



# NIGHTSHIFT

## Oxford's Music Magazine

**Free every  
month  
Issue 250  
May  
2016**



20 acts - five venues - one night

# PUNT 2016

The best new music in Oxford - May 11<sup>th</sup>

Four-page Punt pullout preview inside  
also in this issue:

**COMMON PEOPLE** previewed

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plus

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previews

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# THE BULLINGDON

**MAY 2016**  
**GIG & CLUB LISTINGS**

**COCKTAIL BAR**

OPEN 4PM | £10 PROSECCO & 2.4.1 COCKTAILS EVERYDAY FROM 4PM - 8.30PM | £2.50 COCKTAILS ALL DAY SUNDAY

Thursday 6th May  
**Stephen Dale Petit**  
**Dull Knife**

Doors: 7pm

Friday 9th May  
**Cale Tyson Band**  
**Loud Mountain**

Doors: 7pm

Friday 9th May  
**Organised Fun**  
**Bradley Zero**

Doors: 8pm

Saturday 7th May  
**Desert Storm**  
**Suns of Thunder**  
**Welcome Back Delta**  
**1000 Chains**

Doors: 7pm

Monday 9th May  
**Brookes Music Big Night Out**

Doors: 1.30pm

Wednesday 12th May  
**Ghostface Killah**  
**(Wu Tang Clan)**

Doors: 7pm

Friday 13th May  
**Treetop Flyers**  
**The Shapes**  
**Les Clochards**

Doors: 7pm

Saturday 14th May  
**Spring King**

Doors: 7pm

Saturday 14th May  
**Free Range Roots**  
**Ockard Ridim Selective**

Doors: 8pm

Monday 16th May  
**Night Beats**

Doors: 7pm

Wednesday 18th May  
**Courage My Love**  
**Over**  
**Better Than Ever**

Doors: 1.30pm

Thursday 19th May  
**Ryan McGarvey**

Doors: 7pm

Friday 20th May  
**John Metcalfe Band**  
**Barney Morse Brown**

Doors: 7pm

Friday 20th May  
**SEIO**  
**President T**  
**Soph LS (Rinse FM)**

Doors: 8pm

Saturday 21st May  
**Yak**

Doors: 7pm

Saturday 21st May  
**Bossaphonik**  
**Orkestra Del Sol**  
**Horns of Plenty**

Doors: 8pm

Monday 22nd May  
**Blaenavon**

Doors: 7pm

Thursday 26th May  
**Baby Strange**  
**White**

Doors: 7pm

Friday 27th May  
**Pulse**  
**Time is Now**  
**Turno Dominator**  
**Harry Bizzle**  
**Gboid**  
**Lyfie**

Doors: 8pm

Saturday 28th May  
**C'Mon People!**  
**Disco Shed's Official Common People Afterparty**  
**Count Skylarkin**  
**Peepshow Paddy**  
**Man of Science**  
**Tony 'Naked' Nanton**  
**Kerry & Casio**  
**Vgem**

Doors: 8pm

Sunday 29th May  
**Simple's Official Common People Afterparty**  
**Denis Sulta**

Doors: 8pm

Monday 30th May  
**Daniel Romano**  
**Kacy & Clayton**

Doors: 7pm

Wednesday 1st June  
**Malcom Middleton (Arab Strap)**

Doors: 7pm

Thursday 2nd June  
**The Hunna**

Doors: 7pm

Friday 3rd June  
**Dot's Funk Odyssey**

Doors: 8pm

Saturday 4th June  
**Tuskens**  
**High Tides**  
**Better Than Never**  
**Le Pub**

Doors: 7pm

Monday 6th June  
**Lera Lynn**

Doors: 7pm

Thursday 9th June  
**The Cult of Dom Keller**

Doors: 7pm

Friday 10th June  
**Big Deal**

Doors: 7pm

Friday 10th June  
**Bloody Knuckles**

Doors: 8pm

Saturday 11th June  
**Police Dog Hogan**  
**Paul McClure**

Doors: 7pm

Wednesday 15th June  
**Sari Schorr & The Engine Room**

Doors: 8pm

Saturday 18th June  
**The Cheeseegraters**

Doors: 7pm

Monday 20th June  
**Kaz Hawkins Band**

Doors: 8pm

Wednesday 22nd June  
**The Deslondes**  
**Twain**

Doors: 1.30pm

Saturday 25th June  
**Little Brother Eli**  
**Nine Miles South**  
**NeverInd**

Doors: 7pm

Monday 27th June  
**Moreland & Arbuckle**

Doors: 7pm

Monday 10th July  
**Albany Town**

Doors: 8pm

Friday 22nd July  
**Bossaphonik**  
**Mankala**

Doors: 8pm

Monday 25th July  
**The Black Circles**

Doors: 8pm

Monday 25th July  
**The Rev Peyton's**  
**Big Damn Band**

Doors: 7pm

Friday 26th July  
**Honkey**  
*(FT. Members of Down, Melvins, Butthole Surfers)*  
**Desert Storm**  
**The Grand Mal**

Doors: 1.30pm

Thursday 11th September  
**Saichi Sugiyama**

Doors: 7pm

Monday 19th September  
**Giles Robinson**

Doors: 8pm

Monday 26th September  
**Stevie Nimmo**

Doors: 8pm

**JAZZ**  
**AT THE BULLINGDON**  
FREE EVERY TUESDAY | 8.30PM

3rd May  
**Stuart Henderson Quartet**  
10th May  
**Alvin Roy's Reeds Unlimited**  
17th May  
**Heavy Dexters**  
24th May  
**Rod Kelly Quartet**

21st May  
**Martin Pickett Organisation**  
27th June  
**Alvin Roy's Reeds Unlimited**  
18th June  
**Hugh Turner Band**  
24th June  
**Stuart Henderson Quartet**

28th June  
**Bullingdon Hot Club**  
5th July  
**Groove Alchemy**  
12th July  
**Blake's 7 Funk**  
19th July  
**Oxford Jazz Quintet**

# NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

Phone: 01865 372255

email: editor@nightshiftmag.co.uk

Online: nightshiftmag.co.uk



## SUPERNORMAL FESTIVAL

has announced the first batch of names of acts playing this year's event. An extensive A-Z of acts confirmed includes Apostille; Asig Nargik; Bas Jan; Big Joanie (pictured); Bridget Hayden & Claire Potter; Casual Sect; Cavalier Song; Charles Hayward; Cup; Giant Swan; Heather Leigh; Herb Diamate; Housewives; Maria Chavez; Melting Hand; Mums; Pigs Pigs Pigs Pigs Pigs Pigs Pigs; The Ex; The Rebel; Tomaga; Tut Vu Vu; Vanishing Twin; Vibracathedral Orchestra, and Yama Warashi. Supernormal runs over the weekend of the **5<sup>th</sup>-7<sup>th</sup> August** at **Braziers Park**, near Wallingford. The artist-curated music and art festival is renowned for its mix of experimental and leftfield music and installations and with increased Arts Council funding, is promising an expanded programme for 2016. Weekend tickets, priced £85, are on sale now, along with loads more info at [www.supernormalfestival.co.uk](http://www.supernormalfestival.co.uk).

**LITTLE BROTHER ELI** launch their debut album with a show in June. The band, who play at Common People Festival this month, will release 'Cold Tales' on Friday 24<sup>th</sup> June before playing a headline show at The Bullingdon on Saturday 25<sup>th</sup>. They will be supported by NeverInd. Tickets, priced £8, are on sale now at [wegottickets.com](http://wegottickets.com).

**PEERLESS PIRATES** launch their debut album with their biggest hometown show to date next month. The pirate pop outfit play the O2 Academy on Saturday 4<sup>th</sup> June. Support comes from Dead Pheasants, The Standard and Acoustic Journey. Tickets, priced £9 (plus bf) are on sale now from the Academy box office and See Tickets.

**DUOTONE AND JESS HALL** play a 'Save The Male' show in aid of the charity CALM this month. The pair will be joined by Richard Neuberg and Matt Chanarin at The North Wall in Summertown on Saturday 14<sup>th</sup> May. CALM – the Campaign Against Living Miserably – aims to tackle the rise in male suicides in the UK. Former Samurai Seven and Dirty Royals guitarist Matt Williams, who works for CALM said, "Sadly, suicide is the biggest single cause of death of men under the age of 45 in the



**JURASSIC 5, KODALINE AND MYSTERY JETS** are among 50 new acts to be added to the line-up for this summer's **Truck Festival**. The list of new acts, announced at the end of March, also includes **SOAK, Blossoms, Swim Deep, Neck Deep, Coasts, Norman Jay, Clean Cut Kid, Spring King, Eliza and the Bear, Black Honey, Public Access TV** and **Nightshift** faves **Pumarosa**.

They, and many others besides, including local acts **Cassels** and **The Dreaming Spires**, join already announced headliners **Manic Street Preachers, Catfish & the Bottlemen** and **Everything Everything**, plus **Circa Waves, Jack Savoretti, Young Fathers, Rat Boy** and **We Are the Ocean** over the weekend of the **15<sup>th</sup>-17<sup>th</sup> July** at **Hill Farm** in Steventon. Having expanded the festival to three days for the first time since 2011, and with an increased capacity of almost 10,000, this year's Truck is set to be the biggest in its 18 year history. Tickets, priced £86.50, are on sale at [truckfestival.com](http://truckfestival.com) as well as outlets around the county.

UK and about twelve men will end their life by suicide today. Yet, as a society, we just don't talk about this shocking statistic. CALM seeks to engage with all men, particularly through music, sport, comedy and art, to promote the message that it's okay to talk about feelings and 'difficult stuff'. Because being silent isn't being strong." Tickets for the show are on sale now, priced £14 (£10 concessions), from the venue – [www.thenorthwall.com](http://www.thenorthwall.com) / 01865 319450. To find out more about CALM, visit [thecalmzone.net](http://thecalmzone.net), or to talk to

someone, call 0800 585 858 free.

**THE LONG INSIDERS, PEERLESS PIRATES AND THE GREAT WESTERN TEARS** are among the acts announced for The Kids Are Alright 4. The annual charity concert takes place at the Said Business School's rooftop amphitheatre on Saturday 2<sup>nd</sup> July. Other acts confirmed are The Shapes, Cooper Black, La Phooka and Les Clochards. Ticket details are yet to be announced, but all proceeds will go to local children's charities.

**CORNURBY FESTIVAL** has announced the line-up for the **RIVERSIDE STAGE** at this year's event.

**Peerless Pirates; Saedly Dorus & the Hoolie Band; The Inflatables; Mayhem; Zurich; Alphabet Backwards** and **Great Western Tears** are amongst a host of local bands set to perform on Cornbury's third stage over the weekend of the **8<sup>th</sup>-10<sup>th</sup> July** at **Great Tew Park**. Other acts playing on the stage – run as ever by the good folks behind Charlbury's annual Riverside Festival – include **Loud Mountains; The Bleedin' Noses; The Balkan Wanderers; The Mighty Redox; Hattie Briggs; Captain Redeye & The Hoods; Kris Dollimore; The Two-Tone All-Skas; The Tropics**, and **I Said Yes**.

They join the two main stage line-ups topped by **Jamie Cullum, Bryan Ferry** and **Seal**.

In addition to the Riverside Stage, six local acts will get the chance to perform at the festival's late-night campfire session on Thursday 7<sup>th</sup> July. 106JackFM and Jack2 are running a competition to find half a dozen acts to play the camsite stage. Visit [www.jackfm.co.uk](http://www.jackfm.co.uk), or [www.jack2.com](http://www.jack2.com) to find out how to enter.

For full line-up and ticket details, visit [www.cornburyfestival.com](http://www.cornburyfestival.com).





# NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

Phone: 01865 372255

email: editor@nightshiftmag.co.uk

Online: nightshiftmag.co.uk



**SPEEDBUGGY USA AND HANNAH JOHNSON & THE BROKEN HEARTS** are the star guests at this year's **Halfway To 75 Festival**. California-based country-rockers Speedbuggy USA and former-Toy Hearts country and honky tonk singer Johnson head the annual one-day celebration of Americana and roots music at the Isis Farmhouse, near Iffley Lock, on **Saturday 30<sup>th</sup> July**. A strong local contingent includes The Epstein, Loud Mountains, Francis Pugh & the Whisky Singers, The August List, The Shapes, Jonny Payne & The Thunder, and Nick Cope. The festival runs from 1pm through to 11pm, with more names to be added. Visit [halfwayto75.com](http://halfwayto75.com) for more news and ticket details.

**THIS YEAR'S TANDEM FESTIVAL** has been cancelled

after the organisers were faced with a huge increase in health and safety costs. The eco-friendly world music event, which has run at Hill End Outdoor Education Centre, near Farmoor, for the last two years, mixed live music with environmental activities and talks and encouraged festival goers to cycle to the festival site. Last year's event attracted 500 people with closer to 1,000 expected to this year's event. Co-organiser Nicholas O'Brien said, "There were issues with regards to safeguarding becoming more complicated as the festival was growing so we decided maybe it would be best, budget-wise, if we focused on making next year's festival." A new site for Tandem in 2017 has apparently already been identified, again within easy cycling distance of Oxford.

**OXFORD CONTEMPORARY MUSIC** and Oxford Playhouse co-host **Mark Anderson's Furious Folly** next month. The free multimedia concerts take place on the **17<sup>th</sup> and 18<sup>th</sup> June** on **Magdalen**

*Continued over...*



**BELLOWHEAD** play their final ever gig this month. The folk big band, formed by Oxfordshire musicians John Spiers and Jon Boden, played their debut show in Oxford in 2004 as part of the Oxford Folk Festival and will bow out with an already sold-out gig at Oxford Town Hall on Sunday 1<sup>st</sup> May.

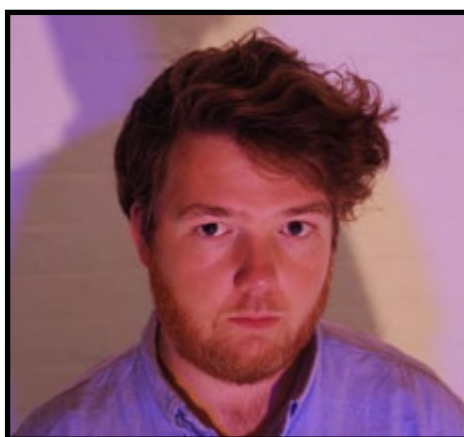
The band announced their split last year after Boden decided he would be leaving after the current tour. In their 12 year lifetime the eleven-piece band released five albums and won innumerable folk awards, notably five times for best live act at the BBC Folk Awards; their third album, 'Hedonism', remains the biggest-selling independently released folk album. Their set at Truck Festival in 2010 was included in Nightshift's 200<sup>th</sup> issue list of the best 20 gigs of the magazine's time. They also featured on the cover of Nightshift in 2011 with Spiers and Boden recalling their roots in the Oxford folk scene. Having been there from the very start and reviewed that debut gig as well as many more since, Nightshift will be there for the last show, a chance to enjoy one of the greatest live bands of recent years one more time.

**CHAD VALLEY** were robbed of all their equipment, clothes and passports when their fan was broken into during their tour of the US in April. The band, centred around local singer and musician Hugo Manuel, were due to play a show in San Antonio when the van was burgled. A fan-run appeal on the Gofundme.com website raised over \$5,000 in just over 24 hours, with the aim of raising \$10,000 to cover the cost of the musical equipment taken.

Only two days before the theft Hugo had been talking to *Nightshift* from The States about the tour, his most recent album, 'Entirely New Blue', and about his planned homecoming show at St Barnabas Church on Thursday 5<sup>th</sup> of May – his biggest hometown headline show to date.

Chad Valley has spent much of the last two years touring across Europe and America; 'Entirely New Blue', Hugo's second full album in his Chad Valley guise was released late last year, the album mixing his tropical electro-pop with a more r'n'b-flavoured sound.

Talking to *Nightshift* from Texas before the robbery, Hugo said, "Since I started Chad Valley, things have moved quicker than they ever did with Jonquil and I've had better success over here in the USA. It's a big country, so it takes a lot of commitment to tour here properly, but it's totally worth it. The crowds are getting bigger and bigger



with every tour I do out here, so it's great to see a pay-off to all the touring.

"I have very changeable tastes in music. I'm a fickle music listener, and so the music that I write reflects what I'm listening to at a certain time. However there are always elements that tie the Chad Valley project together: a love of long forgotten synths and drum machines and late-80s pop.

"The Chad Valley show last year at the Bully last year was really special because it was the very last show of an epic three-month tour of the US and Europe. I miss being home a lot, but

I wouldn't swap my life on the road for staying in the same place for my whole life. Hometown shows are always a great chance to show my friends what I'm up to and see lots of familiar faces, which I love. The crowds in Oxford are definitely something else for someone who grew up in the city; you don't get that kind of love from anywhere else.

"It's going to be a really new experience to play somewhere like St Barnabas, and as such, we're going to make it a unique show. We'll be doing a set of quieter songs, more adept to the environment, with some new material also. I'm excited for the challenge, and it will great to be able to change things up and present Chad Valley in a different light.

"I think of touring as the day job, and writing music back home and my leisure-time. I don't want to write music to make money; if I start thinking like that – and I have done in the past – then the music I write is invariably dogshit. If I have the leisure to write the music that I want and then go on the road for six months of the year every year then I am very happy."

**Chad Valley plays St Barnabas on Thursday 5<sup>th</sup> May with Salvation Bill and After the Thought. Tickets are on sale, priced £8adv, from Tigmus.com. To contribute to the equipment fundraiser, go to [www.gofundme.com/8gzrw8v5](http://www.gofundme.com/8gzrw8v5).**

**THE ORIGINAL CORNBURY MUSIC FESTIVAL**  
**8<sup>TH</sup> 9<sup>TH</sup> 10<sup>TH</sup> JULY 2016 THE GREAT TEW PARK OXFORDSHIRE**

**JAMIE CULLUM** **BRYAN FERRY** **SEAL**  
**SOULIISOU** **ALL SAINTS** **JAMES MORRISON**  
**WILKO JOHNSON** **LUCINDA WILLIAMS** **CORINNE BAILEY RAE**  
**THE SHIRES** **GABRIELLE APLIN** **BOOKER T**  
**TURIN BRAKES** **THE BEAT** **NEWTON FAULKNER**  
**KELVIN JONES** **LEMAR TUNDE** **THE ZOMBIES**  
**RAMIN BJORNSON** **STAXS SIMO** **the voice of**  
**AGAIN** **FRED ABBOTT** **The Lighthouse Family**  
**CATTLE & CANE** **JD & THE STRAIGHT SHOT** **PORT ISLA**  
**THE DUNWELLS** **HIDDEN CHARMS** **RED SKY JULY**  
**HANNAH GRACE** **MOLLIE MARRIOTT** **CHARLIE CUNNINGHAM**  
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# WIN CORNBURY FESTIVAL TICKETS!

If God didn't intend us to drink large quantities of beer while listening to music, he wouldn't have invented fields, or summer. And he'd absolutely never have allowed Great Tew Park to be created.

Because here's where you'll find **CORNBURY FESTIVAL**, back in the Shire for its 13<sup>th</sup> annual outing. Lucky for some – not least anyone who enjoys watching big name acts, cult heroes and pop hopefuls in picturesque surroundings and with an air of English village fete civility about it.

Cornbury might grab headlines in lesser publications for its regular clientele of prime ministers, Hollywood actors and TV presenters, but here at *Nightshift* we know it's all about the music. And the comedy. And the bar.

This year's Cornbury Festival takes place over the weekend of the **8<sup>th</sup>-10<sup>th</sup> July** at **Great Tew**, which is undeniably one of the prettiest parts of our beloved county.

Headlining this year's event are **JAMIE CULLUM**, **BRYAN FERRY** and **SEAL**. Seal's guest turn with The Trevor Horn band was the absolute highlight of last year's Cornbury, and Bryan Ferry is an indisputable legend, both musically and sartorially. We're sure someone will be along very soon to say something nice about Jamie Cullum.

These table toppers will be joined over the three days by the likes of **SOUL II SOUL**; **ALL SAINTS**; **JAMES MORRISON**; **WILKO JOHNSON**; **LUCINDA WILLIAMS**;



**CORINNE BAILEY RAE; BOOKER T; GABRIELLE APLIN; NEWTON FAULKNER; THE ZOMBIES; TURIN BRAKES; LEMAR; THE BEAT; BJORN AGAIN** and someone out of The Lighthouse Family. Ooh, rewind a moment... Bjorn Again! That means ABBA! And ABBA means the absolute best pop music on the planet ever. Don't argue, we know we're right.

Plenty more besides as ever, including **THE RIVERSIDE STAGE**, which features its usual mix of local acts and rising starlets, including **PEERLESS PIRATES; THE INFLATABLES; SAEDLY DORUS & THE HOOLIE BAND; ALPHABET BACKWARDS** and **THE BALKAN WANDERERS**; there's also **CAFÉ NERO**'s acoustic stage, and **THE COMEDY STAGE**, which this year features star turns from **DANE BAPTISTE, CARL DONNELLY, ED GAMBLE** and **NISH KUMAR**.

Then of course there's **THE DISCO SHED**, which is where *Nightshift* invariably end each evening, dancing like a crazy thing. We'll deny it in the morning of course, insisting we spent the latter part of the night sat sedately and sensibly around the campsite bonfire. Or in it.

Tickets for Cornbury Festival are on sale now from the festival website: **www.cornburyfestival.com** – with VIP options, concessions and day tickets all available. Heck, you can even purchase posh toilet tickets to go with your glamping if slumming it with the peasants doesn't grab you (and us peasants do have a habit of grabbing people, usually in the hope they'll buy us beer).

And thanks to our very good friends at Cornbury we've got a pair of adult weekend camping tickets to give away. For free. Still feeling lucky about the number 13?

**To win, just tell us which one of these acts played a headline at last year's Cornbury Festival: A) TOM JONES; B) ELVIS COSTELLO; C) BABYMETAL.**

Email answers, clearly marked Cornbury Competition, to **editor@nightshiftmag.co.uk**, or on a postcard to **Cornbury Competition, Nightshift Magazine, PO Box 312, Kidlington, OX5 1ZU**. Please include full name, email address and a daytime phone number. Deadline for entries is the 25<sup>th</sup> May. The editor's decision is to sing ABBA songs very loudly and out of tune all the way through Jamie Cullum's set.

## NEWS

**College School**'s sports field. According to Anderson the immersive show aims to "rail against the futility of the Great War and challenges the inhumanity and senselessness of conflicts past and present. It takes inspiration from the Dadaist artists of the time and draws on the themes of desertion, of shell shock and of opposition to the war. The event takes place as night falls, in a no-man's land on the battle front between the two lines. Disorientated, the audience find themselves immersed within an open-air collage of sound, music, light, pyrotechnics and performance." While the event is free, anyone wanting to go along must obtain a ticket in advance. Visit **www.oxfordplayhouse.com** to get yours.

**CHASING DAYLIGHT** have launched their own range of marmalade. The east Oxford band's homemade orange breakfast relish will be sold in single, EP and double concept album-sized jars, with all profits going to local counselling service The Listening Centre. Julian Sharples from Chasing Daylight told *Nightshift*, "We wanted to do something quirky, tasty and peculiarly English, like our music. I had the idea when I heard Pulp on John Peel and I'm so happy

that it's now bearing fruit. If this proves successful we hope to do jam in the autumn. Marmalade has been somewhat under-represented in the music industry. The rather shit Scottish band Marmalade and Labelle's hit 'Lady Marmalade', being the main flag wavers. We hope to change that." Alongside the promised jam range Chasing Daylight will be releasing their debut single, 'Ouch', later this year; the band play at the O2 Academy on Saturday 25<sup>th</sup> June, so you can get your marmalade fix there. Give them a visit at **www.chasingdaylight.co.uk**, and do feel free to send *Nightshift* any fun stuff you've made. Cake, kittens and wine are our favourite three things.

**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**.

**OXFORD GIGBOT** provides a regular local gig listing update on Twitter (@oxgigbot), bringing you new gigs as soon as they go live. They also provide a free weekly listings email. Just contact **oxgigbot@datasalon.com** to join.

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 8.30pm Decovo - 9.30pm Maia

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# RELEASED

## VARIOUS ARTISTS

### ‘We Do Not Have A Dinosaur Vol.2’

(Self released)

Twenty years on from scene-defining album ‘OXCD’ the availability of so much free music online has made such local compilations all but redundant. The only way they can work is to tap into a particular niche, and use the project to raise some cash for a good cause along the way.

Which is what ‘We Do Not Have a Dinosaur Vol. 2’ here does. Compiled by Tiger Mendoza’s Ian De Quadros, like 2011’s Volume 1, put together by The Psychotechnic League and The Modernist Disco, the album brings together the various shades and shapes of electronic music being made around Oxfordshire right now, with profits going to Helen & Douglas House and The Oxford Food Bank. If there never seems to be an electronic music scene in Oxford it’s maybe because many of the producers work in isolation, only occasionally venturing into the live arena, and because such a broad genre features disparate styles. As such, ‘WDNHADV.2’ ranges from spectral instrumental ambience, to full-on drum&bass and rap, with myriad style in between.

In the former camp are Gold Falls’ Steve Reich-styled rhythmic minimalism, Kid Kin’s industrial ambience, with its purposeful layering and dense textures, and dronemeister Lee Riley’s microtonal sleep dirge. In the latter come Half Decent’s scattershot drum&bass and militant rhyming, which come as a (not unwelcome) slap in the face after the preceding subtlety, and Meef Chaloin’s playful, restless and spacious but sharp-edged electro.

The album’s strength is its variety as much as its undeniable quality. Chief highlights are Death of Hi-Fi’s swoonsome, soulful trip-hop which pitches Lucy Cropper’s sleepy-eyed vocals against



elegant synths, machine beats and marching jackboots on the *V For Vendetta*-referencing ‘Roses & Guns’; After The Thought’s considered, gently-textured slow-build ‘Whole Again’, that rises like a tide of distortion to a plateau of enveloping noise, not too far removed from Mogwai’s recent ‘Atomic’ project; Coloureds’ epic drum&bass synthscaping, and The Young Women’s Music Project’s ghostly, clamouring, trip hop.

There’s barely a misstep to be heard, though: Dave Griffith makes two appearances; his solo piece, ‘A Dog Loose in the Woods’ one hysterical crescendo that could be a piano falling down a flight of stairs while the garage band next door collapse through the wall, while his team-up with Space Heroes of the People is a wonderfully retro-futurist journey into synth-pop that leans in on vintage Human League and OMD’s most recent releases. Add in sterling offerings from Esther Joy Lane, Asher Dust, Maiians and Tiger Mendoza themselves and you get a great wide-angle snapshot of a local sub-scene in rude, inventive health. Maybe just not always in plain view.

**Dale Kattack**

This new collection is as eclectic as ‘Circle’ was a neat, coherent summing up of the voodoo sci-fi blues they peddle. The EP’s title track is a menacing rockabilly tale of identity theft; ‘Tiny Tambourines’ wouldn’t sound out of place amongst Depeche Mode’s early 2000s glitchy blues electronica, and ‘Frank Account’ is a slinky dollop of sinister Andrews Sisters-style harmonies. The duo also cover two Negro spirituals: ‘Motherless Child’ and ‘Go Down Moses’; while their rendering of the former is beautifully restrained, its melancholic marriage of voice and twangy guitar more reflecting the isolating misery whence this song came than the comforting togetherness its performance was intended to achieve, the latter becomes a ‘Chelsea Dagger’-style romp, yet they make both sound as if they’re original compositions.

The gems here are the gloriously unsettling: ‘My Way Of Missing You’, a Sergio Leone-homaging and apparently Adam Curtis-inspired trippoppy triumph, and ‘Come Back’, a frenetic rock’n’roll drum machine anti-love song, whose cosmic synth wig-out outro signs off this genre-melding audio embodiment of unease and impudence perfectly.

**Kirsten Etheridge**

Sponsored by



## BEWARE THIS BOY

### ‘Life’

(Self released)

It might shock you, after reading not only the title but also casting your eyes over a handful of the tracks on offer (‘Hail The Day’; ‘Gathering’) that Beware This Boy’s album ‘Life’ is in fact not a collection of faith songs. It is, rather, an expressive and rather hoarse series of folk tracks, based around the songwriting of Simon Meakin and composed by the band as a whole. Full of the vague observations only a folk artist could get away with (‘I’ll build a warm fire / And we’ll make some moments to have and to hold, my dear,’ from ‘To Have And To Hold’), it is nonetheless a touching and clearly loved collection, sentiments which can often, to a degree, warm the hearts of even the most ambivalent of observers.

Warmed, however, doesn’t necessary lead to an audience being convinced. It isn’t hard to find the charm within the fabric of ‘Life’, with ‘Ghost’ in particular a sweet and notably articulate portrayal of loss, both in Meakin’s lyrics and the band’s instrumentation. Meakin is liable, however, to lean a little too close to a croak then a croon, an aesthetic which, rather than compliment the consistently tender and meticulous instrumentation, often drowns it out in a messy warble, ‘Leave Alone’ in particular, and it proves a shame throughout as it is something which, for many, will likely prove decisive. An oversight without doubt, as there is certainly plenty here worth delving into. It just takes a degree of patience and persistence that may prove too much.

**Ben Lynch**

## KANADIA

### ‘EP’

(Self released)

Hailing from Abingdon, it’s perhaps natural that Kanadia should look to Radiohead for inspiration but to their great credit while they’ve taken ‘Pablo Honey’ as their starting point they’ve stood their ground rather than attempt to ape Thom and co.’s increasingly esoteric experiments. This is stadium pop with a hint of prog in its backpack and not an ounce of shame. And why should Kanadia hang their heads when they have a track like ‘Into The Flames’ to their name: a gorgeously understated silver thread of a song that takes Jeff Buckley’s airy sense of longing and heartache and sets it loose in a musical landscape as wide as U2 ever dreamt of. Throughout its softly tumbling, chiming duration it threatens to break free and soar skywards, but never really does; the denied gratification makes it ten times the song it might be in less skilled hands.

Elsewhere the influence of Thom Yorke’s mirror-to-the-soul romance is undeniable, particularly on ‘State of Mind’, which unlike ‘Into The Flames’, wastes little time sending those big stadium-sized guitars into the stratosphere. It’s precise but ambitious in scale in the way Muse can be, and suggests they’re destined for stages and venues far larger than they’re currently playing.

**Dale Kattack**

## THE EPSTEIN

### ‘Burn The Branches’

(Zawinual)

The Epstein may have had a difficult few months (see last month’s *Nightshift*) but this album survives as a record of the latest incarnation of a band with roots going back to 2006. Like previous offerings it’s a collection heartfelt, thoughtfully crafted songs, often shot through with tales of longing and loss.

‘That Voice’ opens with a simple acoustic guitar riff joined by the vocal and some low, barely-there keyboards, building up to a full rock experience with an almost heavy metal guitar solo. ‘It Will Pass’ continues the portentous theme, a recurring feeling that something surprising is about to happen. It makes for a consistent experience, taking the listener on a definite journey, and it’s not hard to appreciate the months of work put in. The production is pretty much flawless, often mixing instruments down rather than up



## ALPHABET BACKWARDS

### ‘The Things We Did To Pass The Time’

(Self released)

In our minds Alphabet Backwards will always be the wide-eyed teenage lovers chucking ice cubes into the ocean in an attempt to save polar bears from global warming, or dashing down to Primark to buy cheap fashion. But those songs were seven years ago: surely we should be onto paeans to bitter divorce and mortgage repayments by now? Not a bit of it. That giddy pop rush remains at the heart of everything they do, although quite how they keep up both energy levels and the pop hit count is maybe a little less effortless.

‘Escape Artist’, from this the band’s third EP release in 12 months, finds them tipping over into the trebly, lightweight funk-pop of too many post-Foals bands, and while it’s splashing enthusiastically in the sea and imploring you to come and play it lacks substance and fails to engage.

Far better is ‘Television’, which bubbles up into something more appealing and altogether sweeter, Steph Ward’s sunshine voice allowed more prominence to play off James Hitchman’s lead, the synth bleeps and hums out of clubland and into the land of pop, the band skipping from Pet Shop Boys to Hi-5 via Noah & the Whale (when Noah and the Whale were giddy youngsters and counted



for maximum effect, entirely successfully. ‘Lay Me Down’ is the most extrovert number, with a bouncy stadium feel that sits in welcome contrast with the more delicate, folky pieces.

Laura Marling in their ranks).

Growing up is inevitable but Alphabet Backwards prove it needn’t go hand in hand with cynicism; their world might well now feature mortgages and more sensible clothing, but hopefully they’ll never let go of that childlike naivety.

**Sue Foreman**

## THE BIG SUN

### ‘Red Box Line’

(Balloon Twister)

“This might be too pop for your fine tome,” says the nice chap from The Big Sun, perhaps forgetting the unequivocal praise heaped on his band’s previous offerings, not least their single ‘Bruiser’, which crept into *Nightshift*’s end of year Top 25 last time round.

Truth is, you can’t be too pop, especially when the result is as simple, sweet and splendid as this. ‘Red Box Line’ is like a bloody great smacker of a kiss, right on the lips. In the middle of a flower meadow, at the height of summer. Amid the housey bleeps, giddy synth whooshes and synthetic brass parps Berry Brown’s voice is a sleepy-eyed joy, a giddy, gleeful, just woke up clarion call that couldn’t sound more seductive if it were the Cadbury’s Caramel Rabbit. She only wants to hold hands though. And dance. And feed you marshmallows made of sunshine and smiles. So what are you gonna do? Sit inside and listen to The 1975?

**Dale Kattack**



But surprises are still in store, one being some recurring electric guitar, low in the mix, that sounds for all the world like it’s teleported in from an 80s Fall album. Olly Willis’ plaintive vocal style won’t be to everyone’s taste, nor will the liberal use of harmonies, the album sounding much better through speakers than the enforced intimacy of headphones.

Learning that he spent time living in Wyoming helps explain the expansiveness of the whole affair, though Americana would be too lazy a term to apply here. In fact it sounds very much like a product of Oxford, if only in the way bands from our city often return to themes of wild, rugged nature and open skies. Closing track ‘Funeral’ opens with a slow, tattoo-like drumbeat and a story of “the coldest day of my life”.

Hardly an upbeat ending but there’s nothing depressing in the LP either, more a glimpse into someone’s inner life, with all its conflicting emotions. It’s a journey well worth making.

**Art Lagun**

## PADDOX

### Optimistic Visions of the Future EP

(One Note Forever)

As strategic decisions in music go, Paddox’s decision to release their debut effort ‘Aphrodisiaque’ cast in concrete might be up there with Jason Everman choosing Soundgarden over Nirvana, Morrissey cavorting on stage draped in a union flag and Balloon Ascents changing their name to the Google-friendly Neverlnd.

For proof, you can see a copy (perhaps the only one?) of said artefact in the wondrous Bear and the Bean coffee shop on Cowley Road, sitting there forlornly and gradually coming down in price. Wait a year and it could be yours for 20 quid.

With such hardened casing, getting to know Paddox’s music would always seem daunting and while this second release is packaged more conventionally, its four tunes evoke a lost era – one of standing with a bottle of Holsten Pils in east London bars, or sitting in the chill out room of a 1990s megaclub and reading notices for upcoming nights with previously unheard of DJs (L’il Puffa McSporran and DeeJay Sanchez) on the decks, treating you to an entire 15 hours of ambient techno.

However, it’s good that someone in Oxford is trying this given the plethora of straightforward indie and folk acts that pepper the scene and Paddox deliver a pretty convincing quartet of tracks – insistent, repetitive beats recalling the kind of night that Berlin nightclub Tresor would put on in the heyday of house, breathy vocals layered over and lending a chart friendly feel but never losing the spirit of experimentation. For sure, as a listener, you’ll have to be inclined to this kind of music already but if you have time for classic-era Carl Cox or even the more recent Factory Floor, there will be something for you here.

**Rob Langham**





# COMMON PEOPLE

## Saturday 28<sup>th</sup> / Sunday 29<sup>th</sup> South Park



**A DECADE AND A HALF ON FROM** Radiohead’s triumphant homecoming show here, South Park finally gets the festival it deserves. 2014’s badly thought-out Oxfordoxford debacle was a demonstration of how not to organise a major music event, which made the news that Common People was coming to town all the ore welcome. Because if anyone knows how to organise a good festival it’s the people behind Bestival and Camp Bestival. The public face of Bestival of course is DJ Rob da Bank, who has a good track record on championing new music; that his partner, Ben Turner, grew up in Oxford, immersed in the local music scene, was an added bonus.

**HAVING ADDED THE INAUGURAL** Common People to their festival empire in Southampton last year, they decided to twin it with one in Oxford; hence the main stage and dance tent line-ups will be swapped between sites over the bank holiday weekend, with a hefty dose of local acts added to the bill.

**SATURDAY’S HEADLINERS ARE, OF** course, **DURAN DURAN**. From 1980 onwards the band bestrode the world like a pop colossus (often as not on a luxury yacht, surrounded by a glamorous entourage of models), racking up hit upon hit and generally hogging the Best Looking Male categories of every end of year pop poll going. Their eponymous debut was a new romantic classic, spawning hit singles

‘Plane Earth’ and ‘Girls on Film’, and they just got bigger and bigger from there: ‘Rio’ and ‘Seven and the Ragged Tiger’ cemented them as the biggest pop act on the planet, leading to that ultimate stamp of megastar status: a Bond theme in the shape of ‘View To A Kill’. If their star faded slightly as the 80s came to a close, they surprised everyone in 1993 with ‘Ordinary World’ – their biggest hit in years and easily one of their best, and the band have never really stopped releasing albums, last year’s well-received ‘Paper Gods’ putting them back where they always belonged – back in the Top 5. Members have taken time out along the way but the classic line-up on the band, minus Andy Taylor, remain, and if it’s big hits you want, Duran Duran have way more than most.

**THE BOYS ARE JOINED ON THE MAIN** stage on Saturday by Peckham songstress **KATY B**, the voice of a thousand dubstep, funky and r’n’b hits, working with Magnetic Man, Wiley, Jessie Ware and Diplo, before going on to achieve Top 5 success with her debut album, ‘On A Mission’, and the single ‘Lights Out’ with Ms Dynamite as well as follow-up ‘Little Red’ and this year’s ‘Honey’. Also Jazzy B’s 80s soul hitmakers **SOUL II SOUL**; acoustic singer-songwriter **JAMIE LAWSON**, whose overnight success – culminating in a deal with Ed Sheeran’s Gingerbread Man label and a number 1 album – has only been ten years in coming; tropical-flavoured party funksters **THE CUBAN BROTHERS**; rockney veterans

**CHAS & DAVE**; local electro-pop and r’n’b songstress **ESTHER JOY LANE** (playing one of two sets today); New Orleans-style brass band **TEMPLE FUNK COLLECTIVE**, and, hey, why not, lycra-clad keep-fit nutter **MR MOTIVATOR**, who we’re hoping won’t have reduced the crowd to an exhausted, sweaty heap before things really get going.

**BEYOND THE MAIN STAGE** Saturday’s dance big top line-up is led by Oxford old boy **DAVID RODIGAN** who, as well as being one of the world’s greatest authorities on reggae music, is one of only two Oxford music stars to be included in the Queen’s honours list – the other being Amelia Fletcher, although she got hers for services to Competition and Consumer Economics. Rodigan will be presenting Ram Jam with sets from **MY NU LENG & DREAD MC**; **DJ ZING**; **PRINCE FATTY** and **VENUM SOUND**, while there’ll also be tunes from **99 SOULS** and **HOUSEWURK**. Dance fun of myriad hues too from **THE DISCO SHED**, with local hero **COUNT SKYLARKIN**, who over the weekend is joined by **KERRY&CASIO**; **DJ FU**; **PEEPSHOW PADDY**; **DEL GAZEEBO**; **EM WILLIAMS**; **DAPPER DAN**; **HARVEY K-TEL**; **JASON KING** and a host of other DJs from Oxford and beyond.

**ONE OF THE MOST ENCOURAGING** elements of Common People is the willingness to include a strong Oxford contingent, and as well as the local acts and DJs spread across the main bill, the Uncommon Stage is dedicated entirely to acts from the Shire. And it’s all been lovingly handpicked by *Nightshift*, since who knows what’s best in the county than us? So on Saturday you’ll get hot jazz and vintage r’n’b



from possibly the best party band in town, **THE ORIGINAL RABBIT FOOT SPASM BAND**; soulful reggae and dub from **ZAIA**; eclectic indie starlets **NEVERLND**; a second dose of Esther Joy Lane (because, frankly, you can never have too much of her gorgeously soulful synth-pop); a potentially trauma-inducing set of crushing doom from **UNDERSMILE**; sweetly sublime hurt-pop from **CAMERON A.G.**; swashbuckling indie, rockabilly, Tex-Mex and spaghetti western fun from **PEERLESS PIRATES**; baroque pop from Tamara Parsons-Baker and Hannah Bruce’s new band **DEATH OF THE MAIDEN**, and kicking it all off in real style, cello’n’loops maestro **DUOTONE**.

**OF COURSE, THIS BEING A BESTIVAL** run festival Common People will feature myriad other stuff going on on other stages and in between. There’ll be a wall of death display for starters, though if that all sounds a bit scary, there’s also a knitting tent, hosted by The Drunken Knitwits. Don’t tell us they ain’t catering to all tastes.

**MOVING ON TO SUNDAY AND THE** main stage line-up switches from family-friendly pop-orientated fun to more serious business, and a couple of bona fide legends making their Oxford debuts.

**PRIMAL SCREAM ARE NO STRANGERS** to town of course – *Nightshift* first witnessed them back in 1986 playing at what is now Freud’s on Walton Street. They’ve undergone a fair few line-up and stylistic changes since then of course, although Bobby Gillespie remains at the helm, a singularly spiky presence who’s steered his band from swoonsome 60s-styled jangle pop, through leather-clad classic rock’n’roll, up, up and away into psychedelic grooving, into steely

krautrock-inspired motoring and onward into heavy-duty funk-welded rock. Thirty years and eleven albums mark them out as rock survivors, but at their best – ‘Screamadelica’, ‘XTMNT’, ‘Vanishing Point’ – they’ve been serious pioneers, a band whose next move will never be easy to second guess, and this year’s ‘Chaosmosis’ was a mixed bag of styles that showed Gillespie & co. only go their own way.

**IF PRIMAL SCREAM ARE SUNDAY’S** headliners, and **CRAIG DAVID**’s new **TS5** band are second down the bill, it’s **PUBLIC ENEMY** that not just *Nightshift* will be cramming down the front to witness. Legends is an overused word these days but it’s entirely appropriate when it comes to hip hop’s godfathers of Afrocentric militant rap. ‘It Takes A Nation Of Millions To Hold Us Back’ and ‘Fear Of A Black Planet’ remain the twin peaks by which so much rap music must be judged, and if some of the message is uncomfortable – particularly for liberal white audiences – Chuck D and crew’s “CNN for black people” remains highly potent, even with the departure of Terminator X at the end of the 90s. Quite simply the greatest rap act of all time.

**BEFORE PUBLIC ENEMY ET AL.** **TOOK** hip hop to a new global audience **THE SUGARHILL GANG** were amongst those defining its sound from the beginning. Best known for enduring hit ‘Rapper’s Delight’, their early fusion of rap with soul and funk samples laid a major template, and if they’re better known to people now for their version of ‘Apache’ being used on the Confused.com ads, the music they were making over 40 years ago is still influencing hip hop. Two of the modern era’s stars join these titans today – poetic rhyme man **GHOSTPOET**, who’s twice now been nominated for the Mercury Prize, and Birmingham’s rising grime star

**LADY LESHURR**, best known for her ‘Queen’s Speech’ series of freestyles. Completing Sunday’s main stage line-up are contrasting local acts: expansive Cuban-styled collective **RAN KAN KAN**, playing Son Montuno and mambo classics, and **GAZ COOMBES**, now an elder statesman of Oxford music and, with recent second solo album ‘Matador’, making the best music of his career since Supergrass’s first flourish of giddy pop-punk.

**WHILE TODAY’S DANCE BIG TOP** feature’s a takeover by **HOSPITALITY**, with sets from **CAMO & KROOKED**; **LONDON ELEKTRICITY**; **FRED V & GRAPHIX**; **DYNAMITE MC & WREC** and more, The Uncommon Stage is again a focus of the best Oxford talent, with the bill topped by ska-flavoured eastern European folk-pop band **THE BALKAN WANDERERS**; motorik electro instrumentalists **MAIIANS**; synthy voodoo-blues duo **VIENNA DITTO**; funky bluesmen **LITTLE BROTHER ELI**; conscious hip hop collective **INNER PEACE RECORDS**; splenetic melodic punk brothers **CASSELS**; gothic backwoods porch duo **THE AUGUST LIST**; mixed hip hop, electro and rock from **THE YOUNG WOMEN’S MUSIC PROJECT**, and melancholic Swedish singer-songwriter, now resident in town, **JULIA MEIJER**.

**SO THERE YOU HAVE IT. OXFORD’S** newest summer festival, and the first to take place actually in the city. The message from the organisers is this will just the first of what’s hoped will be an annual event, so here’s to a great inaugural festival, and many more to come.

*For full line-up and ticket details visit [oxford.commonpeople.net](http://oxford.commonpeople.net)*





# G1G G U 1 D E

## SUNDAY 1<sup>st</sup>

### JOHN OTWAY & HIS LITTLE BIG BAND:

**The Bear** (*6am*) – The Clown Prince of Pop plays his now traditional May Morning show at The Bear, this time round launching a Kickstarter campaign to fund a new album – his first in a decade, although with characteristic humour, he puts the lack of new material in recent years down to “a lack of demand.” Anyway, who wants new songs at this hour when you can have ‘Really Free’ and ‘Beware of the Flowers Cause I’m Sure They’re Going to Get You Yeah’. One of a kind.

**THE MIGHTY REDOX: The Wheatsheaf** (*6am*) – Oxford’s own May Morning party hosts kick things off proper early, welcoming in the summer with their feelgood mix of funk, blues, ska, folk and more.

## Wednesday 11<sup>th</sup>

### LAURA CANTRELL: St. John the Evangelist

Oddly for such a traditional country singer, Laura Cantrell left her native Nashville for New York in her late-teens to study law and accountancy, and it’s where she’s remained since. Early in her musical career she played in a band with future Superchunk chap Mac McCaughan and later future They Might Be Giants man John Flansburgh. She’s had the pleasure of Calexico playing as her backing band (on a tribute album to 50s country pioneer Kitty Wells), and her debut album, ‘Not The Tremblin’ Kind’ was declared “my favourite album of all time” by none other than John Peel, for whom she recorded five sessions in the early-noughties and to whose memory she dedicated her 2005 album ‘Humming By The Flowered Vine’, so Cantrell’s indie credentials are faultless. For all that she is a country singer and songwriter of the most simple, unpretentious and traditional variety, channelling the likes of Wells’ singalong weepies into her own acoustic laments. Her country music career has always run parallel to her career on Wall Street, as well as hosting a country music radio show and writing for assorted broadsheets, but in injecting an indie spirit into country she was years ahead of the game and this visit to the UK coincides with the release of those Peel recordings and more as the ‘Laura Cantrell: The BBC Sessions’.



# MAY

**BELLOWHEAD: Oxford Town Hall** – So, farewell to Britain’s finest folk big band, calling it a day twelve years after they made their debut at the Oxford Folk Festival. Spiers and Boden’s expansive ensemble took several centuries of the world’s great folk tunes, mixed them all up and made them into a party, along the way becoming one of the finest live bands on the planet. The awards they won are innumerable, and their set at Truck Festival in 2010 was included in *Nightshift*’s greatest shows of our lifetime. With the assorted individuals all busy enough with their other projects their talents won’t be wasted, but all the same it’ll be sad to see them go. One last madcap dance then, and off into the sunset. It’s been a pleasure, boys and girls.

**LETHAL BIZZLE: O2 Academy** – Return to town for the veteran MC, something of an elder statesman of grime, although over his extensive and varied career he’s veered off into pop-friendly rap, funky house, electro and more. His early willingness to collaborate with acts like Gallows made him the rock scene’s favourite rapper and he appeared at Reading and Leeds Festivals as well as an ill-fated foray into Download. Latterly he’s worked with Wiley, Tempa T and Stormzy, keeping up the hit rate, notably on last year’s Top 20 single ‘Fester Skank’, his goofy rhymes and eclectic style taking him from the UK hip hop underground to household name, where he’s still comfortably positioned.

**CHAMELEONS VOX + BAWS INC: O2 Academy** – Billed as a farewell tour, the Manchester post-punk cult heroes – fronted by sole remaining original member Mark Burgess – return to Oxford after last year’s superb show at the Bully, holding a reasonable claim to be the most underrated band of their era, their early-80s gothic pop, with a psychedelic swirl and stadium-sized potential, making them contemporaries of Echo & the Bunnymen and Gang of Four, and later a major influence on The Edge and Noel Gallagher as well as The Horrors and pretty much every dark-minded indie band of the past 30 years. If this really is the end, make sure you see them. Their legacy is growing stronger with every passing year.

**THE QUENTINS + 31 HOURS + PIPELINE: The Jericho Tavern** – Fidgety guitar pop and indie funk from The Quentins at tonight’s It’s All About the Music show, plus atmospheric electro-indie pop from 31Hours and Madchester and Britpop vibes from Pipeline.

**WATERFAHL: George & Dragon, Upton** – Acoustic blues and pop from the local duo.

## MONDAY 2<sup>nd</sup>

**THE TREATMENT + THE AMORETTES: O2 Academy** – Old-school hard rocking from Cambridge’s The Treatment, out on tour to promote new album ‘Generation Me’, their first with new vocalist Mitchel Emms, the band having previously

toured with Alice Cooper, Kiss, Motley Crue and Slash. Classic heavy rock riffage with a punk spirit from Scotland’s Amorettes, sounding like Joan Jett fronting Airbourne at times.

## TUESDAY 3<sup>rd</sup>

**JEFFREY LEWIS + LOS BOLTS + ROZI PLAIN: The Wheatsheaf** – A rare beacon of wit and humour in music, New York’s Jeffrey Lewis returns to town with his new band, his sleight of hand as a lyricist matched by 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, like a young Paul Simon. Live he uses his artistic talents to provide strange cartoon stories to accompany idiosyncratic songs like the 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 out on tour to promote last year’s ‘Manhattan’ – something like his 20<sup>th</sup> studio album. Great support from Bristol/London singer-songwriter and sometime This Is The Kit member Rozi Plain at tonight’s Divine Schism show.

**THE STUART HENDERSON QUARTET: The Bullingdon** – Free live jazz from trumpeter Stuart Henderson and band.

**SPARK’S SIDE OF THE MOON: James Street Tavern** – The genial Sparky hosts his weekly open mic session.

## WEDNESDAY 4<sup>th</sup>

**THE BLUETONES: O2 Academy** – For there is nothing certain in life except death and taxes and another Bluetones tour.

**TRY THE PIE + TWO WHITE CRANES + LUCY LEAVE: The Library** – Gorgeously spaced-out indie-folk in the vein of Mazzy Star, Waxahatchee and Cowboy Junkies from Californian singer and musician Bean Topou in her Try The Pie guise at tonight’s Divine Schism show. She’s joined by the equally excellent Two White Cranes – Roxy from Joanna Gruesome – with her sparse and wonky folk-pop project Two White Cranes. Rather more heavy-duty noise-pop fun to open the show from local trio Lucy Leave.

**K-LACURA + FAULTLINE + VIOLENT CHIMES: The Wheatsheaf** – Hardcore thrash from K-Lacura, plus Bicester rockers Faultline and post-hardcore in the vein of Fugazi, and Jimmy Eatworld from Violent Chimes.

**BURNING DOWN THE HOUSE: The Cellar** – 80s alternative hits, new wave, disco and synth-pop.

## THURSDAY 5<sup>th</sup>

**STEPHEN DALE PETTIT + DULL KNIFE: The Bullingdon** – Return to town for the Californian blues guitarist who has made it his mission to take blues to a younger audience – notably his 2007 lecture and gig tour of UK universities – and an oddity in that he’s an American bluesman inspired as much by the British blues explosion of the 60s and 70s as he is by traditional American blues greats like Albert King. Having moved over here in the 80s he made his cult reputation by busking in

the London Underground and has played with the likes of Eric Clapton and Dave Gilmour as well as touring alongside The Rolling Stones’ Mick Taylor.

**LESS THAN JAKE + TRASH BOAT + KENNETHS: O2 Academy** – Florida’s ska- and pop-punk heroes return to town.

**TWO WAYS HOME + GYPSY FINGERS + HARPERS FERRY + LYA STEWART: The Cellar** – The Free Reign package tour comes to town with a mixed bill of rootsy acts. London’s alt.country duo Two Ways Home headline, plus romantic folk-pop people Gypsy Fingers, Gloucester’s bluesy Americana outfit Harpers Ferry, and melodic soft rocker Lya Stewart.

**DANCING SHOES: The Cellar** – Indie rock and Britpop club night.

**CHAD VALLEY + SALVATION BILL + AFTER THE THOUGHT: St. Barnabas Church** – Following on from a three-month tour of the States, during which he had all is equipment stolen from his van, Hugo Manuel returns to Oxford for his biggest hometown headline show so far, tonight aiming to show his eclectic tropical pop, r’n’b and

## Wednesday 11<sup>th</sup>

### GHOSTFACE KILLAH: The Bullingdon

It’s nice to think that slowly but surely we’re ticking off each member of Wu Tang Clan here in Oxford, although previously planned shows by GZA and RZA were both cancelled, so Method Man is, so far, the only one who’s made it to town. Better luck hopefully with tonight’s Dub Politics special, which welcomes rapper Ghostface Killah, whose musical career beyond The Wu has been more consistent than most of his compadres. In fact now is as good a time as any to see a man who is bona fide rap royalty, as he enjoys a creative purple patch in the wake of Wu Tang’s regrouping. His last three albums have all been quality: his solo 2014 odyssey ‘36 Seasons’, and last year’s double dose of collaborative hip hop – the elegant, soulful ‘Sour Soul’ with jazz trio BadBadNotGood and ‘Twelve Reasons To Die II’ with producer Adrian Younge – are as good as anything to come from mainstream hip hop in recent times. Always one of rap’s great storytellers, Ghostface is lyrical and versatile as you’d expect from a man who made his trade alongside GZA, RZA and Method Man, and while he’s often brutal, he’s always clever. His recent beef with Action Bronson (who probably owes his entire career to GK) showed he’s not gone soft with age and success, but if the threats he dished out felt chillingly real, he’s a man whose generally preferred words over actual violence. So roll out the red carpet for a real prince of wordplay.



80s-inspired electro-pop in a new light as he plays songs from recent album ‘Entirely New Blue’. He’s joined tonight by quirky dark-blues singer Salvation Bill and heavily-textured electronica and post-rock soundscapist After The Thought.

**DIPPER MALKIN: Warneford Chapel** – Folk music and dance from acoustic guitar and viola duo Dipper Malkin as part of OCM’s spring season, the pair currently enjoying a creative artists’ residency at Cecil Sharp House for the English Folk Dance & Song Society.

**CATWEAZLE CLUB: East Oxford Community Centre** – Oxford’s longest-running and best open club night continues to showcase an eclectic mix of singers, musicians, poets, storytellers and more every week, now well into its third decade.

**SPARKY’S FLYING CIRCUS: The Half Moon** – Weekly open mic session.

**ACOUSTIC THURSDAY: Jude the Obscure** – Weekly acoustic open mic session.

**BLUES JAM: Catherine Wheel, Sandford** – Open blues jam.

## FRIDAY 6<sup>th</sup>

**ASHER DUST + KID KIN: Truck Store** (*6pm*) – Album launch instore for the new ‘We Do Not Have a Dinosaur Volume 2’ compilation, with maverick local hip hop, dub and electronica MC/producer Asher Dust, and electro-heavy post-rock man Kid Kin.

**THE CALE TYSON BAND + LOUD MOUNTAINS: The Bullingdon** – Country music of the old school tonight from Empty Room Promotions, Nashville’s heart-on-sleeve balladeer Cale Tyson singing songs of romantic woe and heartache in the tradition of Hank Williams Sr and Gram Parsons, with support from locally-based American folk-roots crew Loud Mountains.

**THE SPITFIRES + NICK CORBIN + ZURICH: O2 Academy** – Mod rocking from Watford’s Spitfires, inspired by The Jam, The Clash and Arctic Monkeys and out on a headline tour to promote debut album, ‘Response’, after tour supports to The Specials and Paul Weller.

**KLUB KAKOFANNEY with STORYTELLER + BEAVER FUEL + DIE IN VAIN + ROSE SEGAL: The Wheatsheaf** – Funk, soul, rock and jazz from local troupe Storyteller at tonight’s monthly Klub Kakofanney gathering, the headliners joined by cynically humorous indie rockers Beaver Fuel, reformed 80s Abingdon punk crew Die In Vain and singer Rose Segal.

**DIE NO MORE + REMNANT + SECOND RATE ANGELS + TOLEDO STEEL: The Cellar** – OxRox host Cumbria’s thrash-inspired metallers Die No More, out on tour to promote new album ‘Elected Evil’. Support comes from Wycombe metallers Remnant and London’s metal and rock and roll crew Second Rate Angels.

**DAISY RODGERS MUSIC with ALPHABET BACKWARDS + LEWIS & LEIGH + COSMOSIS: The Jericho Tavern** – Sprightly electro-pop from local faves Alphabet Backwards, launching their new ‘The Things We Do To Pass The Time’ EP at Daisy Rodgers Music’s gig night. Support from Lewis & Leigh, recent nominees at the UK Americana Awards, plus bluesy rocking in the vein of Counting Crows and Hudson Taylor from Cosmosis.

**SPARKY’S SPONTANEOUS SHOWCASE & SPOTLIGHT JAM: James Street Tavern** – Sparky’s monthly bands, open mic and jam session, with guest slots from Mark Atherton & Friends, Charms Against the Evil Eye and The Talc Daemons.

**CHRIS WOOD: Cogges Farm, Witney** – Kent’s



## Monday 16<sup>th</sup>

### NIGHT BEATS: The Bullingdon

There is a particular strain of psychedelia that comes out of America that will always sound like the perpetrators are on an everlasting trip in the desert where it has always been 1969 and the hippy dream is crumbling amid a backdrop of violence, Vietnam and bad acid. So it is with Night Beats, a band who hail from Seattle despite growing up in Texas and who named themselves after an old Sam Cooke song despite leaning rather more heavily towards the dark, droning garage rock of prime 13<sup>th</sup> Floor Elevators, Black Angels and even Butthole Surfers. Frontman Danny Lee Blackwell always wanted to form a classic r’n’b band though, and loved Funkadelic as much as he did Spacemen 3, which lends Night Beats their soulful edge even while they’re drenching everything they do in reverb. Having relocated to Seattle with long-time friend James Traeger, he’s since toured with heroes like Roky Erikson, The Jesus and Mary Chain and The Zombies and the band recorded their third album, ‘Who Sold My Generation’, with Black Rebel Motorcycle’s Robert Levon Been on bass. And now they’ve over in the UK for a rare tour, tonight’s how being the opening night. So enjoy this trip. And it is a trip.

melancholic folk maverick comes to Witney’s farm museum with his highly personal tales of love and political unrest, his consistently eclectic take on traditional English folk music having seen him collaborate with the likes of Billy Bragg, Karine Polwart and Martin Carthy as well as a rapper Dizraeli, and on his own material, using Hammond, flugelhorn and electric guitar to take the music beyond folk’s traditional confines.

**DRIVIN’ SIDEWAYS: Kidlington FC** – Blues and rock at tonight’s Live & Kicking show.

## SATURDAY 7<sup>th</sup>

**LEADER + A WAY WITH WORDS + DANCE A LA PLAGE + STICK FIGURES: O2 Academy** – Witney’s stadium-sized rockers launch their new EP with their biggest Oxford headline show to date, with a local supporting cast – *see Introducing Feature*

**DESERT STORM + SONS OF THUNDER + WELCOME BACK DELTA: The Bullingdon** – Hometown headline show from Oxford’s prime exponents of stoner riffage, the band having spent much of the last two years touring Europe in support of albums ‘Horizontal Life’ and ‘Omniscient’, their molten brew of Sabbath, Clutch and Led Zep with folk, southern blues and psychedelia making them titans of the UK’s rock underground.

**SHITWIFE + JOHN + NO DICE GRANDMA: The Wheatsheaf** – Superbly nasty noise courtesy of Idiot King tonight with *breakcore/gabba/* electronica duo Shitwife setting out to make music





*Wednesday 18<sup>th</sup>*

## SEPTEMBER GIRLS: O2 Academy

Great pop music is often best heard through a fog of feedback and fuzz. Dublin's September Girls – named after the Big Star song 'September Gurls' – follow in the great lineage of bands like The Shop Assistants and Slumber Party, through The Vivian Girls and Dum Dum Girls, to current soulmates Pins (on whose Haus of Pins label they released an early EP) in taking the honey-dripping melodies and harmonies of classic Spector-produced girl bands, injecting them with some of The Ramones' single-minded vim and vigour and running everything through The Jesus & Mary Chain's noise blender. Add a bit of psychedelic organ swirl, some raw garage pop riffage and stand back to admire the resultant pop firework display. Works every time. Because it's great. After a handful of singles and EPs on small indie labels September Girls signed to Fortuna Pop and released their debut album 'Cursing the Sea' in 2014. Its follow-up, 'Age of Indignation', out in April, has sharpened the band's songwriting focus but retained the naïve fuzzy charm of their first recordings. Live, though, they're less sweet, more ferocious, and that's where songs of this calibre really come to life. So turn on the smoke machine, turn up the reverb and hey ho, let's go.

that "makes you feel like you've been hit by a bus." Made up of gabba artist Ladyscraper, and Shield Your Eyes' former drummer their brutal drums'n'electronics assault recalls plenty of the best bits of Lightning Bolt, Aphex Twin, Venetian Snares and Slayer. Ferocious, disorientating punk noise from JOHN, and intense post-hardcore inspired by Shellac and At the Drive-In from Witney's No Dice Grandma in support.

**HUNDERGROUND + BIKINI + AKOS + BEATRICE + EDDA + HOOLIGANS:** **The Cellar** – Hungarian rock night.

**FREERANGE presents WHAT YOU CALL IT, GARAGE?:** **The Cellar** – New and underground UK garage, grime and bassline club night.

**ROBOT SWANS + DITTE ELLY:** **Modern Art Oxford** – Album launch gig for the local indie electro-pop crew.

**THE MIGHTY REDOX + DES BARKUS:** **The Whitehouse** – Lively funk, blues, ska, pop, folk and psychedelia from The Mighty Redox, playing songs from their new album 'Blue Skies Sunshine'.

**THE STANDARD:** **Fat Lil's, Witney**

**MUDSLIDE MORRIS + THE REVELATORS:** **The Rock of Gibraltar, Enslow** – Slide and harp-led blues and boogie inspired by Seasick Steve and White Stripes.

**JOHNNY'S SEXUAL KITCHEN:** **The Brewery Tap, Abingdon** – Classic blues, rock, country and punk covers.

### SUNDAY 8<sup>th</sup>

**RAINBOW RESERVOIR + DASKINSEY4 + THE WIMMIN'S INSTITUTE:** **The Library** – Sunshiny pop-punk and cynical post-riot grrl pop from Rainbow Reservoir at tonight's free Smash Disco show. Militant queercore support from Brighton's Daskinsey 4 and twee indie from London's Wimmin's Institute.

**THE TOM IVEY BAND + ROCHEH + LEE VALENTINE VALY + FREDDY LE CRAGG + PURPLE MAY:** **The Wheatsheaf (3.30pm)** – Free afternoon of unplugged music in the Sheaf's downstairs bar, hosted by Giddyup Music.

### MONDAY 9<sup>th</sup>

**YES:** **The New Theatre** – Best known for their epic, symphonic prog-rock opuses of the 70s, Yes continue to tour, original members coming and going, seemingly at will, veterans Steve Howe, Alan White and Geoff Downes carrying on in the wake of founding member Chris Squire's death last year, joined by current singer Jon Davison, who at least shares a first name with the band's definitive vocalist. Tonight they'll be playing material from recent album 'Heaven & Earth' alongside pieces from across their extensive career.

### TUESDAY 10<sup>th</sup>

**INTRUSION:** **The Cellar** – Goth, industrial and ebm club night, with Doktor Joy and Bookhouse.

**SPARK'S SIDE OF THE MOON:** **James Street Tavern**

### WEDNESDAY 11<sup>th</sup>

**THE OXFORD PUNT: Various venues** – Nightshift's annual showcase of new Oxford music, with 20 acts across five venues in one night – *see main pull-out preview*

**DRORE + BEING EUGENE + THE AUREATE ACT + MOOGIEMAN & THE MASOCHISTS:** **The Purple Turtle**

**STEM + KANADIA + SLATE HEARTS + GREAT WESTERN TEARS:** **The Cellar**

**TOO MANY POETS + CRYSTALLITE + CHEROKEE + THE BECKONING FAIR ONES:** **The Wheatsheaf**

**CRANDLE + LITTLE RED + COLDREDLIGHT + CHARLIE LEAVY:** **Turl Street Kitchen**

**BROWN GLOVE + THESE ARE OUR DEMANDS + LUCY LEAVE + KANCHO!:** **The White Rabbit**

**LAURA CANTRELL:** **St. John the Evangelist** – The queen of indie-friendly country makes a rare visit to town – *see main preview*

**GHOSTFACE KILLAH:** **The Bullingdon** – The lyrical master on a roll and in town for the first time – *see main preview*

**REND COLLECTIVE:** **O2 Academy** – Bangor's folk collective sing songs about Jesus.

**BRING BACK THE NOUGHTIES:** **The Cellar** – Noughties-era electro and r'n'b club night with DJ Nimbus 2000.

**ARVE HENRIKSEN:** **Holywell Music Room** – Haunting, atmospheric soundtrack music from experimental trumpeter Arve Henriksen and long-time collaborators Eivinal Aarset (guitar) and Jan Bang (electronics), drawing on their Norwegian heritage to accompany Anastasia Isachsen's videos as part of OCM's Norwegian season of music.

**CATWEAZLE CLUB:** **East Oxford Community Centre**

**SPARKY'S FLYING CIRCUS:** **The Half Moon**

**ACOUSTIC THURSDAY:** **Jude the Obscure**

**BLUES JAM:** **Catherine Wheel, Sandford**

### THURSDAY 12<sup>th</sup>

**WHEATUS:** **O2 Academy** – Brendan B Brown's quirky New York alt.rockers return to the Shire, following a tour support to Busted with a headline tour to promote their sixth studio album, due out this summer, with monster hit 'Teenage Dirtbag' still an anthem for disaffected teenage rock kids.

**GRANT SHARKEY + VIENNA DITTO + BEARD OF DESTINY:** **The Bullingdon** – Acoustic blues, soul and protest pop from the idiosyncratic singer and double bassist at tonight's Haven Club show. Support comes from ace local sci-fi synthabilly blues duo Vienna Ditto, launching their new 'Ticks' EP and continuing to lay their claim to being the best live band in town.

**THE BLACK DELTA MOVEMENT + THE NEON VIOLETS + GRUB:** **The Jericho Tavern** – Heavy-duty psychedelic garage rocking from Hull's Black Delta Movement, out on a headline tour after supports to The Jesus & Mary Chain, Temples and Drenge, the band's bluesy rocking inspired by Black Rebel Motorcycle Club, The Brian Jonestown Massacre, Humble Pie and Spacemen 3. Great local psych-groove rocking from The Neon Violets and grungy psych noise from Grub.

**DIALOG:** **The Cellar** – House, techno and disco club night.

### FRIDAY 13<sup>th</sup>

**CHURCH OF THE HEAVY with VIOLENCE IS GOLDEN + MAN MAKE FIRE + WAYS ACROSS + NOT TOO SHABBY + SOCIAL DISCHARGE + HOPE BURDEN:** **O2 Academy** – Church of the Heavy celebrate Friday the 13<sup>th</sup> in suitably beastly style, metal and southern rockers Violence is Golden topping a bill that also features Chipping Norton's Led Zep-inspired rockers Man Make Fire; Paramore-styled alt.rockers Ways Across; old school metal and hard rock crew Not Too Shabby, and punk/grunge newcomers Social Discharge.

**TREETOP FLYERS + THE SHAPES + LES CLOCHARDS:** **The Bullingdon** – Alternately emotive acoustic folk and all-out country rocking from London's delicate 60s-flavoured indie folk and Americana crew, back in town after headlining here in October and last year's WOOD Festival. Local support from 60s-styled r'n'b and new wave rockers The Shapes, and folksy Francophile rock'n'rollers Les Clochards.

**BOSSAPHONIK with JENOVA**

**COLLECTIVE:** **The Cellar** – Exotic live electro-swing, drum&bass, breaks, house and funk from Leeds' inventive Jenova Collective, the two-man DJ and producer team augmented live by a live electro swing band and fronted by singer Lilly Moharrer at tonight's Bossaphonik, plus a guest turn on the decks from DJ Chalky and world jazz dance from host Dan Ofer.

**ONE STATE DRIVE + THE KAYOS + SWEET PINK:** **The Wheatsheaf** – Pop-punk in the vein of Blink 182 and Sum 41 from One State Drive at tonight's It's All About the Music show.

**ELIZA & MARTIN CARTHY:** **The Cornerstone, Didcot** – Dad and daughter from English folk music's royal family team up again for tonight's show, the pair promoting their new album 'Elephant', singer, storyteller and guitarist Martin and singer and fiddle virtuoso Eliza together and on their own having led the way for native folk musicians and singers for decades, winning pretty much every award going along the way.

**WHOLE LOTTA DC:** **Fat Lil's, Witney**

**THE MIGHTY REDOX + PUPPET MECHANIC:** **The Mad Hatter, Iffley Road**

NIGHTSHIFT presents

# THE OXFORD PUNT 2016

## Wednesday 11<sup>th</sup> May

*20 acts; five venues; one night*

The year's best showcase of  
new Oxford music

### THE PURPLE TURTLE

*The Tony Jeppard Stage*

7pm **MOOGIEMAN & THE  
MASHOCHISTS**

8pm **THE AUREATE ACT**

9pm **BEING EUGENE**

10pm **DRORE**

### THE WHEATSHEAF

8pm **THE BECKONING  
FAIR ONES**

9pm **CHEROKEE**

9.45 **CRYSTALLITE**

10.30 **TOO MANY POETS**

### THE CELLAR

7.30 **GREAT WESTERN TEARS**

8.15 **SLATE HEARTS**

9.15 **KANADIA**

10.15 **STEM**

### TURL STREET KITCHEN

8pm **CHARLIE LEAVY**

9pm **COLDREDLIGHT**

10pm **LITTLE RED**

11pm **CRANDLE**

### THE WHITE RABBIT

8.30 **KANCHO!**

9.30 **THESE ARE OUR DEMANDS**

10.30 **LUCY LEAVE**

11.30 **BROWN GLOVE**

Entry to individual venues is a fiver or free.

100 all-venue Punt passes are on sale from Wegottickets.com,  
Truck Store on Cowley Road, and Blackwell's Music on Broad Street. *Just £8*

All profits from the Punt will be donated to Tiggywinkles Wildlife Hospital and  
The Oxfordshire Sexual Abuse and Rape Crisis Centre.



 **Oxford Punt 2016**





# The Oxford Punt 2016 - who, what and where

## THE PURPLE TURTLE

(*The Tony Jezzard Stage*)

The Purple Turtle is where we traditionally start the Punt each year, and where equally traditionally, something goes wrong or breaks. Ever seen a sound engineer fly? Apparently they do if enough electricity goes through their body. The Turtle is also traditionally where we pay tribute to our late friend Tony Jezzard who made things work and made them work very loudly at The Punt for more years than we care to remember. Opening this year’s Punt will be the unique talents that are **Moogiemán & the Mashochists**, who are cleverer than you or us and have songs about the murder of Rosa Luxembourg, astronauts leaving their phones on the moon, and Wolf-Rayet stars. Bassist and drummer Vincent has a doctorate in Chaos Theory. **The Aureate Act** are brainy too – smart enough to realise there’s nothing wrong with teenage musicians declaring a love for Genesis, Pink Floyd and King Crimson, whose proggy journeys they take for strange woozy journeys into electronica and Talk Talk’s pioneering post-rock. Aged 14 the band had to abandon their first album as it was two-hours long and while they had written all the narrative, they hadn’t written enough music. Flip this rock coin and you’ll get some serious noise in the form of **Being Eugene** – purveyors of metalcore of a particularly virulent strain. They do, however, enjoy all-night drunken Scrabble sessions. Upping the noise ante yet further are **Drore** – a malevolent, doomy crustcore supergroup made up of body parts from Undersmile, Mutagenocide and Girl Power. A four-headed hydra from Hell. Drummer Steve once got farted on by Jaz Coleman from Killing Joke. He survived. That’s how hard they are. *7pm – Moogiemán & the Masochists; 8pm – The Aureate Act; 9pm – Being Eugene; 10pm – Drore.*

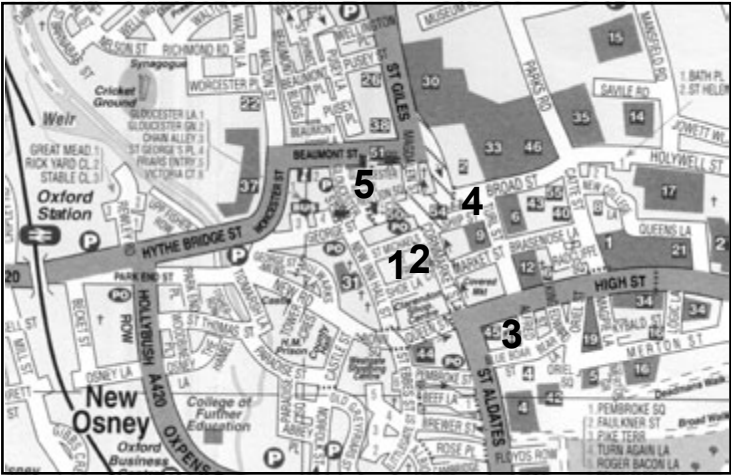


## THE WHEATSHEAF

A home from home for many a *Nightshift* scribe – to the extent there’s a particularly soft patch of carpet in the corner for when we can’t quite make it to the exit at the end of a gig – The Wheatsheaf is, alongside The Cellar, one of the twin pillars that hold the Oxford music scene aloft in the city centre. When we die we shall return to haunt the place. Appropriate then that proceedings here begin with **The Beckoning Fair Ones** whose tightly reined-in rage hides off-kilter songs about meeting obscure Scottish footballers on trains. They also have a saxophone-playing drummer. Bassist Lindsey once made a bass amp belonging to legendary Man United goalkeeper Peter Schmeichel explode. Explosive is a word you could comfortably use to describe **Cherokee**. You could also use brutal, primal, loud and fast. But amid the riffage and thundering beats you’ll also find some mighty heavy rock songs, some of which are quite nasty. **Crystallite** are too busy smiling, having fun and making sure you’re all smiling and having fun to be nasty. Some law of physics says we shouldn’t enjoy this band half as much as we do – big ol’ 80s stadium rock and blues given a goodtime grunge kick up the backside – but we defy anyone to watch Crystallite without a grin stretching from ear to ear. Agnes and Craig from the band can speak a combination of six different languages: English, Spanish, German, HTML, CSS and Hungarian. Matt, Si and Danny are making excellent progress on their English, kind of. **Too Many Poets** are, apparently, making reasonable progress in not killing each other or members of the audience as their in-your face gothic rock tumbles from the stage in more ways than one, grabbing you by the throat and taking you on a dark journey into the land of Bauhaus and The Bunnymen. Guitarist Mike once punched singer Pog in the face on stage after the notoriously confrontational frontman prodded him one time too many. “He was given plenty of warning,” apparently. *8pm – The Beckoning Fair Ones; 9pm – Cherokee; 9.45 – Crystallite; 10.30 – Too Many Poets.*

## THE CELLAR

Oxford’s longest-serving live music venue – still owned and run by the legendary Hopkins family – is actually built (underground, obviously) from granite and the distilled spirit of rock and roll. The venue’s long-established open-door policy to all music means we kick off here with **The Great Western Tears**, whose roadhouse country-blues songs are made from the distilled spirit of heartache and longing. Classic Stateside influences aplenty too from noisy young newcomers **Slate Hearts** whose sludgy, amphetamine grunge riffage takes ‘In Utero’ as a starting point and takes it for a ride through Fugazi and Soundgarden. One of the band, who wishes to remain anonymous, once left his Y-fronts on for the duration of Truck Festival, the resultant chaffing-related infection requiring a course of antibiotics. So plenty of reasons to stand well back. Another band who might appreciate underwear rationing are Abingdon’s **Kanadia**, who met each other on a six-month London to Sydney Overland tour and as they didn’t have instruments with them wrote their first songs on a synth app on a mobile phone. They’ve come on a fair bit since then, their prog-tinged alt.rock sounding like it was made to fill stadiums. Rather more ambient and claustrophobic are boy-girl electro duo **STEM**, whose trippy synthscapes exist, wraithlike, in Portishead and Sneaker Pimps’ twilight hinterland. They’re brutal too, though. Bar staff and punters are regularly seen holding onto anything breakable to prevent the bass vibrating them off walls and tables. *7.30 – Great Western Tears; 8.15 – Slate Hearts; 9.15 - Kanadia; 10.15 – STEM.*



- 1 - The Purple Turtle
- 2 - The Cellar
- 3 - The Wheatsheaf
- 4 - Turl Street Kitchen
- 5 - The White Rabbit



## TURL STREET KITCHEN

Intimacy is the order of the day at The Punt’s (nominally) quieter venue. Here you’ll find the supremely soulful **Charlie Leavy** – the best thing to come out of Hook Norton since cask ale. If Charlie was an ale, she’d be simple, pure and naïve, but with strong hints of soul, jazz and even funk, her voice drawing comparisons with Alecia Keys. The multi-talented Charlie started teaching herself Korean in the summer of 2014 and now writes and performs songs in Korean, as well as Japanese and Spanish. She’s also studying Mandarin at university, and hopes to be able to do the same in Chinese soon. Another young woman whose music has threatened to steal our hearts lately is **Coldredlight** – aka Gaby-Elise Monaghan – currently studying classics at Oxford University while making frankly astonishing emo-blues that actually made us go “Bloody hell!” when we first listened to her Punt demo. We guarantee you will too. And if her music isn’t impressive enough, Gaby can recite the Night’s Watch oath from *Game of Thrones* by heart. Further into the deep, dark woods with long-term *Nightshift* faves **Little Red**, whose recent twin EP release showed they can twist folk music into sublime new shapes, or let their electronic chums do it for them. Imagine Nick Cave leading First Aid Kit into the forest to have tea with the Big Bad Wolf. That’s them. Ian from the band also set up the excellent All Will Be Well Records. Ever wondered what Paul Simon’s ‘Fifty Ways to Leave Your Lover’, or Leonard Cohen’s ‘I’m Your Man’ might sound like played by a lo-fi cabaret duo armed only with the cheapest Casio keyboard in the shop? Well here are **Crandle** to answer your prayers. The duo – Mat and Sarah – claim the secret to their “fresh sound and furrowed brows” is that they both only learned to play their instruments at the start of this year so they could play The Punt. Looks like we answered their prayers. *8pm – Charlie Leavy; 9pm – Coldredlight; 10pm – Little Red; 11pm – Crandle.*



## THE WHITE RABBIT

The White Rabbit has been the closing venue for The Punt for three years now and we actually can’t imagine it not being such a vital part of the night now, the welcoming confines of this family-owned pub perfect for cramming bands and fans together in a way that music was always meant to be played in. Where better for a band as riotously rock and roll as **Kancho!** The exclamation mark is important as you’ll realise when you hear their lo-fi, high-octane two-man hardcore assault that takes inspiration from Scratch Acid, Shellac and At The Drive-In and shouts its malicious intent at you with much vigour. Singer Michael’s uncle played drums on the *Eastenders* theme tune, while drummer Chris’s uncle was a commander in the original *Star Wars* movie. Top showbiz pedigree, boys. Showbiz connections ahoy too from **These Are Our Demands**, whose drummer Andy is a relative of Chas from Chas & Dave. He’s never, to his knowledge, been daaaarn to Margate, sadly, though the band have been down to the crossroads to trade their souls for some serious Devil juice which they use to fuel their taught, Sonic Youth-flavoured rockabilly ruckus that slams you fully in the midriff time after time. **Lucy Leave** pull no punches neither, with a similarly energetic and lo-fi noise approach, underpinning tigerish Pixies pop with bulldozing Hawkwind basslines and rolling down on the audience like a mighty wave. Continuing the brainy local bands theme Jenny from Lucy Leave has written a thesis on Shipwrecks in the French Renaissance which quotes Paul Simon. And closing the show in what is certain to be memorable style will be **Brown Glove**, the new duo fronted by Gemma Moss, whose music-cum-performance art has turned heads in town for a couple of years now. But her songs – full of Victorian gothic and dark sexual themes – don’t need exhibitionism to shine and Gemma is both a unique singer and a singularly maverick songwriting talent who’ll send you out in to the night to dream dark, dangerous dreams. “One of us will give you Al Fish, the other will give you John Candy, but we’re not telling which....” she says of Brown Glove. Make of that what you will. *8.30 – Kancho!; 9.30 – These Are Our Demands; 10.30 – Lucy Leave; 11.30 – Brown Glove.*

# Save The Male!

Saturday 14 May 8pm

A gig in support of  
**The Campaign Against Living Miserably (CALM)**

featuring **Duotone + Jess Hall + Richard Neuberg + Matt Chanarin**

CAMPAIGN AGAINST LIVING MISERABLY CALM

**Tickets: £14 (concessions £10)**  
**Box Office: 01865 319450**  
**The North Wall Arts Centre**  
South Parade, Oxford OX2 7JN  
[www.thenorthwall.com](http://www.thenorthwall.com)  
*Being silent isn't being strong*

**Oxfordshire Sexual Abuse & Rape Crisis Centre**

*Supporting female survivors of sexual violence*

**Telephone listening service:**  
**Telephone:** 01865 726 295  
**Freephone:** 0800 783 6294  
**Email support service:** [support@osarcc.org.uk](mailto:support@osarcc.org.uk)

**Telephone helpline open:**

<i>Monday</i>	6.30pm – 9.00pm
<i>Thursday</i>	6.30pm – 9.00pm
<i>Friday</i>	11.30am – 2.00pm
<i>Sunday</i>	6.00pm – 8.30pm

[www.osarcc.org.uk](http://www.osarcc.org.uk)



**Hello and welcome to this year's Oxford Punt.**

This is the bit where we try to explain what it's all about to those of you what haven't been to a Punt before. If you have, and we know some of you have been coming back for years and even look forward to it, then please skip this bit: you'll only start getting a sense of déjà vu, when what you should be getting is a nice, cold pint of something dangerous from the bar before you poddle off round town having the time of your life. We'll have two large gins and two pints of cider, ice in the cider, since you're asking.

For those of you less familiar with the concept, the **Oxford Punt** started off in 1997 as a way of showcasing the best up and coming unsigned acts in Oxfordshire in one night. Because we know it's hard sometimes to keep up with everything. Just looking at the gig guide every month can make you feel dizzy – so much to see, so little time. So we have the Punt, so you don't have to turn up at half seven every time you go to a gig in the hope of catching the next big thing in town, unless your name is Leon Stiles, in which case that's exactly the kind of thing you enjoy doing. If you see a young chap frugging enthusiastically down the front to some act or other tonight, that's probably Leon. Buy him a pint. His kinetic energy powers the entire scene. We won't go over the list of great Oxford bands who have cut their teeth at the Punt over the past 19 years again; suffice to say it's where reputations can be made, and there have been some spectacular shows from those nascent stars as well as some truly memorable sets from acts who maybe didn't go on to world-conquering glory but will always hold a place in our hearts.

This year's Punt will not only showcase what's fun and brilliant about new Oxford music, it will also once again benefit a couple of excellent local causes: all profits



	7pm			8pm		9pm		10pm		11pm	
<b>Purple Turtle</b> The Tony Jezzard Stage	Moogiemán & the Masochists		Aureate Act		Being Eugene			Dröre			
<b>Cellar</b>		Great Western Tears				Kanadia			STEM		
<b>Wheatsheaf</b>			The Beckoning Fair Ones							Too Many Poets	
<b>Turl St Kitchen</b>			Charlie Leavy							Crandle	
<b>White Rabbit</b>					Kancho!					Lucy Leave	Brown Glove

will be split equally between **Tiggywinkles** wildlife hospital in Haddenham, and the **Oxfordshire Sexual Abuse & Rape Crisis Centre**, and we hope you will endeavour to learn a bit more about the fantastic work both institutions carry out. We are also able to remember a very good friend of The Punt, and Oxford music in general. The Purple Turtle is, once again, The **Tony Jezzard** Stage. Tony did the sound for us at the Punt pretty much every year from the start and provided us with so many great memories as he went about doing the business with his characteristically dry humour. *Nightshift*'s first pint of Punt night is always raised to Tony's memory, and we hope he can hear the music up there.

The best way to get the most out of the Punt is to get yourself an all-venue **Punt Pass**. There are only 100 of these available and they're a mere £8 (plus a quid or so booking fee), which is a bargain when you consider just how many acts you could potentially see. You can get one from **Truck Store** on Cowley Road, or **Blackwell's Music** on Broad Street, as well as online at **Wegotickets.com**. Support local independent businesses while you're about it.

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

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



**SATURDAY 14<sup>th</sup>**

**DUOTONE + JESS HALL + RICHARD NEUBERG + MATT CHANARIN:** **The North Wall, Summertown** – A special concert in aid of mental health charity CALM's Save The Male campaign, aiming to tackle male suicide. Gearing up for his appearance at Common People at the end of the month Duotone unfurls his gorgeously melancholic songs of love and loss, combining pure emotion with some serious cello and live looping virtuosity. He's joined by folk-pop singer Jess Hall with her airy, delicate songs of the sea and more. **SPRING KING: The Bullingdon** – Laddish garage rocking in the vein of Palma Violets, Vaccines et al from Manchester's Spring Kings out on tour.

**FREE RANGE ROOTS with OKARD RIDIM SELECTED: The Bullingdon** – Roots reggae and dub club night.

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

*Friday 20<sup>th</sup>*

**THE NIGHTINGALES / TED CHIPPINGTON: The Cellar**

Obstinate and uncompromising, The Nightingales have typified the intelligence and inventiveness of the post-punk period for over 40 years now. Having originally formed in Birmingham as The Prefects and toured with The Clash, they went on to regroup under the Nightingales name and become firm Peel favourites throughout the 1980s before dissolving at the end of that decade, reforming in 2004 to continue their role as perpetual thorn in the side of complacent indie music. Along the way they've used up some 26 different band members, the sole constant being frontman and songwriter Robert Lloyd – Birmingham's own Beefheart. Like The Fall they're a band that changes shape regularly but somehow stays the same, Lloyd's surly cerebral-caustic presence and delivery as irresistible as it is intimidating. Live The Nightingales have few equals, Lloyd defying age and experience to an often terrifying degree, fronting an astonishingly intense band that includes former-Violet Violet drummer Fliss Kitson – possibly the best drummer *Nightshift* has witnessed in the last few years. For this new tour they're reunited with old Vindaloo Records labelmate Ted Chippington, a man whose deadpan, absurdist approach to comedy made him as much of a cult concern on the 80s circuit as Frank Sidebottom. Two of the most enduringly uncompromising characters of the past few decades in one room on one night. Come and unlearn everything you thought you knew.

**SUNDAY 15<sup>th</sup>**

**ANDY JORDAN: O2 Academy** – Bloke from *Made In Chelsea* is back. Rejoice! **IAN NIXON & FI + MARK SOLLIS + TONY BATEY & SAL + MATT SEWELL & JULES + THE CALLOW SAINTS: The Wheatsheaf (2.30pm)** – Free unplugged live music session in the Sheaf's downstairs bar, hosted by Klub Kakofanney. **GILL SANDELL + SYLVA KAY + MY CROOKED TEETH: Jericho Tavern** – Modernist folk music at tonight's Tigmus-hosted show from singer Gill Sandell, going it alone now after years playing piano, flute and accordion in Emily Barker & the Red Clay Halo, as well as myriad other collaborative projects. She's joined by singer/songwriter Sylva Kay, whose heart-on-sleeve confessionals and acoustic balladeering steer her close to Edie Brickell territory. Former ToLiesel frontman Jack Olchawski opens the show in his My Crooked Teeth guise.

**MONDAY 16<sup>th</sup>**

**NIGHT BEATS: The Bullingdon** – Dig that funky psych-rock, baby – *see main preview* **GEORGE SHOVELING & THE RADARS + TEDDY WHITE TRIO: Jericho Tavern** – Famous Monday Blues club night.

**TUESDAY 17<sup>th</sup>**

**SPARK'S SIDE OF THE MOON: James Street Tavern**

**WEDNESDAY 18<sup>th</sup>**

**SEPTEMBER GIRLS: O2 Academy** – Pure pop through a fuzzcore haze – *see main preview* **COURAGE MY LOVE + OVER: The Bullingdon** – Ontario's polished pop-punkers, helmed by twin sisters Mercedes and Phoenix Arn-Horn, tour their new second album. **ROCKSOC NIGHT: The Wheatsheaf** – Live rock hosted by the university rock society. **BURNING DOWN THE HOUSE: The Cellar**



*Friday 20<sup>th</sup> – Sunday 22<sup>nd</sup>*

**WOOD FESTIVAL: Braziers Park**

What began as a novelty has turned out to be a pioneering event on the festival scene and an established part of the local music calendar. Brothers Robin and Joe Bennett – the founding force behind Truck – started WOOD back in 2008 as a response to the floods that devastated their festival, with an event based on environmentally-friendly principles, from renewable energy sources and organic food to compostable toilets and eco workshops. So, music stages, discos and on-site cinema are run on solar and cycle power and used chip fat, while your food won't come in a nasty polystyrene tray. It's still very much about the music though, and this year's star turns come from regular local festival faves **Danny & the Champions of the World**, with their feelgood Americana that recalls The Band and Crosby, Still, Nash and Young; Mercury-nominated travelling song finder and music historian **Sam Lee**; Gilles Peterson favourites **The Owiny Sigoma Band**, a collaboration between musicians from London and Nairobi, who explore the music and folklore of Kenya; intimate Americana and bluegrass from **Emily Barker** and her band; country soul from former Phantom Limb singer **Yola Carter**, who's also worked with Massive Attack and The McCary Sisters; hip hop-psychedelic-soul-electronica duo **Boo Seeka**, and local heroes **The Dreaming Spires**, featuring the brothers Bennett themselves, and riding high on the back of their recent UK Americana Awards nominations. There's plenty more besides across three days of laidback, intimate sets that stand alongside, and sometimes merge, into campfire singalongs, plus talks and workshops. The absolute antithesis of corporate mega festivals, this year's event has been designated The Year of the Red Kite, so get your wings on and dive in.

**THURSDAY 19<sup>th</sup>**

**RYAN McGARVEY: The Bullingdon** – Delta slide blues and heavy rocking from guitarist Ryan McGarvey at the Haven Club tonight, McGarvey having 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. **DEATH OF THE MAIDEN + PROTECTION SPELLS: The Library** – Ahead of their big stage appearance at Common People, Death of the Maiden play an intimate hometown show, the band the result of a collaboration between local favourites Tamara Parsons-Baker, Hannah Bruce and chums, together making gothic baroque folk-pop. Expect darkness and top skillz. **DEADBEAT APOSTLES + ROSEMARY SEGAL + KHAMISINA + JINJA COOZE:**





*Friday 20<sup>th</sup>*

## THE JOHN METCALFE BAND / DUOTONE:

### The Bullingdon

Composer, producer, arranger, multi-instrumentalist and pioneering A&R man, John Metcalfe isn't your typical classical musician. Born in New Zealand and gifted on viola, he discovered Kraftwerk and Joy Division, prompting a move to Manchester where he not only joined local cult legends The Durutti Column, but, disillusioned with the staid nature of classical music, persuaded Tony Wilson to launch the Factory Classical offshoot label for whom he signed rising British stars. Since then Metcalfe – who now lives in Oxfordshire – has composed music for TV and radio as well as working with Morrissey, Peter Gabriel, Blur, Coldplay and Bat For Lashes, as musician, producer or arranger. On top of this he records his own music, drawing on everything from contemporary classical, to ambient electronica and dance music. Tonight's show is part of a tour to promote his latest album, 'The Appearance of Colour', and his band features the enviable talents of Rae Morris drummer Daisy Palmer; Red Snapper bassist Ali Friend and recent Birdy tour singer Rosie Doonan. Together they mix and meld Eno-esque ambience with noir-ish soundtrack pieces, drum&bass, sparse pianism and the sweet desolation of Durutti Column bandmate Vinnie Reilly's guitar work. Sweet, sad, inventive pop support from loops'n'cello maestro Barney Morse Brown's Duotone ahead of his appearance at Common People.

**The Jericho Tavern** – Blues rockers Deadbeat Apostles headline tonight's It's All About the Music showcase.

**CATWEAZLE: East Oxford Community Centre**  
**SPARKY'S FLYING CIRCUS: The Half Moon**  
**ACOUSTIC THURSDAY: Jude the Obscure**  
**BLUES JAM: Catherine Wheel, Sandford**

### FRIDAY 20<sup>th</sup>

**WOOD FESTIVAL: Braziers Park** – Kicking off the ninth eco festival with headline sets over the weekend from Danny & the Champions of the World, Sam Lee and The Owiny Sigma Band – *see main preview*

**THE NIGHTINGALES + TED CHIPPINGTON: The Cellar** – The enduring

wayward children of post-punk take a musical scalpel to your throat – *see main preview*  
**UPRISING with NEVERLND + RED CROW + JONNY PAYNE & THE THUNDER + COLDREDLIGHT + ESME NEALE: O2 Academy** – The O2's regular team-up with BBC Introducing to showcase local stars on the rise features a headline set from the recently renamed and relaunched Neverlnd ahead of their set at Common People. They're joined by Banbury's rootsy folk-rockers Red Crow, fronted by former-Days of Grace singer Patrick Currier; bluesy Americana storyteller Jonny Payne; gothic blues duo Coldredlight and west London's hushed acoustic singer-songwriter Esme Neale.

**THE JOHN METCALFE BAND + DUOTONE: The Bullingdon** – The maverick classical musician, composer, producer and arranger brings his own band to the Bully – *see main preview*  
**SE10 with PRESIDENT T + SOPH LS: The Bullingdon** – Garage and grime classics.  
**INVISIBLE VEGAS + BEARD OF DESTINY + KUIPER: The Wheatsheaf** – Americana and roadhouse blues from Invisible Vegas, plus blues from Beard of Destiny at tonight's It's All About the Music show.

**THE ARILD ANDERSON TRIO: Holywell Music Room** – OCM's Norwegian music season with the band led by upright bass master Arild Anderson, playing jazz and Scandi-folk.  
**THE MIGHTY CADILLACS: The Woodman, North Leigh** – Blues and rock'n'roll.

### SATURDAY 21<sup>st</sup>

**WOOD FESTIVAL: Braziers Park** – The eco music fun continues – *see main preview*  
**YAK: The Bullingdon** – Raw and raucous garage rocking from London trio Yak, out on a headline tour to promote their debut album 'Alas Salvation' – produced by Pulp's Steve Mackey – following on from a UK and European tour support to Last Shadow Puppets.  
**BOSSAPHONIK with ORKESTRA DEL SOL + HORNS OF PLENTY: The Bullingdon** – Dancefloor Latin, Afrobeat, global grooves, Balkan beats and nu-jazz club night, tonight with Edinburgh's ten-piece "honk-step" ensemble Orkestra del Sol, creating an idiosyncratic sound inspired by the brass traditions of the Balkans and French style theatrical street music. Great local support from street brass outfit Horns of Plenty, plus host Dan Ofer on the decks.

**MIKE PETERS: O2 Academy** – The Alarm frontman tours his old band's 'Strength' album, which he's re-recorded to mark its 30<sup>th</sup> anniversary.  
**FURY + TWISTED STATE OF MIND: The Cellar** – Classic metal and thrash from Worcester's Fury at tonight's OxRox show, with support from local teen thrash and NWOBHM starlets Twisted State of Mind.

**GAPPY TOOTH INDUSTRIES with KANADIA + HORSE ROCK + AUTUMN SAINTS: The Wheatsheaf** – Characteristically mixed bag of musical wonders at GTI's monthly show, tonight with Punt stars Kanadia taking Radiohead, Muse and U2 into widescreen stadium-pop places. Support from Reading bemasked surf-rock titans Horse Rock, and local country grungers Autumn Saints.

**RY X: St. John the Evangelist** – Sparse, bordering on desolate piano pop from Aussie singer and multi-instrumentalist Ry Cuming, out on a European tour to promote debut album 'Dawn', his stark falsetto inspired by Bon Iver, Art Garfunkel and Jeff Buckley.  
**HEADINGTON HILLBILLIES: The Black Swan** – Bluegrass and country folk from the local

Americana troupe.  
**JOAQUIM & THE SMOKE MACHINE: The Jericho Tavern**

### SUNDAY 22<sup>nd</sup>

**WOOD FESTIVAL: Braziers Park** – Final day of the environmentally-friendly music bash – *see main preview*  
**THE JOY FORMIDABLE: O2 Academy** – Ritzy Bryan and the gang blow back into town – *see main preview*  
**GOD DAMN: The Cellar** – Thunderous, monolithic stoner/garage rocking from Wolverhampton duo God Damn, the pair following in the grand Black Country tradition of supercharged heavyweight rock, with Sabbath-esque rolling riffs and industrial Bonham beats brought up to date via Drenge, Dead Meadow and even The Jesus Lizard at times. Having supported The Wytches, Slaves and Turbowolf they're out on a headline tour to promote debut album 'Vultures'.  
**THE SCOTT GORDON BAND + JESTERS + ADY DAVEY & SHAKY LIPS + MARK SOLLIS + PURPLE MAY: The Wheatsheaf (3.30pm)** – Free afternoon of unplugged music in the downstairs bar, hosted by Giddyup Music.

### MONDAY 23<sup>rd</sup>

**BLAENAVON: The Bullingdon** – Brighton's bluesy garage rockers head out on a headline tour after recent tour supports to Bloc Party, The Sherlocks and Sundara Karma.  
**THE MARK HARRISON BAND + KING BISCUIT BOYS: The Jericho Tavern** – Live blues at the Famous Monday Blues club.

### TUESDAY 24<sup>th</sup>

**MO MONET MO PROBLEMS: The Cellar** – Hip hop, garage, grime, disco and Afrobeat club night with Tristan Upton, Serena Yagoub and more, as part of the Oriel Arts Festival.  
**SPARK'S SIDE OF THE MOON: James Street Tavern**

### WEDNESDAY 25<sup>th</sup>

**WAITING FOR SMITH + VIEWPOINT: The Wheatsheaf**

### THURSDAY 26<sup>th</sup>

**EMMA POLLOCK: O2 Academy** – The former Delgados singer/guitarist continues the solo life – *see main preview*  
**BABY STRANGE: The Bullingdon** – Dirgy post-grunge rocking in the vein of Black Rebel Motorcycle Club and Iggy Pop from Glasgow's Baby Strange, out on a headline tour after supporting Palma Violets.  
**TRAUMA UK + THE USELESS EATERS & MOLOTOV SEXBOMB: Fat Lil's, Witney** – EP launch gig for the recently reformed local punk band who originally split in 1996 after supporting the likes of UK Subs.  
**CATWEAZLE: East Oxford Community Centre**  
**SPARKY'S FLYING CIRCUS: The Half Moon**  
**ACOUSTIC THURSDAY: Jude the Obscure**  
**BLUES JAM: Catherine Wheel, Sandford**

### FRIDAY 27<sup>th</sup>

**SKYLARKIN SOUND SYSTEM: The Cellar** – Count Skylarkin' hosts a Common People warm-up night, where he'll be manning the decks in his legendary Disco Shed. Tonight he'll be spinning his trademark mix of reggae, dancehall and jungle alongside DJ Fu, Alex 19 From Wigan and guests.

**PULSE: The Bullingdon** – Jungle and drum&bass club night.

**NOVANA: O2 Academy** – Yesvana.  
**MEANSTEED + HELL'S GAZELLE'S + WILD THORN + HEEL: The Wheatsheaf** – Harrow hard rockers Meansteed return to town after supporting Black State Highway here in February, out on tour to promote excellently-titled album 'Two Good Fists & a Deathwish, inspired by Thin Lizzy, AC/DC and Metallica. Local heavyweight rockers Hell's Gazelles support with their mix of Judas Priest-style NWOBHM and Gun'n'Roses and AC/DC-style rocking.

**STORYTELLER + THESE ARE OUR DEMANDS + DAN MCKEAN + LEWIS NEWCOMBE JONES: The Jericho Tavern** – It's All About the Music showcase with world fusion sounds from Storyteller; uptight rockabilly-tinged hardcore from These Are Our Demands and psychedelic campfire folk-pop from Lewis Newcombe-Jones.

**ROKEFEST: The Home Sweet Home, Roke** – Annual charity mini-festival in aid of the Teenage Cancer Trust. Kicking things off today are The MFU, Mad Larry and usual Suspects.

**WATERFAHL: The Angel Inn, Witney**  
**JOHNNY & THE JIVETONES: Kidlington** –

### *Sunday 22<sup>nd</sup>*

## THE JOY FORMIDABLE: O2 Academy

A new Joy Formidable album means another Joy Formidable tour, and that, dear reader, is a cause for celebration. Over the last half a decade or so the band – originally from Wales, now based in London – have been semi-regular visitors to Oxford, including appearances at Truck Festival, and each visit has proved to be a cathartic celebration of a band who know how to behave exactly like rock stars on stage, make a ferocious racket *and* write more than their fair share of cracking pop songs. The three-piece, led by Welsh childhood sweethearts Ritzy Bryan and Rhydian Dafydd (sadly no longer a couple – something new album 'Hitch' deals with) tend to sound like a motorway pile-up involving Sonic Youth, Kate Bush, The Breeders and Garbage, all chiming guitars, furious distortion and the sort of thunderous drumming that wouldn't seem out of place in a death metal band. Amid all this singer/guitarist Ritzy more than holds her own, her voice apparently delicate but equal to the huge, fizzing grunge-goth pop noise the band create. She's not averse to throwing herself into the moshpit either, where the teaming horse of devotees are always ready to catch her and bear her aloft back to her natural playground, the stage. While the band's own pre-release message seemed to be that 'Hitch' would be more minimal and raw than its predecessors, it's still live where they really breathe fire.



Classic rock'n'roll at the Live & Kicking show.

### SATURDAY 28<sup>th</sup>

**COMMON PEOPLE: South Park** – The inaugural Oxford city festival kicks off with a headline set from Duran Duran, joined by Katy B, Chas & Dave and more – *see main preview*  
**THE COMPUTERS: O2 Academy** – Having forsaken their early Black Flag-inspired hardcore blitzkrieg for a bluesy kind of rock'n'soul, Exeter's Computers head out on tour ahead of the release of their imminent third album, their last outing, 2013's 'Love Triangles, Hate Squares', having taken them into garage rock and rockabilly territory, leaning towards The Hives and Jerry Lee Lewis as well as the northern soul-styled sounds of Dexy's at times.  
**C'MON PEOPLE!: The Bullingdon** – The Bully hosts a Common People aftershow party with a host of the DJs you can hear playing in the Disco Shed over the weekend, including local regulars Count Skylarkin', Tony Nanton, Peepshow Paddy, Man of Science and Kerry & Casio.

**A TRUST UNCLEAN + EMPIRE DIVIDED + SEVERANCE + BLOODSHOT: The Wheatsheaf** – Don't fancy a bit of Duran Duran or Katy B this weekend? Well, here's a seriously other-end-of-the-scale alternative in the form of a rare hometown show from brutal death-grind crew A Trust Unclean, alongside Dicot's monstrous death-metal beasts Empire Divided and more. Mr Motivator? More like Mr Rotavator.  
**SOUL SESSIONS SUMMER SERIES: The Cellar** – Disco, soul and funk with b2b residents.  
**CABSTARS: James Street Tavern** – EP launch show from the Coventry/Oxford roots reggae outfit.  
**FUSED: Fat Lil's, Witney** – Indie, rock and grunge covers.

**ROKEFEST: The Home Sweet Home, Roke** – Full day of live music in aid of the Teenage Cancer Trust, with Hustle, The Bronsons, The Mighty Cadillacs, Alphabet Backwards, Shakedown Prophets, Rick Kozlowski, and our favourite named band of the month, The Average Wife Family.  
**DRIVIN' SIDEWAYS: The Brewery Tap, Abingdon** – Rocking blues.

### SUNDAY 29<sup>th</sup>

**COMMON PEOPLE: South Park** – Primal Scream headline the second day of the festival, alongside Public Enemy and Ghostpoet – *see main preview*

**ONE MACHINE + REVELLER + 1000 CHAINS: The Wheatsheaf** – Riff-based beastliness at tonight's OxRox show from One Machine – the band fronted by guitarist Steve Smyth, who's previously played with Testament, Nevermore and Dragonlord, amongst others. Out on tour to promote new album 'The Final Cull', they switch between outright thrash, groove metal, classic rock and more. Local support from metalcore crew Reveller, kicking it out in the vein of Bring Me the Horizon, and melodic metallers 1000 Chains.  
**SIMPLE with DENIS SULTA: The Bullingdon** – The long-running techno and house club night host their own Common People aftershow, with guest DJ Denis Sulta.

**ROKEFEST: The Home Sweet Home, Roke** – Full day of live music in aid of charity with Junction 6, Storyteller, Brother Eli, Oldplay, Youthclub For Rich Kids, Get Loose, The Vincent



*Thursday 26<sup>th</sup>*

## EMMA POLLOCK: O2 Academy

There's stiff competition but The Delgados could justifiably claim to be the most underrated band of the last 20 years. Despite critical acclaim, a devoted following and 16 Peel sessions (beaten only by The Fall and Ivor Cutler on that score), the Glaswegian band broke up in 2005 feeling unloved and under-appreciated. Amid the fallout legacy though are the enduring Chemikal Underground label and Emma Pollock's increasingly confident solo career. With the release of her third album, 'In Search of Harperfield', there are hints she might finally reach that wider audience, the album's journey into the past, both her own and that of her parents, increasingly leaving The Delgados' spiky indie pop behind in favour of spectral, folky songs that are closer to her work with Scottish-Canadian collective The Burns Unit, or even The Sundays at times. Harperfield itself is the name of the first house her parents lived in together, and with her father ill and her mother having passed away earlier this year it's a plaintive, poignant trip full of memories and ghosts, graveyards, playgrounds and rolling oceans. It's an instantly engaging album though, and for all the innate sadness, it ends with Emma finding peace. Having been such an influential figure on the Scottish music scene and beyond, you hope she'll equally find commercial success at last.

White Band, Cosmosis and more.

**MIGHTY CADILLACS: Blue Boar, Witney**  
**THE OCILLATORS The Brewery Tap, Abingdon** – Rock, blues, jazz and funk trio.

### MONDAY 30<sup>th</sup>

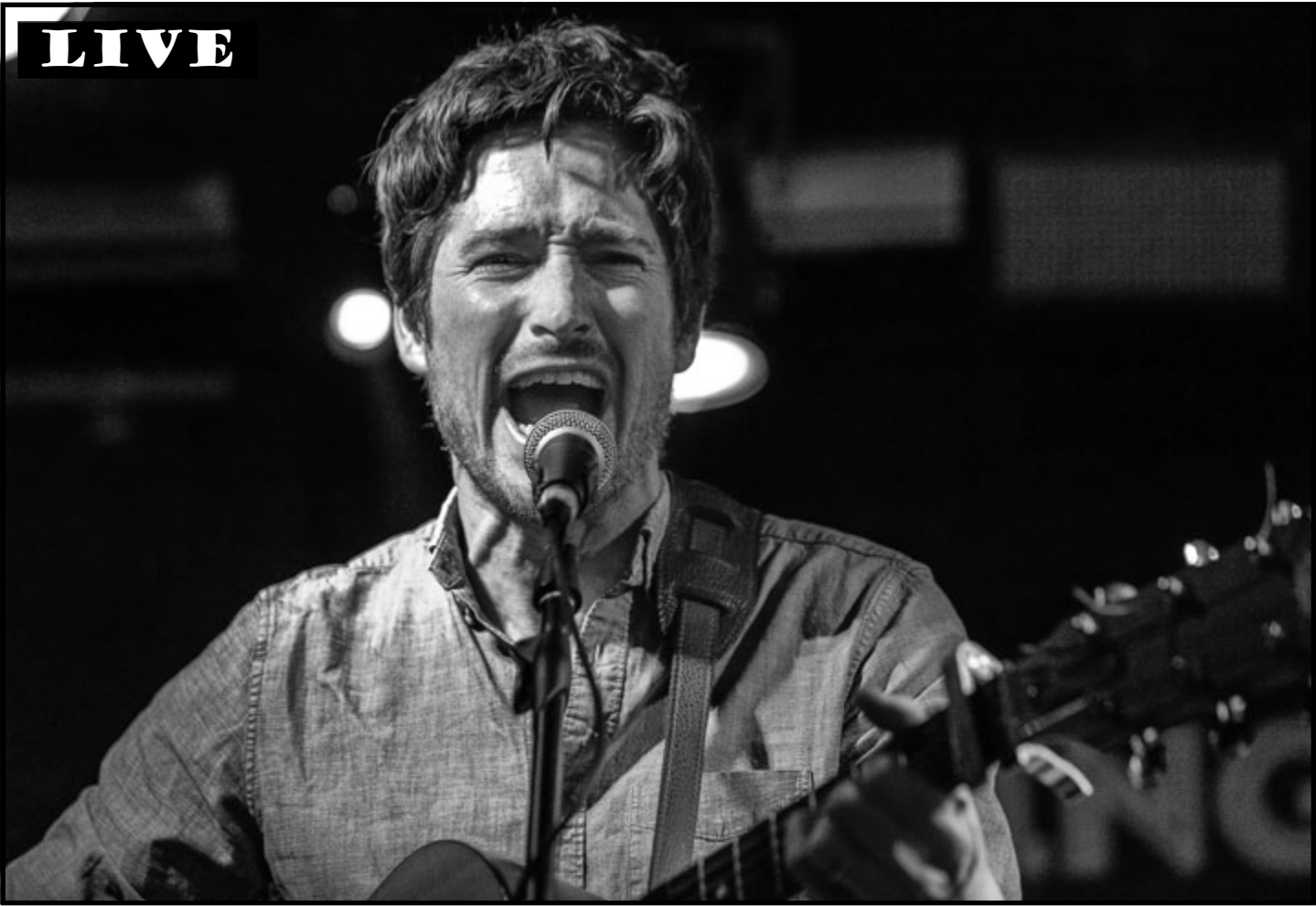
**DANIEL ROMANO + KACY CLAYTON: The Bullingdon** – Ahead of their main festival in July, Halfway To 75 entice acclaimed Canadian songsmith Daniel Romano to Oxford, the former punk and frontman of Attack In Black channelling the emotive, timeless storytelling style of George Jones, Willie Nelson, Waylon Jennings and Merle Haggard.

### TUESDAY 31<sup>st</sup>

**SPARK'S SIDE OF THE MOON: James Street Tavern**

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## THE EPSTEIN / THE AUGUST LIST / A RELUCTANT ARROW

### The Bullingdon

A Reluctant Arrow’s gothic blues gets tonight’s gig, which doubles as an album launch for The Epstein and a fundraiser for Amnesty International, off to a high octane start with singer Claire McMaster emoting “I got a howl like a wolf,” while demonstrating she does indeed. It’s still early days for the band who mix thumping drums with retro guitar riffs reminiscent of the late-60s British blues revival; at the moment Claire’s falsetto to backroom blues growl of a voice, alongside her stage presence, is their main asset but it’s promising that just when they threaten to verge on the monotonous, they surprise with a more folksy number.

In another surprise, *Nightshift*’s favourite gothic porch folk duo The August List are joined tonight by guitarist Billy and drummer Tommy from The Epstein. The start is dominated by Kerraleigh Child’s astonishing, soaring voice, her head raised and eyes closed as she communes, seemingly, with another dimension, over what are fairly restrained Tom Petty-like riffs. Later, husband Martin is in similarly fine solo vocal form, and when the couple’s voices combine, the way their individual voices intertwine is as distinctive and compelling as ever. Throughout the restrained rock motif continues but never prepares

us for the total wig-out of a finale that transforms ‘Wooden Trunk Blues’ from front porch alt folk into a magnificent stadium rock anthem. The Epstein’s main man, Olly Wills, acknowledges that following The August List tonight is quite a challenge but his band are up to it with a committed set. While moving closer to an out-and-out rock style, including when playing older numbers like set opener ‘I Held You Once’, they retain the epic melodic style which is the hallmark of the band in recent times. After their recent trials, tonight’s launch for their third album, ‘Burn the Branches’, is also a celebration of

the band emerging on the other side as strong as ever. When Olly breaks the pattern of the set by performing ‘Red Rocks’ alone as an acoustic solo it’s a particularly poignant moment, only matched after the gig by Olly, the proud father, being photographed smiling with his kids, his son proudly holding up a copy of the new album. Though some of the new songs, such as ‘Funeral’ and ‘Finally Forgive’, are perhaps the darkest The Epstein have yet laid down, they never dent the celebratory atmosphere in the almost full room. The encore is a great blockbuster of a version of ‘Morning News’, the band’s powerful warning about surveillance culture, and a highly appropriate conclusion to a gig shared with Amnesty. If we ever needed a reason why we’re so glad The Epstein are still out there doing it, tonight is it.

**Colin May**

Yet however impressive the synthesised looping and rapid breakdowns are, the set highlight comes in ballad ‘My House Is Your Home’; it’s a rare thing to have such a large room completely under the spell of one person, but as Garratt croons over the simple gospel piano chords, the entire audience falls silent. Impossibly talented and clumsily charming, Garratt completely enchants the audience. With his debut release, ‘Phase’, dividing listeners, his live show is where he could really make or break it, and in tonight’s case, it is inarguably made.

**Hannah Mylrea Hemmings**

for a loop pedal, a bold move but one which he pulls off with gusto. Blasting through singles like ‘Weathered’ and ‘Breath Life’, he seems genuinely humbled, if slightly astonished, when he realises the crowd know all the words. In between songs he appears unassuming and modest in an uncontrived way, engaging in awkward banter with the adoring crowd (“I love you!” “No you don’t... you don’t even know me!”); but most of all he appears authentically gratified that people have come out to watch him.

## KIRAN LEONARD

### The Bullingdon

Innovation is a much revered commodity in a music industry that often seems to be looking backwards, sideways, any way but forwards. Eleven minutes into Kiran Leonard’s opening track ‘Pink Fruit’, his guitarist picks up a violin and plays a haunting, gypsy-esque melody which sits above a chunky guitar riff in a strange and foreign time signature, with a cow bell incorporated to keep the obscure rhythm. Only then is it safe to say that convention has left the building and that Kansas has gone bye-bye. Kiran Leonard, although just twenty, already has a plethora of material to his name; he’s something of a child prodigy in many respects, and his latest album, ‘Grapefruit’, continues to exhibit his ADD approach to song writing with so much cross pollination; it is truly the sluttiest, most depraved of all the honey bees. Throughout Leonard’s abstract hour-long séance tonight, channelling Jeff Buckley and Frank Zappa in tandem, the technical quality of composition and musicianship is breathtaking and for that alone the gig is entertaining in a way that any spectacle where one is treated to top-end musicians performing intricate and demanding pieces is to be marvelled at. The problem is, with so much happening in quick succession, the music becomes increasingly difficult to listen to and after a short while,

with his playful attitude to style, time signature and tempo, the evening begins to feel a little like someone trying to explain string theory, *Being John Malkovich* and Urdu grammar to you simultaneously. As a result the brain, tired of grasping for something regular and coherent, reverts to default mode and begins looping the theme music to *Jurassic Park*. One might go as far to say that there is a certain self indulgence to Kiran Leonard’s work which is indicative of a young musician with a lot of ideas but no overall themes, as though Leonard is attempting to communicate by speaking in tongues, impossible for mere mortals to translate. Kiran Leonard is undoubtedly one of our most pioneering, exciting new prospects and his career trajectory will be fascinating as he clearly exhibits the ability and imagination to do just about anything in the musical sphere. Trying to create music which touches multiple genres in a complex and intellectual way is something to be encouraged and commended but there does need to be a flat and sturdy thoroughfare which is his, and only his. ‘Grapefruit’ is an apt title for a collection of songs with a sharp and acrid flavour which is in need of a sweetener to soften the bitter aftertaste.

**Richard Brabin**

## TREMBLING BELLS / ART THEEFE

### The Cellar

Situated at the heart of a predominantly rural county and no enormous metropolis in itself, Oxford’s folk scene is unsurprisingly prominent and furrows of the genre are ploughed that evoke traditions emanating from Dorset to Delaware; from Dublin to Drumcrieff. Of these, it’s the homegrown English variety that opening act James Bell & the Half Moon All Stars are indebted to; only a troop of Morris dancers and a prowl around the maypole could make it more resonant of merrie England. Art Theefe switch the action a few thousand miles across the Atlantic to the bayous of Louisiana and the tumble down shacks of Tennessee, only straitened via the prism of ‘Exile on Main Street’-era Rolling Stones. It’s a highly professional, competent set that contains more than a little sub-Hendrix noodling and Dylan cheese grating. The band admit to not recalling why they are so named and they come across as likeable and well worth hiring for your next wedding reception.

Trembling Bells draw upon the whole palate of folk music as it is broadly defined and have taken a welcome turn in the direction of psychedelia on recent releases, a strand that had always been latent in their oeuvre. 2015’s ‘The Sovereign Self’ was typical of this mood and that LP’s stand out track, ‘Killing Time in London Fields’ is typically abrasive here, recalling Wooden Shjips and the 13<sup>th</sup> Floor Elevators; a track that would have slotted in perfectly to an episode of *The Old Grey Whistle Test* back in the day, perhaps with a beaten up Cortina as a stage prop. The band multitask and, surrounded as I am by giants, and a prominent band member is sporting several months’ growth of beard, it’s not always obvious who is doing the singing – but ‘My Father Was a Collapsing Star’ provides another high point in an inventive set. The more folky elements, including a harmonica, seem intrusive but they’re very much a band comfortable in their own skins.

**Rob Langham**

## OCTOBER DRIFT

### The Bullingdon

October Drift’s diminutive singer stands contorted centre stage, looking like he’s been poured into his tight black jeans. To one side the band’s bassist looks like a young Kevin Shields; to the other is a guitarist who could pass for a young Andy Bell from Ride. Together the spangle, fuzz and thunder they concoct is what The Icicle Works or Comsat Angels might have sounded like had they grown up listening to Smashing Pumpkins and My Bloody Valentine. They’re little short of a diehard indie kid’s wet dream. What online presence the Somerset quartet have gives little information away. We’ll have to make do with calling the singer Mr Intense Skinny Guy, though when he mounts the Bully’s bar to knock out a particularly heroic tune, his voice rich and sonorous, belying his slender frame, we contemplate renaming him Bastard Son of Ian McCulloch, at least for five minutes. This is a scouring show

of strength from a band who’ve quietly (or more accurately, bloody noisily) been making a reputation for themselves as a seriously powerful live act for the past 18 months, plying a strain of classic indie noise that combines the dour insularity of post-punk with the euphoric melodies of the early-80s Liverpool scene. There’s more than a hint of the more turbulent end of shoegaze about them, but they’re too busy attacking their instruments with canine vigour to glance down at their feet, and even when they change the vibe slightly with ‘Lost’, noise and energy levels dip only fractionally. In fact the only minor downside of tonight’s debut Oxford show for the band is the relatively sparse turnout. That’s easily put down to their, as yet, low profile. Fair to say, next time round everyone here tonight will be back for more, and next time they’ll bring everyone they know with them.

**Dale Kattack**

## CLUB SODA / MOOGIEMAN & THE

## MASOCHISTS / THE LOST ART

### The Cellar

Give The Lost Art a cursory listen and you’ll have them pegged as genial buskers: technically adept, but more interested in supplying a string of non-threatening tricks than a cohesive body of work. However, the more we listen to the duo’s intricate compositions, the more character and variation we find, until our notebook is covered in scrawled references: Ben Folds; Loudon Wainwright; Simon & Garfunkel; John Etheridge; Sondheim Of A Down. The lyrics might have come from a platter of self-help fortune cookies, but musically there’s loads to enjoy, especially the way counterpoint is favoured over harmony, and their tendency to push to the top of their vocal range, giving songs a strange monastic air. That they look like two chemistry teachers trying to make the alkaline earth metals interesting just endears them to us more. If The Lost Art are the Key Stage Proclaimers, Moogiemán & The Masochists resemble proper children’s entertainers, from Moogiemán’s stripy top and braces combo through to their micro-ditties about physics, philosophy and photographic technique: think Rod, Jane & Freddy do a doctorate. Whilst it would be easy to label a man who includes the line “Occam’s

Razor is epistemologically flawed” in a song about his tastes in girls as smug, Moogiemán has actually created something truly new in his laboratory beaker filled with the distillate from Devo, Kraftwerk, OMD and Open University broadcasts, and the band’s knack for an intriguing arrangement is exemplary. Plus, cameraphile paean “Diana” has the most glorious gallic movie melody – why start a rock riot when you can settle down to watch *Monsieur Hulot’s Darkroom* with *The New Scientist*? Abingdon’s Club Soda may not remind us of kids’ TV, but with their US jock jackets and fluffy organ-led rock linking the sounds of Huey Lewis and Big Fun, they could well feature in a brat pack-era teen comedy. If, like us, the feeling of living a *Teen Wolf* outbreak doesn’t appeal, you can at least focus on the incredibly tight rhythm section and the vocalist’s natural charm with an airy tune. And that’s what Club Soda are, really: the sonic equivalent of a low calorie snack, that will tide you over until it’s time for something more substantial. Plus, we’re surprised to discover that something sounding like the baseball organist playing a ‘Berlin’ album track is rather good fun. Hey, every day’s a school day, right?

**David Murphy**



ROB TOGNONI / MAN MAKE FIRE

The Bullingdon

Local rockers Man Make Fire open to an undeservedly sparse crowd. Musically, they’re an interesting collision of genres; from the get-go, there’s a feel of the Foo Fighters in their music, though that’s compounded by riffs reminiscent of Kings of Leon, and some great one note lines one might expect from Biffy Clyro. A running theme that marks them out stylistically is their use of dissonance between lead and rhythm guitar, which in combination with their tight, on-the-point rhythmic changes, and a couple of catchy choruses makes for a enjoyable and individual rock act.

I’ve always had a theory that Aussie rock and blues acts have a ballsier, grittier edge over their British and American counterparts. You can see it in Rose Tattoo, Tracer, Gwyn Ashton, Electric Mary, and of course, the great AC/DC. Rob Tognoni is certainly a testament to that, with sleazy standouts like ‘Bad Girl’, ‘Dirty Occupation’ and ‘Jim Beam Blues’. One thing can be said about Tognoni as a player: bloody hell does he know what he’s doing. His playing is fierce and individual, with an emphasis on technical wizardry that your average blues fan isn’t necessarily accustomed to, yet he returns faithfully to those tasteful licks that make up a blues

player’s bread and butter, retaining that wholesome, bluesy, strat tone you can really get your teeth into. His approach is varied and textured, at times matching traditional blues and rock influences like Hendrix and Stevie Ray Vaughan, with the frenetic precision of guitarists from the shreddier side of the spectrum, such Van Valen, or even Yngwie Malmsteen.

The songs are catchy and groovy, full of great hooks, and always well structured, providing the vessel for some creative and memorable improvisations. His style encompasses a fantastic cacophony of techniques, be it riffs composed entirely of quick, slick pull offs, Jeff Beck-style tone and volume knob control or his tasteful use of harmonics. I never thought I would see a blues guitarist sweep picking. He doesn’t half drive his band hard, and the capabilities of his bassist and drummer aren’t lost on tonight’s Haven Club crowd. He’s one hell of a band leader, seamlessly shifting from song to song, while the band keep their finger on the pulse, ready for any shift in dynamic, adjusting accordingly with both professionalism and flair. A welcome return to Oxford for the Tasmanian Devil.

Cole Bryant

LIMB / VODUN / INDICA BLUES /

CRIMSON TUSK

The Wheatsheaf

Crimson Tusk start with the uncertainty of a band throwing themselves headlong into their first gig. Rumbling along at a pace characteristic for a sludge metal band, they gain confidence over the course of their short-but-sweet set, which is rich with thick, sludgy power chords and hypnotically repetitive riffing.

Conversely, Indica Blues have been gigging for quite some time, and their wealth of experience shows clearly in their supremely tight, punchy, powerful delivery. The band drench a rapidly-filling Wheatsheaf with spaced out, drone-heavy guitar and vocal lines that are pure desert rock, taking riffing cues from 90s stoner rock gods Kyuss and Monster Magnet, while vocals are more reminiscent of modern British bands like Uncle Acid and the Deadbeats, or even Electric Wizard in some of their more melodic moments.

There’s palpable excitement in a now packed-out Wheatsheaf as Vodun take to the stage for one of their infamous “live rituals”. What follows is an explosive set that sees the band’s tribal, afro-influenced psych-metal absolutely come into its own in a live setting, complete with costume and makeup which, for once, doesn’t come across as naff. Vodun are

alive with energy, with vocalist Oya dancing ritualistically across the stage as she menacingly strikes a cowbell in time with the music. Meanwhile, the rest of the band execute fast, technical riffs with vitality and precision, and at one impressive but slightly nerve-wracking moment even set their own cymbals on fire. It’s hard to imagine that anyone in this crowd has ever seen a performance quite like this before, and we’re left wondering if we ever will again.

Having to follow up that kind of a performance for a whole tour is an unenviable position, and to Limb’s credit, it’s a role they fulfil in a way few other bands could. After the genre-bending complexity of Vodun, there’s something quite comforting about watching a straight-up, no-frills rock and roll band do their thing, which in this case happens to be an energetic combination of classic ZZ Top and NOLA-era Down riffing. Throw in Rob Hoey’s gravel pit of a voice, and an energetic performance that gets the crowd moving one last time, and you’ve got a winning formula for an absolutely massive stoner rock sound, and a fitting close to a memorable night.

Tal Fineman

INTRODUCING PLAY ‘ENDTRODUCING’

The Bullingdon

Playing the unplayable. DJ Shadow’s 1996 masterpiece ‘EndTRODucing……’ is 63 minutes of hip-hop, trip-hop, rock, drum loops, funk bass, keyboards, discordant saxophones and sampled movie dialogue cut up, distorted, mixed together as delicately as a jazz ensemble or crushed into one deafening squeal. Constantly shifting, paranoid, panoramic, most of all supremely confident: few albums flow so beautifully; almost none are so expertly executed. It’s also entirely comprised of samples, there’s not a single original note on it, but it speaks a language more singular than any album of its era.

Introducing’s aim is simple, but wrought with complexity: to play ‘EndTRODucing……’ note for note, start to finish, live. That they find so much freedom and room for expression in something completely predetermined, and so familiar, is testament to the depth of DJ Shadow’s achievement, but even more to the musicians’ dexterity and feel for the material.

Tonight could have been dour, nostalgic; instead, it’s a thrill to witness the intensity Introducing bring to the performance. From the start, with the irresistible pull of ‘Building Steam With A Grain Of Salt’, the thrashing ‘The Number Song’, the immediacy is striking, with songs coming to life in new, unexpected ways. You might expect the two unraveling minutes of ‘Organ Donor’ to be a straight showdown

between the manic, fractured drumbeats and the keys, but don’t expect the number to be shaped by the deep pulse of the exquisitely simple bassline (completely under the radar on record.) The saxophone, threaded through ‘What Does Your Soul Look Like (Part 1)’ and ‘Changeling’ are more evocative, dustier, sounding like they’re oozing from David Lynch’s Red Room.

Technically, the drums and keys of ‘EndTRODucing……’ should be the trickiest element to nail, but attempting to perform the vast array of vocal samples could turn embarrassing, yet Introducing pull it off; Ollie Grig’s delivery (the opening exegesis on drums; the yell “‘INSIGHT! FORESIGHT! MORE SIGHT!” that starts ‘Midnight In A Perfect World’; the crazy old man in ‘Napalm Brain – Scatter Brain’) is pure stand-up comedy, except for the only sample that is stand-up – Murray Roman’s parking tickets skit, a dark turning point on the album and here. But co-vocalist Jenny Bell steals the show, shape-shifting all night, from the long, sighing wails of ‘Building Steam’ to the surreal, disjointed, childlike exclamations of ‘Mutual Slump’ (“Do you feel like Darth Vader? I was scared, I have to admit, at first… Never had a cat before”) and the manic howling of ‘What Does Your Soul Look Like’. No one misses a note, but this is no perfect replica. All night the music is alive, almost new.

James Dawson

GIRLS NAMES / TOO MANY POETS /

SWOONS

The Bullingdon

Noisey, Vice’s music channel/website, recently managed to get Johnny Borrell to act as the guide for a potted history of landfill indie – a move akin to rubbing a dog’s face in its own shit. Attending a Swoons gig would no doubt be a far more pleasurable experience for the former Razorlight frontman, who would likely see something of himself in vocalist/guitarist Luke Duffett, exuding charisma and self-confidence despite suffering the after-effects of a dodgy KFC bucket.

If bands like Swoons can be found anywhere the length and breadth of the country, the same certainly can’t be said of Witney’s Too Many Poets. There’s something of the night about the former Demo Of The Monthers’ curious, yet undeniably distinctive fusion of Eagulls, grungy metal and portentous goth – unsettling for the reviewer in that it resists any attempt at pigeonholing, but thrilling for the listener. ‘iMobile’, the explosive lead track from January’s debut EP ‘Relying On Reflections’, channels paranoia on a David Icke/Daily Mail scale in its sinister assertion that “This endless information flow” is “slowly rotting the mind of our youth”. I don’t investigate the merch table, but presumably they have a nice line in tinfoil hats.

You might expect that eight shows in five days would reduce a band to teary exhaustion, but Girls Names’ intense SXSW

itinerary (in support of latest LP ‘Arms Around A Vision’) appears to have had the exact opposite effect, energising and sharpening tonight’s headline set. It’s impossible not to spare a thought for poor put-upon drummer Gib Cassidy, who has to work incredibly hard to set the pace and is barely allowed a break, like Joy Division’s Stephen Morris drumming on the roof in 24 Hour Party People.

The Belfast quartet’s tightly coiled post-punk, not dissimilar to Wire on record, is highly recommended for anyone who (like me) loves ‘The Answer’ but thinks Savages’ ‘Adore Life’ becomes a little tame thereafter. Live, though, the songs are largely indistinguishable in the din, as punishing as that SXSW schedule, with founder member Cathal Cully barking with exaggerated enunciation over the top, stretching words out into weird shapes. It comes as little surprise to learn that when using angle grinders while working as a labourer, he used to pretend he was in Einsturzende Neubauten.

Cully and company are at their best when they forget about keeping things concise and instead throw off the shackles and get lost in the nihilistic minimalism and principled repetition of their no wave influences – even if Cassidy won’t thank me for saying so.

Ben Woolhead

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## RICHMOND FONTAINE

### The Bullingdon

Tonight Richmond Fontaine play one of the last dates of their farewell tour. Barely an hour before they take the stage news breaks that Prince has died; just the latest too-soon death of a particularly cruel year.

For over twenty years and some dozen albums Portland, Oregon's Richmond Fontaine have documented the sadness and cruelty of a world that rarely if ever makes the headlines. It was once said that Bruce Springsteen's characters were born to run, but Richmond Fontaine singer Willy Vlautin's have nowhere to run to.

If Richmond Fontaine's songs are awash with the washed-up, it never infects the band's onstage character, which remains steadfastly jovial; an early exchange between Vlautin, the audience and drummer Sean Oldham about looking better when the stage lights are dimmed, but his backside staying the same size is hilarious, and even when he introduces a song about an old friend whose drug addiction becomes increasingly apparent it's told with dry humour. Lyrically Vlautin is a poet with few equals in rock music; in a few short minutes you meet and despair for the people who populate his songs, whether they're paranoid meth freaks shooting at imagined monsters in their hallways, or middle aged guys realising the girls in the strip joint are too young. But equally you're carried away by the music, which ranges from tender country twang into hazily molten post-grunge rock. Early set highlight 'Hallway' is a thunderously bleak slice of rock that Kurt Cobain would have been proud to pen, Vlautin's cracked drawl drawing every ounce of emotional trauma from the song, while towards the end of the set 'Post To Wire' finds him singing "Everyone screws up" and "I don't care anymore," even as the packed crowd hang on his every word.

If there are moments when the set threatens to wander too far into a comfortable Allman Brothers-style jam, there's always a stark reminder round the corner of another life lived and lost in a place where the American Dream long ago became a nightmare, but where comedy always walks hand in hand with tragedy. Richmond Fontaine are renowned for eschewing encores, but tonight they return to the stage twice, aware, doubtless, that these will be the last few times they can do so. Frankly they could play all night (they have enough songs) and we'd all stay to the (doubtless bitter) end.

Pop stars die, bands split up, and in a million dark corners of the world people live sad and lonely lives. In the face of all this maybe the best we can hope for is to leave a lasting impression. Be assured, Richmond Fontaine will be remembered for a long, long time

*Dale Kattack*

## KRIS DREVER

### The Old Fire Station

The name Drever is unique to the Orkney Islands according to Kris, before he informs us that his mother, from Dundee, had the maiden name Drever and is actually his distant cousin. The tale is told with the droll, understatement that typifies the singer's humour throughout tonight's intimate show.

He makes great play of his native remoteness, telling the rapt crowd that he's lately moved to The Shetlands "because the commute from Orkney was getting a bit too easy," following this up with a tale of his manager's exasperation that he'd once booked a gig in Korea straight after a show in South America because "they're both so far away from Scotland we assumed they must be near each other."

This dryness of wit and delivery runs throughout the gig. If Drever's songs are heavily influenced by his island upbringing they don't dwell too long or hard on desolation. Instead 'I Didn't Try Hard Enough', the opening track from his new solo album 'If Wishes Were Horses' is full of sweet bathos, inspired as it was by a radio phone-in about people unable to get over broken relationships.

Best known as the voice of progressive Scottish folk act Lau, and as a gun for hire for myriad folkies prepared to explore the boundaries

of the genre, it's little surprise that it's Kris Drever's guitar playing that really steals tonight's show – armed only with an acoustic and without a pedal or accessory in sight, he switches effortlessly from raw, rock-style riffing, through florid Flamenco, into poetic picking and a traditional folk strum. His voice remains the constant throughout this, a gentle burr that only occasionally makes bolder excursions, as on set highlight 'Harvest Gypsies', his sublime cover of Boo Hewerdine's song that, amid news of refugees, food banks and zero-hours contracts, feels as relevant to the modern day as it does to Depression-era America.

His range of covers tonight reflects his eclectic approach to folk music – a solo guitar variation on a dual accordion piece; a Lau song, and a take on an obscure song by Guadalcanal Diary frontman Murray Attaway, each infused with Drever's softness of touch and wistful sense of romance.

Such romance comes out best though on the gorgeous 'Green Grows the Laurel', from his debut solo album 'Black Water', a song cut from the very base rock of traditional Scottish music and the perfect insight into the heart and soul of one of the most unassuming stars of the genre.

*Dale Kattack*

## HOGGS BISON / TESS OF THE

### CIRCLE / MOMENTO

#### The Wheatsheaf

Most Gappy Tooth Industries nights commence with punters being invited to delve into a pile of free CDs, where they might discover a gem or possibly something truly repellent. There's a literal mixed bag at the door, and over the course of the evening a metaphorical one takes shape on stage. Tonight's line-up features a range of talent and musical styles, none of which seem to bear any relation to each other. First out are Momento, a band who appear to have been assembled by raffle. The coming together of harp, djembe drum, acoustic and electric guitar is not initially a heartening prospect, and with each instrument wrestling for space rather than looking for harmony, it quickly becomes shambolic. Worthy vocals are shouted from the stage, swamping the arrangements and rather than establish meditative states of mind, the djembe breaks are a frequent source of irritation. Yet, when the enthusiastic frontman winds his neck in a bit, and the band get their heads down, there are times where they hit on some intriguing trance-inducing moments.

Kicking off with 'Love Is The Drug That You Crave', Tess Of The Circle are more traditional rock and roll fare. Their entire set pays homage at the

altar of the gods of rock, and they're a small step away from being AC/DC (which is considerably closer than AC/DC are to being AC/DC these days). Occasionally they could do with being a little more overblown and ridiculous as the clean tones don't mix well with distorted rock bluster. Around the mid-point of the set they slow things down a bit; it's a risky strategy because the result sounds like Richard Hawley having a breakdown and deciding to only cover Red Hot Chili Peppers for the rest of his career. They recover quickly though, and as soon as they start vamping like mid-70s AOR gods there's no doubting that they're undeniably effective. Finishing up the night are Hogs Bison, a band adept at emotive post-rock and slightly daft word play. There's a smidgen of hardcore thrown in for good measure too, so when the hushed periods of exploration give way to cacophonous noise, they're all the more effective and serrated. They call to mind early Mogwai and the angular punch of From Monument To Masses, and whilst their influences are clear, they add just enough of a math rock twist to hold their own in a musical genre stuffed with identikit bands.

*Sam Shepherd*

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## THE WHEATSHEAF

Sunday 1<sup>st</sup> May – MAY MORNING

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Tuesday 3<sup>rd</sup> May – DIVINE SCHISM

**JEFFREY LEWIS & LOS BOLTS** ROZI PLAIN 7:45pm

Wednesday 4<sup>th</sup> May – OXFORD MUSIC ROOMS PRESENTS

**K-LACURA** FAULTLINE + VIOLENT CHIMES 7:45pm

Friday 6<sup>th</sup> May – KLUB KAKOFANNEY

**STORYTELLER** DIE IN VEIN + BEAVER FUEL + LAIMA BITE 8pm

Saturday 7<sup>th</sup> May – IDIOT KING

**SHITWIFE** JOHN + NO DICE GRANDMA 8pm

Wednesday 11<sup>th</sup> May – OXFORD PUNT

**TOO MANY POETS, CRYSTALLITE, CHEROKEE**

**THE BECKONING FAIR ONES** 7:45pm

Friday 13<sup>th</sup> May – IT'S ALL ABOUT THE MUSIC

**ONE STATE DRIVE** THE KAYOS + SWEET PINK 8pm

Saturday 14<sup>th</sup> May – IT'S ALL ABOUT THE MUSIC

**CALLOW SAINTS** BAWS + TRAUMA UK + USELESS EATERS 7:45pm

Friday 20<sup>th</sup> May

**INVISIBLE VEGAS** + BEARD OF DESTINY + MAN MAKE FIRE 8pm

Saturday 21<sup>st</sup> May – GAPPY TOOTH INDUSTRIES

**KANADIA** HORSE ROCK + THE AUTUMN SAINTS 8pm

Wednesday 25<sup>th</sup> May – IT'S ALL ABOUT THE MUSIC

**WAITING FOR SMITH** VIEW POINT + ROSS MCKESSOK 7:45pm

Friday 27<sup>th</sup> May – OXROX

**MEANSTEED** + HELL'S GAZELLS + WILD THORN + HEEL 8pm

Saturday 28<sup>th</sup> May – TWO FACE PROMOTIONS

**A TRUST UNCLEAN** EMPIRE DIVIDED + SEVERENCE 7:45pm

Sunday 29<sup>th</sup> May – OXROX

**ONE MACHINE** REVELLER + 1000 CHAINS 7:45pm

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## Dr SHOTOVER: Yen For The 80s

Ah, there you are, Newbie-san. Welcome to humble East Indies Club bar. [Bows]... Now, pull up a mat and get us all a glass of warmed rice wine, for pity's sake. *Sake*, SA-KAY, geddit? Oh suit your bloody self. Just buy the drinks. Now, where was I? Ah yes, reminiscing with Butterfield about those far-off days of the late 70s and early 80s when anything Japan-related was simply THE coolest. Not just David Sylvian's band of the same name... not just the Vapors' *Turning W\*\*kanese*... but all those New Wavey, New Romanticky, pseudo-electronicky outfits - called things like Tokyo Neon or Pachinko Boys - who played fake Oriental riffs on their Fairlight synths while wearing big t-shirts with rising suns and Nipponese writing on. Come to think of it, font-wise, St Kate of Bush led the way with the Oriental graphics on her first album, didn't she? The fact that the Japanese market had gone ballistic and there were countless be-quiffed and baseball-booted kids in Yokohama baying for Western pop might have had *something* to do with it. Ahem. Excuse me while I put on my professorial tweed jacket - the one with the leather patches on the elbows - and stand at this lectern... Now, following the same socio-economic model... [Dr S puffs on an imaginary pipe]... we can doubtless start at this point in the second decade of the 21<sup>st</sup> century to expect a Chinese cultural resurgence in Western pop. Gang of Four, Snottsworth? We should be so lucky. More likely a Wang Chung revival, with beaucoups de smoky 80s saxes, sproingy fretless basses and girl backing singers with chopsticks through their heavily-hairsprayed barnets. Not to mention Chinese steel. But-ter-FIELD [warning note]... 私は中国の鉄鋼を言及していませんと述べました！\*

\*I told you not to mention Chinese steel!

Next month: Sing if you're glad to be geisha



Kate Bush: 'Shotover; Shotover, SHOT-OVER HEIGHTS... no, hang on...'

## INTRODUCING....

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

# LEADER

### Who are they?

Leader are a five-piece pop/rock band from Witney: Ben Edginton (*vocals*); Rupert Wilson (*guitar*); Mikey Fletcher (*guitar*); Luke Coggins (*bass*), and Luke Livingstone (*drums*). They formed in late 2013 after originally playing under a different name. They have released 2 EPs and a single to date and will launch their third EP at The O2 Academy on Saturday 7<sup>th</sup> May. Since 2014 the band have been sponsored by Hobgoblin, enabling them to tour and play festivals extensively around the UK, sharing stages with Scouting For Girls, Turin Brakes, The Feeling and The Fratellis amongst others, and picking up airplay on BBC Introducing along the way.

### What do they sound like?

Stadium-friendly, uplifting melodic indie rock with a soulful bluesy rock edge that's built for festival singalongs. The band's sound has its roots in Britpop but at its lightest is closer to the guitar pop of Scouting For Girls or The Feeling. In their own words they play "catchy vocal and guitar melodies with lots of harmonies and production, and plenty of guitar delays, so quite atmospheric in some places."

### What inspires them?

"Songwriting, society, and watching other bands and musicians."

### Career highlight so far:

"Performing at Cornbury Festival, Wychwood Festival and Blissfields Festival last year, and getting the chance to perform at the O2 at the new BBC Introducing night, Uprising. Also, working with Hobgoblin who are, and always have been, very supportive of what we do."

### And the lowlight:

"When we thought our band van was going to be no more. She's still



here though!"

### Their favourite other Oxfordshire act is:

"Little Brother Eli. We know a couple of the guys and have seen them live a few times now; they have a great sound and are obviously all very hard working and passionate about what they do."

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

"The Buffalo Skinners' by Big Country."

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

"We're headlining the O2 Academy Oxford on Saturday 7<sup>th</sup> May for the launch of our new EP. Newcomers can expect lots of energy, singalongs and of course will hear the songs from the new EP for the first time."

### Their favourite and least favourite things about Oxford music are:

"Favourite thing is the fact that there are a lot of really good venues and promoters in Oxford who support local artists. Least favourite thing is... no, we don't have one."

### Ou might love them if you love:

Kings Of Leon; Coldplay; Stereophonics; The Feeling.

### Hear them here:

[soundcloud.com/leaderofficial](https://soundcloud.com/leaderofficial)

## ALL OUR YESTERDAYS

### 20 YEARS AGO

Even as we celebrate the arrival of **Common People** to Oxford this month it's worth remembering that festivals in the Shire haven't always been so plentiful, or so welcomed. Back in May 1996 *Nightshift* reported that **Tribal Gathering**, due to take place at **Otmoor Park** this month with **Black Grape**, **Leftfield**, **Chemical Brothers** and **Goldie** performing, had been cancelled after objections about traffic and noise (which had led to gridlocked roads around the area the previous year) had caused the council's licensing committee to reject its application. It also came in the wake of the postponement of this year's Glastonbury and the government's draconian Criminal Justice Act, which aimed to crack down on illegal raves. One way or another the powers that be will always try to find a way to stop people having fun.

In considerably more positive news a local music show was being mooted for the new **Thames Valley FM** station, which had replaced radio Oxford earlier in the year; the first inklings that **Radio 1 Sound City** might be heading to Oxford in 1997 were coming out, while up on Headington Hill **Brookes** finally unveiled their new union venue, called **The Terminal**. Initially the venue was only open to students and guests, with shows from **Nilon Bombers**, **Perfume** and **Blyth Power** this month. Playing to the public at large in Oxford this month were **Coldcut**, **Porcupine Tree**, **The Longpigs**, **Super Furry Animals** and **Gorky's Zygotic Mynci** at **The Zodiac**; **Telstar Ponies**, **Comet Gain** and **Urusei Yatsura** at **The Point**, and **The**

**Egg** at **Oxford United Supporters Club**. Oxford's first ever **International Blues Festival** took place at the end of the month, with **The Fabulous Thunderbirds** and **Wolfman Washington** among acts playing at **The Oxford Playhouse**, **The Old Fire Station** and the now defunct **Westgate** pub.

### 10 YEARS AGO

By this point in time May was traditionally **Punt** time – and still is. Back in 2006 the likes of **Ally Craig**; **Dusty Sound System**; **Asher Dust**; **Degüello**; **Xmas Lights**; **The Keyboard Choir**; **Rebecca Mosley**; **100 Bullets Back**; **Zuby**; **Sow**; **Witches**, and **Nailbomb Cults** were lined up to play across six venues, including **Borders**, **Jongleurs** and **The City Tavern**, which are now, respectively, Tesco, Wahoo! and Wagamama. Ain't progress great? Beyond the Punt and a packed local gig calendar saw Oxford shows for **Morrissey** and **Jose Gonzalez** at **The New Theatre**; **Mystery Jets**, **Hot Chip**, **Sleater Kinney** and **The Decemberists** at **The Zodiac**, and enduring cult faves **The Paperchase** – with support from **Jeniferever** – at **The Wheatsheaf**, while **Mark Eitzel** was at **The Port Mahon** with support from our own **Richard Walters**. The sold-out Moz gig was notable for a pitched battle in the normally sedate venue's foyer between animal rights campaigners invited to hold a stall protesting against the university's new animal testing laboratory, and a handful of people who had gone to the show seemingly oblivious to the singer's long-stated beliefs, or just intent on being twats. To celebrate their first full year on air **BBC**

## THIS MONTH IN OXFORD MUSIC HISTORY

**Oxford's Download** (now *Introducing*) released a compilation of session songs recorded for the show, with **Belarus**, **The Epstein**, **Rebecca Mosley**, **Richard Walters** and **KTB** amongst those featured. Meanwhile **Foals** debut under their new name, 'Try This On Your Piano', was released on Try Harder Records. "A restless trip that steers a clever but fragile path between Steve Reich, Slint and Penguin Café Orchestra," ran *Nightshift's* suitably impressed review.

### 5 YEARS AGO

No Punt in 2011 due a lack of available venues in the city centre, but **The Epstein** graced the cover of this month's *Nightshift*, talking about recent line-up turmoil and an imminent new album. Very much like last month's *Nightshift*. In news **Graham Coxon**, **Phil Selway** and **The Go! Team** were announced as headliners for this year's **Truck Festival**; **Roots Manuva** was announced as headliner for Cowley Road Carnival fundraiser **Fiesta In The Park** in July, and **Seasick Steve** was set to join **Fairport Convention** and **UB40** atop the bill at **Cropredy Festival** in August. While the *NME* Radar tour brought **Anna Calvi** to **The O2 Academy** and **Willie Mason**, **Eliza Carthy** and **Thea Gilmore** made this month's **WOOD Festival** a star-studded occasion, down in the demo pages a spiky new Oxford-Reading duo under the name **Vienna Ditto** were getting us all excited: "seedily exotic, tripped-out pop that sounds like it's being played through late-night mist. Fucking great," ran the review. A review we still stand by.



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# DEMOS

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## DEMO OF THE MONTH

### JULIET & THE RAGING ROMEOS

Not, strictly speaking, an Oxfordshire band, Juliet & the Raging Romeos hail from just the other side of the Berkshire border, but we'll take them as our own gladly, particularly since they're starting to make occasional inroads onto the local gig circuit. Following on from last year's excellent debut demo, which found us comparing them to M.I.A. and Penetration, here's a somewhat more straightforward punk-informed slice of rocking, a single song demo titled 'Second Chance', which finds singer Angela Benedetti singing/ screaming the title line in a way that make it sound like she's asking "Please give me a psycho chance," which might be pretty apt, since she sounds pleasingly like a cross between Hazel O'Connor and Poly Styrene at times. That whole spirit of punk and its immediate aftermath, which as much as anything empowered female singers of a more abrasive inclination, flows through these two and a bit minutes, attitude and directness taking over from the waywardness of their last offering. Go on, give them a chance – psycho or otherwise.

### DEAR HERO

And talking of post-punk, here are Dear Hero, who – and we're just hazarding a wild guess here – might own the odd Cure album or two in their collection, as they jangle and spangle through three minutes of slightly hollowed-out gothic pop that nicks its guitar line wholesale from Uncle Bob Smith's book of spidery stuff. Vocally we're not sure if the fella upfront isn't pushing things a little too hard at times, mind, his almost imperious "this is all very deep and important" delivery teetering between bloke-from-Editors and Reeves and Mortimer's Mulligan & O'Hare. "Paris is what Paris was / It was the end of days / But in mysterious ways," he intones as if delivering a biblical sermon, and we're left to ponder if it's last year's terrorist atrocity he's on about or splitting up with his girlfriend on a supposedly romantic weekend away. Still, it all jingles and jangles along with a breathless sense of urgency for the most part and now as much as ever, we need a bit of pomp and silliness in indie music.

Demo of the Month wins a free half day at Soundworks studio in Oxford, courtesy of Umair Chaudhry. Visit [www.umairchaudhry.co.uk/nightshift](http://www.umairchaudhry.co.uk/nightshift)

### WASTE

Particularly if this lot are the alternative. Waste's video paints them as moody and intense, and they describe themselves as an electro-rock band, but their by-wrote synth-tinged guitar chug shows them up as a band who might just about pass muster as Johnny-come-lately Foals copyists, or a band who once briefly overheard a Magnetic Fields album in an adjacent room, but are worried that if they don't chuck a bucketload of Noel Gallagher-style agricultural stadium rock into the mixer they won't shift the requisite units. All of which means we spend half the duration of their video wanting, and trying, to like them, and the rest of the time attempting to remember what the song actually sounds like and whether it's worth the effort trying. Then we decide that if this is the future of rock and roll it's time we went and got a job collecting shopping trolleys in Tesco's car park.

### LE PUB

We imagine Whitney's Le Pub are as likely to be found glowering moodily in artfully directed videos as Nigel Farage is to join a radical pan-European lesbian samba collective. Which isn't to suggest Le Pub are swivel-eyed, lizard-featured jingoists, but their approach to this rock and roll business might justifiably be tagged conservative, much as their chosen moniker would suggest. This is rock music as pie-and-a-pint parochialism personified – all Guns'n'Roses hollerin' and riffin', bit of hysterical bluesy chuggarama and – when they get proper dangerous – some Foo Fighters-style stadium grunge-lite (ooh yeah, smell that musical peril). If second song here, 'Fingers', was a person it'd be the bloke leaning on the bar who described himself as no-nonsense and who "tells it like it is." Probably doesn't agree with women being allowed in pubs unless they work behind the bar and have large breasts and a nice smile. Its views on synthesizers and dance music are probably unprintable. Then again, 'Tonight or Never' has a riff that'd bulldoze an average sized house without really noticing and probably gets its round in afterwards, so we'll hold fire suggesting this pub gets a bit of Lonelady or Gazelle Twin on the jukebox, at least until we've polished off this pint of Rusty Badger. After that it's gloves off.

### I SAID YES

Appropriate that I Said Yes follow straight on from Le Pub, since *Nightshift* has never

knowingly turned down an opportunity for alcoholic indulgence. Because obviously we're hard as bleedin' nails and we like a laugh. In particularly we like to laugh at bands' lyrics. I Said Yes must possess a copy of *The Big Book Of Rhyming For Heroes* if their song 'Thinking It Down' is anything to go by. It takes either serious guts or poetic pretension on a monumental scale to imagine you can get away with "If Rafael Nadal diverts the K&A Canal / Floods the flats of Salisbury Plain / And the armada sails again," without the listener inadvertently snorting their drink back up through their nose, while "When the gutters run with butter" is surely the line John Lennon was searching for when he wrote 'I Am the Walrus'. They might even get away with it if the song itself was a fevered slice of psychedelic whimsy rather than a passable chunk of swooning lightweight piano pop. They can comfort themselves knowing such stuff tends to sell by the tanker load. And even if it doesn't, there's always the poetry book...

### JENN & JAMES

If we're picking holes in people's lyrics (come on, everyone needs a hobby), Jenn Steeves opening line, "Running through the clouds on a silver plane," on 'End of the Night' should probably be "Flying through the clouds," (it's not pedantry, it's being *right!*), but that opening *faux pas* is quickly forgotten as she goes on to lull us like sleepy babies with some wispy folk-pop that's as fluffy and floaty as them clouds she was just running/ flying through. Her breathless coo can be a bit too chocolate box kitten soft-centre at times – all wooohs and oohs – compared to which even some piano clang feels over-imposing, but at her best, as on 'Closer', backed with just a simple, plangent, ringing melody, she sounds like she should be sat on some desolate Cornish seashore singing love songs to long-dead sailors. So lulled are we by the time Jenn gets to 'Submarine' we barely even pick up on "water is forgiving if you fall when you're swimming." Makes no sense but we'll take her word for it. Particularly if we can listen to the cute echoey little giggle at the end of the song again. Any more chocolate kittens left in the box?

### VILI & VILE

*FUCK!* Talk about rude awakenings. There we were enjoying a nice kitten-related reverie on Sennen beach with just Jenn Steeves' voice and the ghosts of an old pirate ship for company when some fucker wallops round the face with an 80s hair metal guitar riff. Vili and Vile

indeed. This really is rock music of the old school. We're imagining Spandex trousers, luxuriant perms and bare, oiled chests here. Gone is the Cornish idyll, we're racing through the Hollywood Hills in an open-top sports car with Motley Crue's Vince Neil at the wheel and Van Halen on the stereo. It's so unapologetically retro it's almost parody, but equally it's so blatantly balls-out unreconstructed it feels like the most brilliantly honest demo we've heard in an age, right down to a guitar solo that belongs in a museum and the picture of Dee Snider that keeps popping into our head every few seconds. Brilliant and terrible, both at the same time.

## THE DEMO DUMPER

### PIERQUIN

Sorry, what's that? You'll have to speak up mate; we think we've gone deaf from listening to Vili & Vile too loud just now. Or maybe you really are just mumbling inaudibly. Yep, that's it, inaudible mumbling – the very essence of rock and roll. Good God, this is torpid stuff. It's like watching an arthritic snail race waiting for these songs to get from start to finish, or even into something resembling second gear. No amount of what might be tabla can inject a modicum of life into these songs, which slither from the speakers with an almost heroic lack of purpose, like wheezy old men sucking desperately on old fag butts as any remaining life-force slips away from them with depressing inevitability. If it's possible for a song to actually give up and die before it ends then that's what 'We Fall' does, airy-fairy anonymity making way for shoulder-shrugging inconsequentiality in the same way that putrefaction takes over from rigor mortis in a corpse. The third and final (oh, hosanna!) songs is called 'Dysphoria', which the dictionary defines as "a state of unease or generalized dissatisfaction with life." Basically the milder form of the crushing misery we're consumed by after ten minutes of this demo. It's like the musical incarnation of entropy itself, the universe slowly sinking into a state of unlife, all energy finally drained from it like the blood from a decapitated sloth. "What do you feel when we fuck? / Does my sharp wit pin and cut? / Do you fear nip and tuck? / For you I lust, my simple cunt," groans and mumbles Pierquin, like a consumptive Lothario whose found himself wedged into a toilet seat. At least we were able to leave you with some proper poetry at the end, dear reader.

Send demos for review to: *Nightshift*, PO Box 312, Kidlington, OX5 1ZU, or email links to [editor@nightshiftmag.co.uk](mailto:editor@nightshiftmag.co.uk), 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. And don't fucking whine about your review on Twitter either; else we'll print a screenshot and make you look like a prize tit.

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DUOTONE**



### SUNDAY



**THE BALKAN WANDERERS  
MAIIANS / VIENNA DITTO  
LITTLE BROTHER ELI  
INNER PEACE RECORDS  
CASSELS  
THE AUGUST LIST  
YOUNG WOMEN'S  
MUSIC PROJECT  
JULIA MEIJER**



### ROB DA BANK RECOMMENDS



#### ORIGINAL RABBIT FOOT SPASM BAND

Taking their name from the spasm bands that played homemade instruments on the streets of New Orleans in the late 19th century, this joyous seven-piece vintage jazz outfit are guaranteed party-starters.



#### ESTHER JOY LANE

A young lady with a bright future who is already being mentioned in the same breath as the likes of Jessie Ware, this Oxford-based musician, singer and producer is definitely one to watch.



#### MAIIANS

An incredible electronic five-piece who create a stunning mix of post rock guitars and epic synth work, backed by cutting edge dance rhythms that are guaranteed to make you move.

## BEYOND THE MUSIC LIES A WORLD OF WONDER

### WALL OF DEATH

Prepare to be amazed! The ultimate travelling show, this truly unique spectacle serves up vintage motorbikes, go karts and a vertical wall of death! Rock n Roll in centrifugal form!



### AMAZING COCKTAIL BARS

An oasis of calm amongst the hubbub of the festival, why not sip one of our bespoke Jam Jar Bar cocktails while lounging beneath vintage parasols and rustic canopies? Or, straight from the heat of Mexico's fiesta to the heart of Oxford, let La Calavera Catrina serve you up a hand-mixed margarita at our Sugar Skulls Cocktail Bar.



### THE KIDS AREA

It's an adventure for all ages, and the kids will find everything from circus school and arts workshops to a very special bouncy castle treat!



### STREET FOOD

From local food heroes, to the very best festival treats from our little black book, you'll be sure to find feasts aplenty.



### THE NOOK

Indulge yourself in the bounty of our VIP Area, The Nook, with a decadent cocktail bar, premium facilities and unrivalled Main Stage views.

### THE DISCO SHED

An Oxford institution and long-time friends of the Bestival family, this truly unique pop-up party will offer up a whole host of home-grown DJs for your dancing feet.

### CARNIVAL & ARTS

Enjoy a tantalising taste of Bestival's world renowned antics that will transform South Park into a magical festival adventure. From circus skills and musical theatre to arts & crafts and knitting we've got a whole world of wonder.

**& WHOLE  
LOT MORE!**





Fri 29th April • £12.50 adv

**The Hip Hop Shakespeare Company Presents Richard II**

Fri 29th April • £20 adv • 11pm  
**Assassin (aka "Agent Sasco") & Spice**

+ White Magic Sound  
+ Smiling Man  
+ Rudie Rich  
+ 2Xclusive  
+ Platinum Lynx  
+ Allan Brando

Sat 30th April • £10 adv • 11pm  
**This is May Day After Party**

Sun 1st May • £16.50 adv  
**Lethal Bizzle**

Sun 1st May • £15 adv  
**Chameleons Vox - The Farewell Tour**  
+ BAWs Inc

Mon 2nd May • £10 adv  
**The Treatment**

+ The Amorettes  
+ Hell's Gazelles

Wed 4th May • £21 adv  
**The Bluetones**  
+ Nigel Clark (Dodgy Acoustic)

Thu 5th May • £15 adv  
**Less Than Jake**  
+ Trash Boat  
+ Kenneths

Fri 6th May • £10 adv  
**The Spitfires**  
+ Nick Corbin of New Street Adventure (Solo)  
+ Zurich

Sat 7th May • £8.50 adv  
**Leader EP Launch**  
+ A Way With Words  
+ Dance a la Plage  
+ Stick Figures

Wed 11th May • £18 adv • 6.30pm  
**Rend Collective**  
+ Urban Rescue

Thu 12th May • £15 adv  
**Wheatus**

Fri 13th May • £8 adv • 6pm  
**Church of the Heavy Ft. Violence Is Golden**

+ Man Make Fire  
+ Ways Across  
+ Not Too Shabby  
+ Social Discharge  
+ Hope Burden

Sat 14th May • £22 adv • 6.30pm  
**Magnum**  
+ Vega

Sat 14th May • £9 adv • 6pm  
**Skeletor Ft Aliases**

Sun 15th May • £11 adv  
**Andy Jordan**

Wed 18th May • £7 adv  
**September Girls**

Fri 20th May • £7 adv  
**UPRISING - BBC Introducing Ft.**  
+ NEVERLND  
+ Red Crow  
+ Jonny Payne & The Thunder  
+ Coldredlight  
+ Esme Neale

Sat 21st May • £16 adv • 6.30pm  
**Mike Peters Presents The Alarm - Declare Your Strength Tour 2016**

Sun 22nd May • £15 adv  
**The Joy Formidable**

Thu 26th May • £8 adv  
**Emma Pollock**  
+ Water Pageant

Fri 27th May • £10 adv • 6.30pm  
**Novana (Nirvana Tribute) - Celebrating the 25th Anniversary of "Nevermind"**  
+ Rival Karma + Ravens

Sat 28th May • £8 adv • 6.30pm  
**The Computers**  
+ Cassels  
+ The Ghost Riders In The Sky

Tue 31st May • £12.50 adv  
**The Temper Trap**  
+ DRELLER

Wed 1st Jun • £10 adv  
**Coasts**

Thu 2nd Jun • £17.50 adv  
**The Hot 8 Brass Band**  
+ Harleighblu

Fri 3rd Jun • £11 adv • 6pm  
**Cancer Bats**  
+ I Cried Wolf

Sat 4th Jun • £9 adv  
**Peerless Pirates - Album Launch Party**  
+ Dead Pheasants  
+ The Standard  
+ Acoustic Journey

Mon 6th Jun • £27.50 adv  
**Public Image Ltd**

Fri 17th Jun • £26.50 adv  
**Nelly - Live In Concert**

Fri 17th Jun • £25 adv • 10pm  
**Alkaline Live New Unlock Tour**

Sat 18th Jun • £12 adv • 6.30pm  
**Stillmarillion**

Sun 19th Jun • £18 adv  
**Testament**

Sun 19th Jun • £10 adv  
**Braids**

Mon 20th Jun • £11 adv • 7.30pm  
**Crobot**

Tue 21st Jun • £16 adv  
**Brain Jonestown Massacre**

Mon 27th Jun • £16.50 adv  
**Saul Williams**

Wed 29th Jun • £10 adv  
**Will and The People**

Sat 16th Jul • £10 adv • 6.30pm  
**The Southmartins (Tribute To The Beautiful South & The Housemartins)**

Sat 16th Jul • £27 adv • 9pm  
**Chronixx**  
+ The Zinc Fence Band

Wed 10th Aug • £12 adv  
**Bob Wayne**

Tue 16th Aug • £15 adv • 7.30pm  
**Hayseed Dixie**

Wed 31st Aug • £10 adv • 7pm  
**Sticky Fingers**

Fri 2nd Sep • £8 adv • 6.30pm  
**Elvana - The World's Finest Elvis Fronted Tribute to Nirvana**

Sun 4th Sep • £12 adv  
**Broken Brass Ensemble**  
+ Count Skylarkin

Fri 16th Sep • £18 adv • 6.30pm  
**Homeplanetearth**  
+ Roberto Y Juan

Fri 23rd Sep • £8 adv • 6.30pm  
**G2 Definitive Genesis**

Tue 4th Oct • £20 adv  
**The Kills**

Fri 7th Oct • £12.50 adv • 6.30pm  
**UK Foo Fighters Tribute**

Sat 8th Oct • £22.50 adv • 6.30pm  
**From The Jam**

Tue 11th Oct • £12 adv  
**AURORA**

Fri 14th Oct • £18 adv • 6.30pm  
**Little Brother Eli**

Sat 15th Oct • £12 adv • 6.30pm  
**The Smyths - The Queen is Dead 30th Anniversary Tour**

Wed 19th Oct • £15 adv • 6.30pm  
**Michael Kiwanuka**

Thu 20th Oct • £11 adv  
**JP Cooper**

Fri 21st Oct • £11 adv • 6.30pm  
**Guns 2 Roses**

Sat 22nd Oct • £12 adv • 6.30pm  
**The Doors Alive**

**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-4pm  
ticketweb.co.uk • wegottickets.com • seetickets.com • gigantic.com