY: O2 Academy
EXTRA-CURRICULAR: The Cellar
STEAMROLLER: Red Lion, Marston

SUNDAY 29th
BLUES JAM: Fat Lil's, Witney (3pm) – Open jam session.

MONDAY 30th
THE RON SAYER BAND: The Art Bar – Blues-rock with elements of funk, soul and jazz from sometime Oli Brown bassist Ron Sayer at the Haven Club
GREG RUSSELL & CIARAN ALGAR: Nettlebed Folk Club – Vocals, guitar, fiddle, concertina and bouzouki from the versatile folk duo, winners of this year's BBC Horizon Award, and last year's Folk Awards Best Newcomers, and following in the footsteps of Seth Lakeman et al in bringing a

WOOD GREEN SCHOOL
The Excellent Musicians' Programme

Wood Green School are offering a new enhanced programme of study for advanced musician's looking to study AS or A Level Music.

Free access to Oxfordshire County Music Service ensembles and discounted Vocal and Instrumental lessons.

Free workshops led by Dr. John Traill at Oxford University.

Work towards a Silver / Gold Arts Awards, with the opportunity to conduct some of our ensembles, set up your own and help to organise our annual international concert tours.

For more information and details on how to apply, please visit:
www.WoodGreenSchool.co.uk



Thursday 26th
PARQUET COURTS: O2 Academy
New York. Punk rock. Punk rock. New York. See how they go so well together? Like port and stilton, or *Nightshift's* editor and Natalie Portman – the two were meant to be together. Parquet Courts probably couldn't come from anywhere else, even if the quartet did form at the University of North Texas. They admit themselves that they were always destined to be from New York. In particular Brooklyn, from where they've made their name on the back of literate, lo-fi punk, post-punk and slacker noise that flows neatly if awkwardly along the course set by The Velvet Underground, Television, Richard Hell, The Feelies and later The Strokes. They're a fine addition to if not a progression on from those bands, dual singers Andrew Savages and Austin Brown cutting out barbed, dismissive lines over sparse, choppy guitars, and sounding like the whole thing is a bit beneath them. But then haughty cats are better than over-eager puppies, right? Parquet Courts are already getting up plenty of people's noses, which is something they're doubtless chuffed to little mint balls about. Actually, scratch that, they probably don't give too much of a toss what anyone thinks. Which makes them proper punk rock. We rather like them. They're probably not too fussed about that either.

youthful zest to timeless, traditional English songs and stories.

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.

ACADEMY MUSIC GROUP AND FRIENDS IN ASSOCIATION WITH 13 ARTISTS PRESENT

THE DANDY WARHOLS



03/07 LEICESTER O2 ACADEMY 2
09/07 OXFORD O2 ACADEMY

TICKETS £15 AVAILABLE FROM SEETICKETS.COM



NEW ALBUM 'THIRTEEN TALES FROM URBAN BOHEMIA' LIVE AT THE WONDER OUT NOW

Academy Events by association of The Agency Group present:

TAKING BACK SUNDAY



DECEMBER 14TH 2014
O₂ ACADEMY OXFORD

ON SALE MAY 9TH / WWW.TICKETWEB.CO.UK

WWW.TAKINGBACKSUNDAY.COM / @TBSOFFICIAL

The Cellar

Music history begins underground.



cellaroxford.co.uk
twitter.com/CellarOxford
facebook.com/TheCellar.Oxford

It is an offence to drink driving. Excessive drinking can lead to a conviction for 3 years.

YOU'RE NOT INVITED!





THE CELLAR ...
available for Private Hire
tim.cellarmusic@gmail.com

LIVE

THE OXFORD PUNT

Various venues

The Punt is an enjoyable endurance test of music and beer, so it helps to line the stomach first. We’ve just finished a big bowl of salt and carbs in a noodle bar, and are cracking open our fortune cookie, to find the legend “Soon one of our dreams will come true”. Hey, that’s remarkably similar to the sign-off on our handy Punt guide, “may all your musical dreams come true”. This looks to be a cosmically blessed event, and, look, we didn’t even get any sauce on our shirt.

The Purple Turtle brings us crashing back to mundane reality, **HOT HOOVES** starting 20 minutes late, while bits of the PA are hastily tinkered with. Although he’ll doubtless hate us for saying so, their lead vocalist seems to be slowly morphing into Mac E Smith, drawling and chewing his way through acerbic songs over taut and unvarnished pub punk, and spending most of the space between tracks shouting about the venue’s lighting: plus can anyone really deliver lines like “attitude adjuster plan” and not sound a little bit MES? Unlike their well-turned records, the songs in this set are almost smothered by their own energy, “This Disco” especially is reduced to a heavy thrum through which Pete Momtchiloff’s vocals barely penetrate. Pop will erase itself, perhaps, but it sounds bloody good whilst it does so. Also reminding us that the Punt is a showcase for those who haven’t played before (rather than exclusively for the young and wet behind the ears) are **THE TROPHY CABINET**, who may have originally formed in 1989 but who have matured like a fine wine over the years. Their sensitive, gently jangling, neatly constructed songs are a portal to the pre-Britpop period when the word “indie” still meant something, and they can certainly write some cracking tunes. Only they amongst tonight’s acts would introduce a song called ‘Rant’ and then drift away on an airy zephyr of dreamy “Ba ba ba”s

Whilst our Eastern dessert oracle thinks that our dreams are coming true, Aidan Canaday is possibly still asleep, slurring somnambulistically through lyrics like some Orcadian Ian Curtis over **THE COOLING PEARLS**’ contemplative folk that’s like a beautiful coming together of Philip Glass and an understated Fleetwood Mac. “Eat your greens and die of age,” might be a depressing observation from one so young, but it’s a timely reminder that we might as well hit the bar. Back at the Purple Turtle, **GIRL POWER** play an absolutely disgusting set in the best possible sense of the world. Misanthropic, evil music for misanthropic, evil people, combining hardcore punk with elements of grating extreme metal to kick out an ungodly huge sound for a three piece.

Moving on to the Turl Street Kitchen reveals the diversity of The Punt, the shock and awe of Girl Power making way for **JORDAN O’SHEA**’s stark, haunted acoustic soul-bearing that finds him proclaiming “I’ll love you more than they will,” not with anger but with desperate sadness, like a man whose entire life has been a tragic tale of unrequited love. His loss is very much our gain. Musical rather than lyrical intensity is the order of the day with **THE NEON VIOLETS**, whose slow, deliberate, droning riffs, reminiscent of Wooden



Shjips, grip your brain ever tighter like a boa constrictor until your mind goes blank and you’re seeing stars. It’s a lovely way to go. Not going anywhere is Punt veteran Seb Reynolds, back once again, this time with **FLIGHTS OF HELIOS**. Clever without being obnoxiously pretentious, inventive without being perversely leftfield, Reynolds’ latest outfit may be resolutely uncategorisable (Grizzly Bear on an electro-avant-pop tip, perhaps, though that still doesn’t come close) but they’re already sounding likely candidates for the city’s next big breakout act. Not that the likes of **BETA BLOCKER AND THE BODY CLOCK** can be too far behind. The trio specialise in the sort of hazy lo-fi indie rock that has been unjustly trampled in the stampede to revive grunge. If J Mascis’ music bore a closer resemblance to his voice and general appearance, then this would be the result.

One downside to The Punt is all the bloody people turning up at venues, when we’re used to seeing local acts in a tiny knot of regular faces. So, although we are in The White Rabbit while **SALVATION BILL** is playing, all we can hear from the back of a truly packed bar are occasional bloopy drum machine loops, and tinny fragments of guitar and tremulous vocal. It sounds as if someone is playing a Plaid remix of Radiohead on a small boombox, which is actually quite a pleasing sound, even if it’s not precisely what Ollie Thomas, who has something of the Nick Cave about his voice and dedication to epic storytelling, was shooting for. If this year’s Punt is going to produce its traditional breakthrough act it’ll almost certainly be



BALLOON ASCENTS, who follow in the footsteps of rising Oxford stars Glass Animals and Mercury prize winners Alt-J in producing a set of ingenious creativity, smiles upon their faces and those of their parents standing proudly in the crowd. The bleats and squeaks that characterise modern indie production permeate the background as singer Thomas Roberts tucks into his role with soulful gusto and before they’ve even left the stage they’re being offered future gigs and studio time.

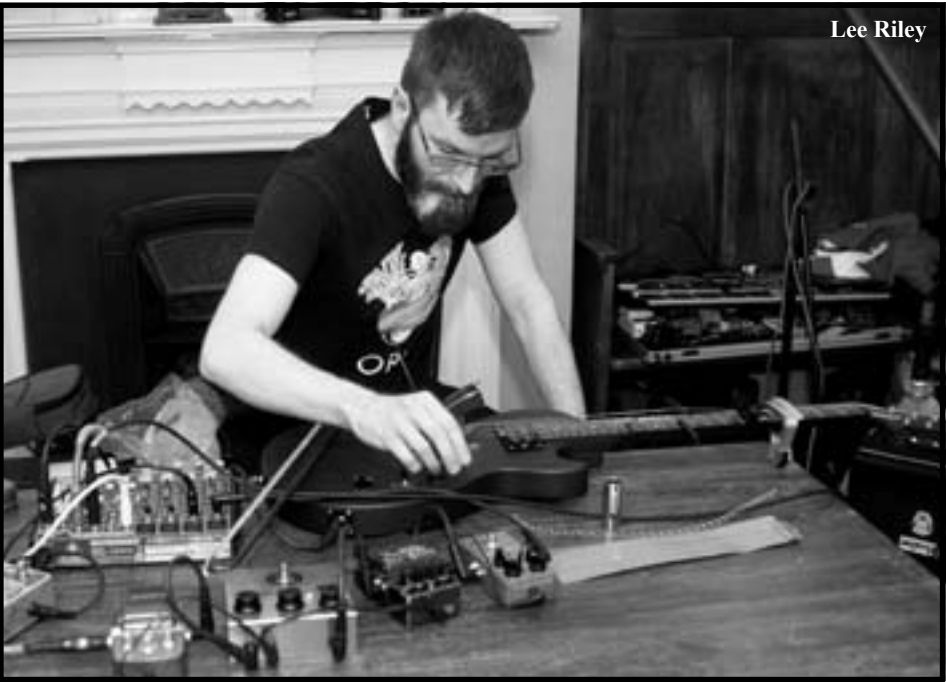
After accidentally wandering into a room in the labyrinthine Turl Street Kitchen where a meeting is in progress (could have been anything from a divorcees’ book club to the Botley Church of Satan) we’re back where we belong, in the company of the affably woozy **HANNAH BRUCE**, armed with a world-weary, battle-scarred voice that stands at odds with her often perky between-song banter. She’s playing wholly acoustic tonight, unlike her recent excellent electro-tinged debut EP, turning her songs into melancholic spectres that evaporate from the ramparts like cock crows. She’s joined for her last number by **RAWZ**, returning the favour for the final song of his song, adding simple acoustic guitar to a touching ode to his son that doesn’t forget a dose of humour along with the unconditional love. The rest of Rawz’s set finds the rapper ruminating on philosophy and religion in laidback, slightly melancholic fashion, his consideration of Jesus in a modern day setting is particularly engaging. Previously we’d picked up some of MF Doom’s bug-eyed cut-up logic in the Rawz recording we’d heard, but tonight his delivery brings to mind the understated and thoughtfully clipped style of De La



Soul circa ‘Art Official Intelligence’. Seeing Jada Pearl guesting on one track is bonus, too.

During some embarrassing joke interviews in this year’s Eurovision broadcast, Graham Norton filled a bit of awkward dead air with the wry observation, “You know, there are 180 million people watching this”. At 9.30 on Punt night this sort of happens in reverse: **LEE RILEY** performs what is comfortably the most challenging, experimental set of the evening, and for 15 minutes he is the only performer onstage across all five venues. This sort of thing should definitely be encouraged. As he coaxes sheets of rich hum and harsh feedback from a guitar, people either rush for the exit with a grimace, or stand with their eyes closed looking beatific. This brief drone and noise set may have made some people’s dreams come true, and could feasibly haunt the nightmares of others for decades to come. Perhaps it was the fact that he followed Lee Riley, but **KID KIN**’s set at The White Rabbit mostly dispenses with occasionally overly pretty bedroom mood music style, and supplies some crisp, kicking electronica, easily the loudest set of the night. The first number is a slow whirlpool of piano chords and clear, forehead rapping drum machine patterns, that reminds us a little of Orbital’s ‘Belfast’, before some burnished bronze noise overwhelms everything. The next piece takes a vintage Black Dog beat and adds tidy post-rock guitar, and the set continues in a strong and varied vein.

Over at the Wheatsheaf **ART THEEFE** are hamstrung by the deportation of their drummer a few days previous, forcing them to improvise



in producing a folksier than usual set, which they approach with dignity and good humour and displaying a manful willingness to get the job done against the odds, and if he does tend to over-emote vocally, Matt Sage is a classy turn whatever form his music takes. **SWINDLESTOCK** give the Punt some of its finest bottleneck guitar since the country blues moved down home to Chicago as they catapult their way through a high-octane, unrelentingly upbeat set at The Cellar, a perfect setting for their high-energy, highly soulful performance, the stand-out moment of which is ‘Hard Travlin Man’, and they provoke that rarest if things on Punt night – some spontaneous dancing from a highly-appreciative crowd.

For sheer ambition, few this year can match **HUCK & THE XANDER BAND** and their attempt to create a full-blown rock opera set in the southern states and involving two young friends on the run and their fall from grace in Dixie. Dramatic, full of raw emotion and southern gothic, they play the first two acts of the story, Huck himself revealing his inner Neil Young on ‘Disgrace’, and leaving us still not knowing how the story ends.

Doubtless it’s not going to be pretty, but it’s unlikely to be as terrifying as **KOMRAD** rounding things off at The Purple Turtle, their name alone conjuring visions of being awoken, trussed up, in a Siberian forest by barked orders and a torch shone directly into your face. Faith No More are a major touchstone in the way that brawn meets batshit craziness in songs that don’t merely seem to toy with time signatures as straddle entire time zones.



One last dalliance with tenderness before tonight’s finale, and **JULIA MEIJER**, a recent arrival from her native Sweden and already becoming a local favourite. Her breathy vocals are winning, and remind us a little of Edie Brickell, without the forced chirpiness. There’s a delightful airiness to the set, but it never becomes mere background music, even managing to pull off a cover of John Lennon’s ‘Oh Yoko’ at the close.

VIENNA DITTO are a band in hiding. They consist of a guitarist, who seems to hate guitar histrionics, keeping his Bo Diddley and Duane Eddy stylings low in the mix, and a torch singer who shies away from the spotlight. They play electronic music, but tie themselves down to looping most of the drums live, as if in terror of quantised purity. They play the blues, but are seemingly wary of appearing overly sincere. They make wonderful, uplifting pop songs, but tend to obscure them with walls of acidic synth squelch. They make charming stage banter, but rarely on the mike, so only a handful of the audience ever hear them. Perhaps this refusal to ever resolve their own paradoxes is the reason we love them, but whatever the reason, they are the perfect conclusion to a very successful Punt, with the talent to fill vast auditoriums, but the love of playing techno gospel burners in the corner of a cramped, sweaty pub on a Wednesday night. They are quite possibly the best band in Oxfordshire at the moment, and play a glorious 30 minutes... or maybe we dreamt it all.

Words: David Murphy; Ben Woolhead; Colin May; Art Lagun; Robert Langham; Tal Fineman

photo: Sam Shepherd



AUGUSTINES O2 Academy

“How much is the fine?.... Arrest me!”
We find ourselves not inside the O2, but outside it, crammed against the side of Augustines’ tour bus. The conclusion of tonight’s show was apparently due to be inside and a full on version of

‘Book Of James’. Instead Billy McCarthy has opted to pull the band and the entire audience out of the venue and take it to the streets. The police (and a fine) are apparently on the way, but he’s not too bothered; we are nearing the end of a show

that escalated from an exuberant performance into something quite extraordinary. As McCarthy, Eric Sanderson and drummer Rob Allen serenade the assembled throng, the show has become less about Augustines and more about the incredible connection that they and their music can make with people. They knock out a couple of Pela numbers (McCarthy and Sanderson’s pre-Augustines band) and a spine tingling version of ‘Book Of James’, which is sung back to them by the crowd with a mix of unbridled joy and hushed reverence. Then they decide to take it back indoors, and drag everyone to the decidedly intimate Library bar. Which results in a punter hanging out of a rapidly fogging up window asking those outside “who the fuck are you people....why are you here?”

Why we’re here is down to the unbelievable emotional maelstrom of Augustines’ live show. When this all started two hours ago it took a while for the audience to warm up. McCarthy’s voice is shot he tells us, but after a few whiskies he’s pumped up, giving it everything and dragging the audience with him. To hell with the consequences. Their songs, while based on heartbreaking themes, have the ability to lift the spirits and the way they’re delivered proves the power that music has to connect people. The band rings every emotion from each song and, eventually, great pools of sweat from their shirts. Where they truly succeed is in including their audience in their performance; every step is taken together and every experience is shared. Regurgitating a set-list would be a pointless exercise; it’s not what they play, it’s how they play it. Their last show here was phenomenal, and once again, Augustines elevate music to an almost spiritual level. A band and an evening to cherish for a very long time.

Sam Shepherd

PULLED APART BY HORSES

Art Bar

It must be exhausting building your entire reputation on live excellence. Tonight, Pulled Apart By Horses bolt into an opening track sufficiently energetic to blow most other guitar bands away within three minutes, and yet my initial reaction is “well, they’ve not really got going yet, have they?” It’s only three songs in, when the entire front section of the Art Bar becomes a whirling Tasmanian devil of flailing limbs and spilt pints, that this *really* starts to resemble a Pulled Apart By Horses gig. If it is an effort to stir up this level of performance every night, it certainly doesn’t show.

One thing that has changed since the band’s early days is the proportion of effort between band and crowd – the first time the band played Oxford, it was roughly 95% from their side as they took the roof off the Wheatsheaf, with the remaining 5% being your standard audience response. These days, it’s much more like 50/50, with crowd members swinging from the lighting rigs, ploughing into one another and making a game attempt at crowdsurfing in one of the lower-ceilinged Oxford venues. The energy Pulled Apart By Horses once had to generate on their own is now a shared experience.

All this talk of energy and live performance and nothing about the songs? All you need to know is there are serious, building-sized RIFFS to go along with the action. Songs like ‘I Punched A Lion In The Throat’ and ‘V.E.N.O.M.’, take inspiration from some of the best and spikiest bands of the 90s, and

wave of bands to use the term. They need to think about their approach to live performance, but time is on their side.

Art Lagun

ROBOT SWANS / OP21 / REUBEN’S ROCKET / CHARLIE LEAVY

Art Bar

True to form the first act tonight proves to be the most interesting. Charlie Leavy makes a big impact with just her voice and an acoustic guitar, sounding more California than her native Hook Norton. Relentlessly upbeat, one great song follows another, catchy tunes with straightforward yet personal lyrics like the poignant ‘Tongue Tied’. Only seventeen, she writes and performs with frank simplicity that comes as a breath of vitalising air, her take on Pixie Lott’s ‘Mama Do’ trouncing the original. Reuben’s Rocket is the brainchild of one Ollie Base, who makes music on his own then employs the talents of a ‘variable’ backing band for live work. This may explain the players coming across as a bit tentative, though they make for a pleasantly looser, meatier take on songs from his recent ‘Stay Here, Stay Love’ EP. Sounding uncannily like the singer from 80s chart botherers Go West, there’s a touch too much youthful angst around, some songs sounding a little over-worked. There’s talent here, it just needs a bit of maturing.

OP21 are a three-piece mixing electronics, bass and strong vocals with clear roots in dubstep. Struggling with an unsympathetic mix, they eventually hit their stride, sounding not unlike an early Vienna Ditto or even scary Mancunians Lamb. It’s all so in-yer-face and unsubtle that there’s no room for an ambivalent reaction, and it’s probably best to leave it at saying there’s work to be done. After a taste of the fun jam session in the front bar it’s back to see what Robot Swans are all about. Another three-piece, they could be described as quirky, if that actually means anything these days. Playing their first gig, the mix of electronics, guitar, bass and two vocalists all works together quite nicely; frontman Matt Bradshaw gets a lovely sound out of his old Fender, and his playing and riffs are nicely understated, though he sometimes comes across as a coiled spring of pent up emotion. With Laura Theis’ twinkly keyboards and dreamy vocals the songs have a fairy tale quality, though the lyrics reveal a sardonic undercurrent that makes it all a bit difficult to reconcile. More thoughtful and intriguing than your average modern indie band, they would fit perfectly in to the original ‘C81’



photo: Giulia Brusberti

match the best of Hot Snakes, Hoover and even Fugazi blow for blow. That pretty much makes Pulled Apart By Horses the template for the ideal guitar band as far we’re concerned.

Stuart Fowkes

BALLOON ASCENTS / MONTMARTRE / BLOOD RED STARS

The Wheatsheaf

Gappy Tooth Industries nights are always chock full of great potential, and tonight, in keeping with the fecund spring swelling outside, the line-up is beyond just green shoots and is ready to blossom. Abingdon’s Blood Red Stars catch you unawares with their SubPop-inspired take on a blissed-out Stone Roses, early-Campag Velocet vibe, and with the hefty, distorted grunt of the bassist’s Italian Mondial guitar, roaring its massive single polepiece humbucking pickup, it’s a guaranteed rocking party. Another three-piece starting to fire on all cylinders are London-based Montmartre, fronted by erstwhile local hero Joe Allen. The Joe Allen Band were highly popular in the city seven years ago, but college scattered the personnel, so it’s heartening to see Joe back on the Wheatsheaf boards and returning with his more natural Jeff Buckley poise, reined in and made masterful by the indstrio-Johnny Greenwood guitaring of fellow Brookes alumni Richard Cavanaugh. With long time pal Matt Gamble on bass the fruits of this teaming can be best heard on the stunning ‘Tell My Body I’m Gone’. This tetchy clamber onto Radiohead’s giant shoulders is all the more satisfying because Montmartre can pull off the blistering majesty of their recordings live, with ‘Mis-steps’ shining as bright as the former’s finest moments. If they add the skeletal framework of a human drummer they’ll have the musical equivalent of a superhero.

As if all this giddy action wasn’t enough, Balloon Ascents continue to come of age with eye-popping speed. Their ‘Harvest Moon’-era Neil Young mash up of Thom Yorke and Stornoway means everything wonderful and familiar is squeezed into the wine press and the resulting tonic reduces the audience to gushing hyperbole. Thomas Roberts is the Alice-banded Brian Briggs of Balloon Ascents, with the sweet harmonies from bassist Robin Christensen-Marriott providing the bond between music and words. They are so young, so gauche, but so musically tight in songs like ‘Cutout’, ‘Aberration’ and epic finale ‘Tundra’, that while there is a lot of hard work ahead and songs to be written, these early shows will become the stuff of legend.

Paul Carrera

TMD media

Presents ...

JUNE 12TH

Alexander the great - a folk operetta -old fire station

JUNE 13TH

John Renbourn & Wizz Jones -SJE concert hall

JUNE 17TH

Hot chips Alexis-Taylor-The Art bar

JULY 24TH TO JULY 26TH

Shock troupe's Pirandellos Cap & Bells-old fire station

SEPT 21ST

Lulo Reinhardts Latin Swing project -SJE concert hall
(the great nephew of Django Reinhardt brings his world class band to Oxford)

OCT 4TH

Robyn Hitchcock-SJE concert hall

OCT 30TH

Call Mr Robeson-Old fire station
(powerful play about the life and times of civil rights activist & singer ,Paul Robeson)

ALL TICKETS FOR ALL EVENTS AVAILABLE FROM

WWW.GOTTICKETS.COM & THE TRUCK STORE,COWLEY ROAD

WITTSTOCK
FESTIVAL

19/20 JULY

THE PLOUGH INN
LONG WITTENHAM

FREE ADMISSION

RAFFLE...WEATHER PERMITTING

RAISING MONEY FOR
YOUNG WOMEN'S MUSIC PROJECT

MY LIFE MY CHOICE



RAE MORRIS

Art Bar

With heavy exposure in 2012 Rae Morris’ debut album has been a long time in the waiting but the unexplained hiatus sees her return armed with a full band and a richer, more diverse set. As ever it’s her sultry emotion-ridden vocals that channel the sounds of Nerina Pallot and which carries the night, but the band allows songs like ‘Way Back When’ to move from a piano ballad to something that feels like Kate Bush colliding with Coldplay. Believe it or not, this is a compliment rather than an insult, the band adding to rather than detracting from her vocals. This balance tips later in the night, however, on latest single ‘Do You Even Know?’, which transforms her sound from what could happily be described as power pop to something more clubby in style. While the double bass addition makes it a memorable number, it feels like it risks pushing Rae’s sound to a more commercially viable one, losing some of her sincerity in the process.

For me, it’s her solo rendition of ‘Not Knowing’ that’s the highlight of the set. Here her voice rises and falls, leaving the piano melodies almost redundant. Instead it’s the emotional depth of her vocals that effortlessly conveys the doubt of the lyrics. Elsewhere it’s the looped backing track of ‘Skin’ which creates a haunting number, which is able to seep beneath your skin creating something physically unnerving.

With older songs like ‘Don’t Go’ nestling up against newer numbers such as ‘Unguarded’, tonight serves to highlight that Rae’s time out has served to allow her songs to breathe and develop. This moves her away from feeling like a solo artist to one who’s able to create a rich and intricate sound when coupled with sympathetic musicians. Meanwhile, the set, though somewhat short, reconfirms a suspicion from several years back, in that Morris is undoubtedly deserving of more mainstream success.

Lisa Ward

Sun 01 Jun – **Allusondrugs / Milk / Fizzy Blood / Sinking Witches** Doors: 6pm; £6
Tue 03 Jun – **The Oxford Jazz Club - Hugh Turner** Doors: 9pm; FREE
Wed 04 Jun – **Momento : Jack Vapley** Doors: 7:30pm
Sat 07 Jun – **Olaf Stando, The Method, Sarah Fell** Doors: 7:30pm
Tue 10 Jun – **The Oxford Jazz Club - New Jazz Collective** Doors: 9pm; FREE
Sat, 14 Jun – **THE DELINES** (featuring Willy Vlautin & other members of Richmond Fontaine) Doors: 7:30pm; Tickets £12
Sat 14 Jun – **England vs Italy** – Kick off 11pm; FREE
Sun 15 Jun – **Humour Tumour Comedy Club** Doors: 7:30 pm; £5
Mon 16 Jun – **The Haven Club - Ryan McGarvey** (US) Doors: 8pm; £10adv
Tue 17 Jun – **Alexis Taylor** Doors: 8pm
Thurs 19 Jun – **England vs Uruguay** Kick off 8pm; FREE
Fri 20 Jun – **Southern Blues Fiasco / The Empty Vessels / Poplar Jake** Doors: 7:30pm
Sat 21 Jun – **Sons of Cream / Armchair Committee / Tom Mitchel Trio / Matt Edwards Band** Doors: 7:30pm
Sun 22 Jun – **Back Bone / The Blue Road / Ady Davey & Shakin Lips / Mudslide Morris / Tony Batey / Tom Ivey / Mean Montage / Richard Brotherton** Doors: 2pm
Mon 23 Jun – **The Haven Club – Stark** Doors: 7:30pm; £6adv
Tue 24 Jun – **England vs Costa Rica** – Kick off 5pm; FREE



Tue 24 Jun – **The Oxford Jazz Club - New Jazz Collective** Doors: 9pm; FREE
Thu 26 Jun – **Auralcandy / Claire LeMaster** Doors: 7:30pm
Fri 27 Jun – **Burlesque with the Scarlet Vixens** Doors: 7:30pm
Fri 27 Jun – **2Xclusive Crew, DJ Spex, DJ Likkle Platnum & Music Master Marlon Bashment** Doors: 10:30pm; £5
Sat 28 Jun – **Rainbow Girls / Marty O’Reilly** Doors: 7:30pm
Mon 30 Jun – **The Haven Club - Ron Sayer** Doors: 8pm; £8adv
Tue 01 Jul – **The Oxford Jazz Club - Hugh Turner** Doors: 9pm; FREE
Sun 06 Jul – **Simple’s Cowley Road Carnival After Party** Doors: 6pm; £6
Tue, 08 Jul – **The Oxford Jazz Club - New Jazz Collective** Doors: 9pm; FREE

Sun, 13 Jul – **World Cup Final** – Kick off 8pm; FREE
Tue 15 Jul – **The Oxford Jazz Club - Alvin Roy** Doors: 9pm; FREE
Sun 20 Jul – **Humour Tumour Comedy Club** Doors: 7:30pm
Tue 22 Jul – **The Oxford Jazz Club - New Jazz Collective** Doors: 9pm; FREE
Tue 29 Jul – **The Oxford Jazz Club - Hugh Turner** Doors: 9pm; FREE
Tue 05 Aug – **The Oxford Jazz Club - New Jazz Collective** Doors: 9pm; FREE
Sun 24 Aug – **Humour Tumour Comedy Club** Doors: 7:30pm; £5
Fri 05 Sep – **Andrew Combs Trio** Doors: 7:30pm; £10adv
Sun 07 Sep – **Humour Tumour Comedy Club** Doors: 7:30pm; £5
Thu 18 Sep – **The Haven Club: Marcus Malone** Doors: 7:30pm
Thu 25 Sep – **The Haven Club: Will Wilde** Doors: 7:30pm
Sat 04 Oct – **Tom Vek** Doors: 7:30pm; £11adv
Fri 10 Oct – **Chuck Prophet & Mission Express** Doors: 7:30pm
Sat 11 Oct – **Simple** Doors: 11pm
Thu 16 Oct – **Billy Lockett** Doors: 7:30pm; £9adv
Sat 01 Nov – **Hot Club of Cowtown** Doors: 7:30pm
Sat 01 Nov – **Simple** Doors: 11pm
Mon 03 Nov – **The Haven Club - Kirk Fletcher** Doors: 7:30pm
Sat 22 Nov – **Salvage, I Cried Wolf, Evavoid, Godsbane** Doors: 7:30pm

METROPOLIS MUSIC PRESENTS

METROPOLIS MUSIC BY ARRANGEMENT WITH C&A PRESENTS

LITTLE DRAGON

PLUS GUESTS



SATURDAY 29 NOVEMBER 2014

OXFORD
O₂ ACADEMY

GIGSANDTOURS.COM | TICKETWEB.CO.UK

NEW ALBUM 'NABUMA RUBBERBAND' OUT NOW
NABUMARUBBERBAND.COM



PARQUET COURTS

PLUS GUESTS
THE WITCHES ultimate painting

THURSDAY 26 JUNE

O₂ ACADEMY2
OXFORD

GIGSANDTOURS.COM / TICKETWEB.CO.UK

NEW ALBUM - SUNBATHING ANIMAL - OUT 02 JUNE

A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH W&L



DRENGE

PLUS GUESTS

WEDNESDAY 4TH JUNE

O₂ ACADEMY2
OXFORD

GIGSANDTOURS.COM
TICKETWEB.CO.UK

DRENGE.CO.UK

A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS



GIGSANDTOURS.COM FIND US ON



inspiral
carpets

plus special guests

friday 13th june

o₂ academy oxford

tickets £18 adv, available from ticketweb.co.uk - 0844 477 2000

The Inspiral's legendary dance tape, *STOMP 4*, is being released for the first time on vinyl and CD. The vinyl version will be a limited edition available for Record Store Day on 18 April. It will contain all eleven original tracks, remastered from the original master tapes, with a bonus 1st EP of the band's earlier four-track live demo from May 1987. All credits will also appear on the CD edition.

inspiralcarpets.com



ACADEMY EVENTS
by arrangement with
DESTINY TOUR BOOKING
presents

NOFX

PLUS GUESTS
GOOBER PATROL **COUNTERPUNCH**

★FRIDAY 8 AUGUST★

O₂ ACADEMY OXFORD

TICKETWEB.CO.UK - 0844 477 2000



WIN TRUCK FESTIVAL TICKETS

An Oxfordshire summer without Truck Festival would be like scones without jam, or a bottle of fine wine without another bottle of fine wine straight after. Unthinkable in other words. And so it is, after the trials and tribulations of three years ago, the festival is almost upon us again, stronger than ever.

As ever set in the intimate surroundings of **Hill Farm in Steventon**, from the **18th-19th July**, Truck is very much the Oxfordshire music calendar's centrepiece. This year's headliners are **WHITE LIES** and **THE CRIBS**, who are joined by a supporting cast that includes post-punk legends **GANG OF FOUR**, and UK Hip hop master **ROOTS MANUVA**, as well as indie stars **PEACE** and local heroes **STORNOWAY**. And then there's **ANDREW WK**, **LOS CAMPESINOS!**, **JULIO BASHMORE**, **JAGUAR SKILLS**, **DODGY**, and **KIDS IN GLASS HOUSES**.

Truck's strength has always been in its musical diversity and strength in depth and loads of the best stuff you'll find tucked away down the bill or away from the main stage, so look out for the likes of **DEAP VALLY**, **CEREBRAL BALLZY**, **SLOW CLUB**, **DARLIA**, **JOHNNY FOREIGNER**, **THE WYCHES** and **SAINT RAYMOND**, as well as the usual strong local showing, with the likes of **THE ORIGINAL RABBIT**



FOOT SPASM BAND, **THE DREAMING SPIRES**, **PIXEL FIX**, **EMPTY WHITE CIRCLES**, and **RALFE BAND** among others.

With music, comedy and kids activities running across half a dozen different stages, the main challenge of Truck Festival is trying to see everything you want in just two days.

Tickets for this year's Truck are a bargain £74 for adult weekend camping tickets, and you can get them along with a whole heap of news and information about the festival at **truckfestival.com**.

And thanks to our chums at Truck *Nightshift* has a pair of weekend camping tickets to give away, completely and utterly free, in one of our spectacular competitions.

To stand a chance of winning, simply
TELL US THE NAME OF ONE OF 2013'S TRUCK FESTIVAL HEADLINE ACTS.

Email entries, clearly marked Truck Competition, to **nightshift@oxfordmusic.net**, or send entries on a postcard to **Truck Competition, Nightshift Magazine, PO Box 312, Kidlington, OX5 1ZU**. Deadline for entry is the 21st June. The editor's decision is to drink himself into unconsciousness at the organic beer bar.

INTRODUCING....

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

MUTAGENOCIDE

Who are they?

Mutagenocide are a five-piece thrash band comprised of Jay Taylor (*vocals*); Ben Wilsker (*drums*); Pat Scott (*guitar*); Paul Clayton (*guitar*), and Tom Greenway (*bass*). Previously they'd been knocking around in various local bands, notably Skull Thrash and SOW, and, having been friends since their teens, started Mutagenocide in 2010 following the demise of those previous groups. They self released an EP in 2010 which garnered critical acclaim in Germany and South America, but soon after parted ways with original vocalist Fred Savoury, while Ben spent time playing drums with Crippled Black Phoenix. The arrival of Jay has lead to renewed activity, and this month the quintet release a new EP, 'Devolve', on Rad Nauseam Records.

What do they sound like?

Metal, obviously, but simultaneously clever, convoluted, brutal and fast. The band's complexity sits in uneasy equilibrium with their ability to scorch the earth before them, while myriad metal styles fuse and collide, so classic thrash and New Wave Of British Heavy Metal influences get mixed up with an onslaught of metal-core and tech-metal, and even a smidgen of death-metal. It serves to keep you on your toes, even as you're fighting to remain upright in the face of the oncoming storm.

What inspires them?

"Knowing that as a band and individuals we can improve. Whether that be writing, playing or recording, we know that if we continue to put the effort in we get more out of it. Musically, it can be anything and everything, as we are all involved in other projects which are not typically metal."

Career highlight so far:

"Listening to our EP getting mastered with Tim Turan while he tells stories of every and any individual who has ever graced the music industry with their musical talent. Mid sentence he'll stop, turn around to look at his station and say, 'Did you hear that? The distorted click at 3:43?' You don't give a straight answer because 1. you never heard anything yourself other than a brutal onslaught, and 2. you never want to question the master that is Tim Turan."



And the lowlight:

"Standing together at a Bloodstock competition heat, waiting to go on stage, when we realised that the horrendous band who just played know one of the judges very well: turns out it was the lead singer's dad! Funny, for some reason that band went on to win the regional final. Democracy in metal at its finest!"

Their favourite other Oxfordshire act is:

"Undersmile - A pure cacophonous experience to be witnessed at your peril!"

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

"'10,000 Days' by Tool.

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

"Book us! www.mutagenocide.co.uk / www.facebook.com/mutagenocide. We put on a super energetic show - maximum volume yields maximum results."

Their favourite and least favourite things about Oxford music are:

"Favourite is that no matter what style, look or message Oxford has a platform for you to get you music out there and for people to experience it in a live environment. But this can become a continuous incubator for popular local acts; acts that deserve a bigger and wider platform but become stagnant from performing 'the Oxford circuit' like a merry-go-round."

You might love them if you love:

Pantera; Messugah; Iron Maiden; Tool; Exodus; Decapitated.

Hear them here:

www.mutagenocide.co.uk

THE WHEATSHEAF

Tuesday 3rd June – *THE SPIN JAZZ*

JOHN ETHERIDGE 8pm/£5

Friday 6th June – *KLUB KAKOFANNEY*

BLACK HATS

THE MIGHTY REDOX + NON STOP TANGO + MOORE & CLARK 8pm/£5

Saturday 7th June

BILLY T'RIVERS & THE WILD WEST

RETIREMENT HOME 8pm/£5

Wednesday 11th June – *IT'S ALL ABOUT THE MUSIC*

ROBOT SWANS 8pm/£5

Thursday 12th June – *THE SPIN JAZZ*

ORPHY ROBINSON & PAT THOMAS 8pm

Friday 13th June – *IT'S ALL ABOUT THE MUSIC*

NUDY BRONQUE

MONKFISH + ART THEEFE + MARK SOLLIS 8pm/£6

Saturday 14th June

TORN LIKE COLOURS 8pm/£5

Friday 20th June – *SLAVE TO THE GRIND*

DECIMATE

BLACK SKIES BURN + BLUDGER + ACID SHARK 8pm/£5

Sat 21st June – *DB PROMOTIONS*

THE SEA THE SEA

THE SUPERSONIC JETS + SIMON WALTERS 8pm/£5

Sat 28th June – *GAPPY TOOTH INDUSTRIES*

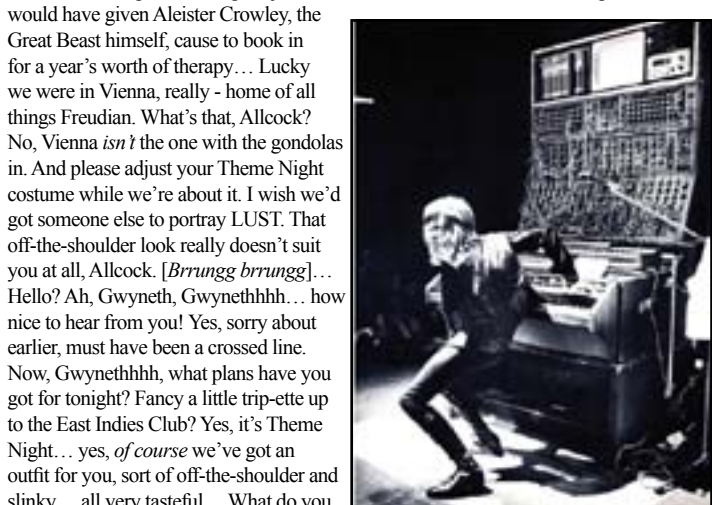
DON'T GO PLASTIC

BLUNDERBUSTER + THE AUGUST LIST 8pm/£4.50

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

DR SHOTOVER: Seven Deadly Synths

There you are, Junior. Get in, sit down, buy drinks. What's that? Why am I dressed like this? It's East Indies Club Theme Night, of course. A few of us will be doing a turn later, in the Freddie Starr Chamber - an *homage* to 90s dark thriller SE7EN (also known as SE-SEVEN-EN round these parts... think about it...). Obviously I'm portraying GLUTTONY... all padding, dear boy, all padding. Well, almost all. [*Brrungg brrungg*]... Aha, pass the phone over the bar, Bedingfield. Shotover speaking. Who's that? Gwyneth? Yes, yes, I know that Cinnamon and Danish have gone on a holistic minibreak with their talented father Chris Reasonable, learning how to play conch shells in the South Seas... but no, Gwyneth, I won't be able to come and, erm, keep you, ahem, *company* in your lovely North London home. It's OVER, Gwyneth, it's over. Ships that pass in the wind and all that... No, not even the offer of a healing session in the geodesic pavilion with you and a bathtub full of warm walnut lentil pâté will sway me, Gwyneth. Goodbye. Now, where were we? Ah yes, the sad news of HR Giger's demise. Sound bloke, for a Swiss. I remember when my mid-70s prog band Visible Panty Line supported ELP on their *Brain Salad Surgery* tour, we met Giger backstage in Vienna at the post-gig lig. I won't tell you about the groupies dressed in Edwardian diving suits and the hideous pickled things in jars. There were items on the rider that night which would have given Aleister Crowley, the Great Beast himself, cause to book in for a year's worth of therapy... Lucky we were in Vienna, really - home of all things Freudian. What's that, Allcock? No, Vienna *isn't* the one with the gondolas in. And please adjust your Theme Night costume while we're about it. I wish we'd got someone else to portray LUST. That off-the-shoulder look really doesn't suit you at all, Allcock. [*Brrungg brrungg*]... Hello? Ah, Gwyneth, Gwynethhhh... how nice to hear from you! Yes, sorry about earlier, must have been a crossed line. Now, Gwynethhhh, what plans have you got for tonight? Fancy a little trip-ette up to the East Indies Club? Yes, it's Theme Night... yes, *of course* we've got an outfit for you, sort of off-the-shoulder and slinky... all very tasteful... What do you say - mmm?



Keith Emerson: 'F*** me, the Visible Panty Line post-gig party's starting - I'm off!'

Next month: PROGZILLA

ALL OUR YESTERDAYS

20 YEARS AGO

"**The Mystics** might as well have beamed down from the planet Zog, or at the very least spontaneously materialised out of thin air," ran the introduction to *Curfew* magazine's main feature on the band back in June 1994. "There has been no long, slow learning curve for this band, they simply came among us, plugged in and took us to orbit."

Fair to say people were getting very excited about the band, fronted by **Sam Williams**, who would go on to produce **Supergrass**'s debut album 'I Should Coco', and featuring the otherworldly vocals of the late, great **Kate Garrett**, and who had, back then, just released their debut single, 'Happy' b/w 'Dead' on Backbeat Records (who also released Supergrass's debut single). The Mystics' roots lay in Devon and Dorset but they'd settled in Oxford to make a go of the band and soon had every record company in the land knocking on their door. They duly signed to Fontana, who duly fucked the whole thing up, as record companies are wont to do. But The Mystics' music remains and you should track down their superb album in any place you can find it. "Bands should have a sense of humour," proclaimed Sam, "it's a powerful weapon used properly; it can provide an intellectual challenge." "So all your fanny jokes are intellectual, are they?" asked Kate.

A busy month for local music found **Ride** releasing 'Carnival of Light', while busking violin maestro **Ed Alleyne-Johnson** put out his second album, 'Ultraviolet'. Earth music experimentalists **Aquabats** were off on a tour of the UK's prisons, while Oxford bands were out in force at

Glastonbury this month, **Ride**, **Radiohead**, **The Iron Clowns**, Ed Alleyne-Johnson, **Trio Hysteria**, **The Circle** and **Dr Didj** all performing on various stages.

10 YEARS AGO

"Turn it up loud enough and you could break the bones of passersby with 'The Banshee Screams For Buffalo Meat'," ran *Nightshift*'s eulogy to **Sextodecimo**'s landmark debut album back in June 2004. The band, who had graced the front cover of the mag the previous month, had recorded their album with **Dave Smart**, guitarist in **Seventhchurch** and their combined forces produced what still stands as Oxford's finest metal album. An unreleased follow-up is rumoured to be ready to be heard at some point. We're reinforcing the foundations of our house in readiness.

Also released this month was **Sharron Kraus**'s 'Songs of Love & Loss', the local folk singer managing to squeeze as much bloodshed and death into her songs as any hardcore metal band, as she sang about ravens and gallows on her way to becoming Oxford's most unsung of success stories. Over in the demo pages, former-**The Rock of Travolta** founder **Phill Honey** teamed up with **Smilex**'s **Lee Christian** for the short-lived **Boywithatoy** project, which duly topped the pile for its seedy, sleazy and entirely funky homage to Prince, Goldfrapp and Har Mar Superstar, while on-off *Nightshift* favourite **Twizz Twangle** was in the dumper, with a request that he cease and desist from sending us any more "music" until he get his head round the concept of writing a tune.

THIS MONTH IN OXFORD MUSIC HISTORY

5 YEARS AGO

Talking of unheralded Oxford success stories, there have been few local pop people who have enjoyed such unusual fame as **Mark Crozer**. Last month the former Kidlington-based singer and guitarist played in front of 75,000 people, and a TV audience of millions, when his band **The Rels** (featuring **Phill Honey**, what we just mentioned above) were asked to perform at Wrestlemania, Mark's song 'Broken Out in Love' having been adopted by Bray Wyatt. Rewind five year and Mark's then band **International Jetsetters** were on the cover of *Nightshift*. The band, who also featured ex-Ride drummer **Loz Colbert**, had just released their single, 'California', "a typically elegant, sky-searching mix of shimmering, chiming guitars and singer **Fi McFall**'s powerfully dreamy vocals, an amalgamation of everything that was great about indie music when that term actually meant anything." Fi had joined the band after Mark overheard her singing one day and recommended her to **The Jesus & Mary Chain** as a backing singer. Mark being the on-tour guitarist for the Mary Chain. He don't half get about a bit does Mark.

Elsewhere this month **The Relationships** released their third album, 'Space', while **Samuel Zasada** were Demo of the Month. Gig highlights of the month included some bloke we may have heard of, **Gary Numan**, at the O2 Academy; indie revivalists **The Pains of being Pure At Heart** at the Jericho Tavern and seminal bass player **Doug Wimbush** playing a rare gig at the North Wall.



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

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

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

WAREHOUSE STUDIOS
Recording and rehearsal studios
3 Rehearsal rooms
25 years of quality recording

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



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

It's June! It's the World Cup! But you already know that and you're already sick to your very marrow of trailers portraying vain, overpaid humanity vacuums as heroic gladiators, or somehow shoehorning football themes into adverts for fucking fabric conditioner. But hey, football, right? There's just no escape. Nightshift has never been one to shirk from using such occasions to mess with the format of the demo reviews, and here we are again, doing the same damn thing we do every two years. But come on, it's still less predictable than England going out on penalties in the quarter-finals, or Wayne Rooney failing to live up to even the most lowly of expectations, or TV cameras lingering on attractive, scantily-clad female Brazilian fans. Christ, we're dreading the whole sorry cliché-riddled saga already. Here's some demo reviews. In football tournament knock-out style. The winner gets a free half day in Trojan Studios and a can of Carling. The loser gets an entire crate of the stuff.

ROUND 1 FOCI'S LEFT vs REIDENOL

“The enclosed CD contains 4 songs written and performed by a recluse transgendered male. The songs don't contain vocals because my voice is weirded out too much by the hormones right now,” isn't an introduction we get every day to a local demo, so interest in Reidenol's offering is piqued from the off. Truth is it doesn't really need vocals, lurking in the darker recesses of ambient electronica, although it's maybe a little too imposing to be really ambient, churning and rumbling along on a bedrock of bass-heavy synths and randomly plucked guitar and at one point what might be a drawer full of cutlery being sharpened in preparation for something unpleasant. It'd doubtless make for decent incidental music for some *noir*-ish sci-fi but maybe feels too much like snippets of ideas not quite fully formed yet on its own, and it certainly doesn't sound like it's ready for some serious beach partying down Rio way. The luck of the draw means Reidenol are up against Foci's Left who come from a not dissimilar place of instrumental darkness. Microtonal fluctuations lend an often eerie sense of foreboding, like the sinister grey undulations of the sea in *Ring*. Sort of a cross between Mountain and Vangelis, Mick Buckingham, who is Foci's Left, allows each piece to flow and run its

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/

course, so, in an otherwise close-fought tussle, runs out winner.
Score: Foci's Left 3, Reidenhol 2

INDICA BLUES vs REUBEN'S ROCKET

Another one-man team here in the form of Indica Blues, the work of Refugees of Culture guitarist Tom Pilsworth, whose monolithic stoner-rock comes steeped in the blood of Sabbath, Hendrix, Electric Wizard and Kyuss, while he also quotes the sadly now departed Caravan of Whores as a major influence. Here is old-fashioned riffage so big and uncompromising it's like coming face to face with the sort of 6'6" centre half they used to have back in the 1970s, the sort who'd just stand there while tricky wingers ran into him and bounced off, lying in a puddle of their own making. Epic doesn't even start to get partway to describing how big this aims to be. It's big. Bigger than big. A giant pig-man-beast of a demo. Which is an imposing foe for poor old Reuben's Rocket to attempt to overcome. Reuben's Rocket being the fourth one-man team of the month already, which makes us feel like we're watching re-runs of Tottenham's 2012-13 season. Added to which, while he's not a bad tunesmith, particularly on the airy 'DIY', with its cheerily strummed acoustic guitar and carefree female backing vocals, you worry it's all a bit lightweight to stand any chance against the psychedelic storm of Indica Blues. He puts up a good fight though; his songs are nimble and simply executed, not a million miles from Noah & the Whale or Newton Faulkner, and he'd doubtless go down a storm in the Radio Live Lounge. Unstoppable Forces are so named for a reason though.

Score: Indica Blues 5, Reuben's Rocket 3

BEN EDWARDS vs THE DOSS

Another solo act? What's the matter people, modern fangled communication technology made you incapable of forming proper bonds with other humans? If Ben Edwards were a football team and not one man with a guitar and a loop pedal we reckon he'd be Fort William, the hapless perennially bottom team in the Scottish Highland League. Why do we think that? Mainly because he's a bit rubbish truth be told, and because his idea of a song seems to be to loop a few notes for two minutes while going “Whoohoo” over the top.

And that's it. Hardly tactical genius. He does unearth something approaching a tune by the time he gets to 'Skinny Love', but even that turns out to be a cover, of Bon Iver, which is like signing an experienced centre forward in on loan in an attempt to avoid relegation, only to discover his move is ineligible you've been deducted six points by an FA adjudication panel who, let's face it, can't be nearly as big a bunch of bastards as the *Nightshift* demo panel. Luis Suarez might be an unholy spawn of the devil and Ben a lovely bloke, but one of them scores top flight goals for fun, while the other would struggle to smack a cow's arse with a banjo. But then, Ben's up against The Doss, a proper band from Abingdon, whose tumbling, barely coherent form of rock is so ineffective and unfocussed it makes Summertown Stars Under-10s look like Atletico Madrid. They offer us one song, on Youtube, but without even a video to laugh at. It kicks off; it trips over its own laces; it knocks the ball into its own net off its backside. The referee takes pity on all concerned and blows for time 89 minutes early.
Ben Edwards 1, The Doss 0

NUDYBRONQUE vs NOISESCAPE DISTURBANCE

Nudybronque! Nudy! Rudey! Bottoms! Yes, this is the sort of band name that gives pathetically infantile reviewers like us yards of ammunition with which to shoot down bands who've done nothing wrong. Well, not much. Maybe sounding like they'd be more than comfortable on Radio 2 for starters, but let's not get snobby here – results count however you get them and Nudybronque have a certain flair, a louche style that serves them well in this sub-tropical heat. They sound a bit like The Divine Comedy at times, at others Pulp if they were trying a bit too hard. At other times they just rock out a bit, but not in an uncouth way. By contrast to El Bronque's overly casual playing style, Noisescape Disturbance are noisy and direct, a bargain basement hard rock band with an almost bearable line in knocked-off riffs and widdly bits, but with a singer who might well never have encountered the concept of music before this recording session. Their first track is instrumental and therefore passable, but once Mr Shouty arrives it takes a turn for the worse. Like being 3-0 down with 10 minutes to go and bringing Michael Duberry on to make things right. What threatened to be a bit of an unshapely midfield tussle starts to turn into a thrashing as Noisescape run around full of passion before falling over in the mud, while Nudybronque slip one goal after another into the back of the net.

Score: Nudybronque 3, Noisescape Disturbance 0

*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.*

SEMI FINALS FOCI'S LEFT vs INDICA BLUES

After that first round many would have seen this pairing as a good final, but them's the luck of the draw and it's two very different forms of uncompromising noise that go head to head in the first semi. Foci's Left look menacing in their all-black strip, with just a faint gold trim round the collar. The subtle approach – all short neat passes – looks like it's making little impact toward the opposition goal but it's deceptively sharp and even what might seem like misplaced balls feel like they're meant to be. Indica Blues, though, have no truck with such intricacy, playing solos so epic and heroic they make The Battle of Helms Deep look like a spot of handbags in the centre circle during an Accrington vs Hartlepool match. It's the serpent against the behemoth. A titanic conflict that threatens to blot out the sun ends with the behemoth triumphant.
Score: Foci's Left 2, Indica Blues 3

BEN EDWARDS vs NUDYBRONQUE

Like Bradford City in last season's league Cup final, poor old Ben looks confused at even being here and we, taking temporary charge as caretaker manager, can't fathom any tactics in 'In the Loop, New Pedal', which might not even be music, just an accident that slipped and ended up on Soundcloud. Bless him, he's done his best so, like modern day school sports days, he gets a medal for trying. Nudybronque rarely sound like they're trying too hard. They've started to remind us slightly of Lloyd Cole if he'd veered into cruise ship cabaret, all keening vocals and chiming Hammond. They even manage a casual wink as they slot home the winner.

Score: Ben Edwards 0, Nudybronque 1

THE FINAL NUDYBRONQUE vs INDICA BLUES

We find ourselves warming to Nudybronque's air of slightly dishevelled classiness the more we listen to their demo. By the time they get to 'Allsorts' there's even a feel of Angelo Badalamenti's soundtrack to *Blue Velvet* about their jazzy pop. But here comes Indica Blues again with another powerhouse run down the centre of the field, riffs churning the pitch like a Roman battle chariot. Seriously, who needs tiki-taka when good old Route 1 works this well? In footballing terms Indica Blues is Norman Hunter, Bobby Charlton and The Kraken all rolled into one. He's also our Demo World Cup champion.
Score: Nudybronque 1, Indica Blues 3.



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
Protools on Mac
Great Sound
Rates For Local Bands

Phone - 01865 203922
or
07878960286

info@theshonk.com www.theshonk.com



TURAN AUDIO.co.uk
Professional, independent CD mastering

Artists mastered in the studio last month include;
ABDOUJAPAROV, IGUANA LOVERS, SHEELANAGIG, MIRANDA LEE RICHARDS, INDO, GEORGIA PATTERSON, HELMHOLTZ RESONATORS, MAIRI G, GINGER BAKER, MICHAEL PALMER, VAMPILLIA, BATHORY, CYNIC, ONSLAUGHT, JONI MITCHELL, CHEAP TRICK, TOSHES, TAIL FEATHER, BLACKMOSS, FRACTURE, BEATRIX PLAYERS, THE LUKA STATE.

01865 716466 tim@turanaudio.co.uk

THE COURTYARD RECORDING STUDIO

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

Residential facilities included.
www.courtyardrecordingstudio.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:

- Mixex kits
- Fender/Marshall/Audison 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 / members, £4 students + NHS OTD
10.30pm - 3am + over 18s only



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

Sat 31st May • £7 adv
6.30pm - 11pm

Skeletor ft. Prospekt + Brutai + Jabroni Sandwich + Ignite the Sky + Mutagenocide + Jupiter C

Tues 3rd June • £7.50 adv

East India Youth + Jupiter C

Weds 4th June • £10 adv

Dreng

Sat 7th June • £8 adv
6pm - 10pm

It's All About The Music Presents...

Ultrasound + Sinking Witches
+ Peerless Pirates + Mark Cope
+ Glenda Huish + Webs & Marionettes

Thurs 12th June • £13.50 adv

Starsailor

Fri 13th June • £18 adv

Inspirar Carpets

Fri 13th June • £7 adv
6pm - 10pm

It's All About The Music Presents...

North East Corridor + Rushill
+ Lies of Elizabeth + Adam McMillan
+ The Balkan Wanderers

Sat 14th June • £8 adv
7pm - 10pm

Andy Jordan + Room 94

Fri 20th June • £7 adv
6pm - 10pm

It's All About The Music Presents...

The Mechanisms + Megan Henwood
+ Vienna Ditto + The Other Dramas

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

Parquet Courts + The Wytches

Sat 28th June • £7 adv
6.30pm - 11pm

Skeletor ft. Salvage + The One Hundred + Dead Mesa + K-Lacura + Retribution

Weds 9th July • £15 adv

The Dandy Warhols

Thurs 10th July **SOLD OUT**
James

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 ft. Karma To Burn

+ Desert Storm + Hatemail
+ Evavoid + Overlord

Thurs 9th Sept • £10 adv

Cate Le Bon + H. Hawkline

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 Tour

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

Ultimate Genesis

Thurs 9th Oct • £15 adv

Nine Below Zero

Fri 10th Oct • £10 adv
6pm - 10pm

Bipolar Sunshine

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

Fri 24th Oct • £13 adv
6pm - 10pm

Skeletal Family & Salvation

Sun 26th Oct • £14 adv

Kids In Glass Houses

Mon 27th Oct • £28.50 adv

UB40

Sat 1st Nov • £11 adv
6.30pm - 10pm

The Smyths 'Hatful of Hollow' 30th Anniversary

Fri 7th Nov • £17.50 adv
6pm - 10pm

Band Of Skulls + Bo Ningen

Thurs 13th Nov • £14 adv

The Wedding Present Watusi Tour

Sat 15th Nov • £17.50 adv
6pm - 10pm

La Roux

Sat 15th Nov • £8.50 adv
6.30pm - 10pm

Saedly Dorus and the Hoolie Band

Sun 16th Nov • £10 adv

Boy & Bear

Sat 29th Nov • £19.50 adv
6.30pm - 10pm

Little Dragon

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

UK Foo Fighters

Fri 12th Dec • £26 adv
6pm - 10pm

Saxon 35th Anniversary Tour + Hell

Sun 14th Dec • £18.50adv

Taking Back Sunday

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 members /
£4 students / NHS on the door)