

NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 273
April
2018**



"We'd like to think our music makes people smile or dance; that's our way to make people feel golden"

LEADER

Oxford's stadium pop heroes on surviving the Demo Dumper and making people happy.

Also in this issue:

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plus all the local festival news, releases, reviews and five pages of Oxford gigs for April

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

THE BULLINGDON

APRIL 2018 GIG & CLUB LISTINGS

Saturday 21st March
Rawdio: Metalheadz
Dillinja, DLR, Dubz, Blunt, Samas
Doors: 10pm

Sunday 1st April
Sabrina Benaim
Doors: 7pm

Tuesday 3rd April
Girli
Doors: 7pm

Wednesday 4th April
Kris Barras Band
Doors: 7pm

Friday 5th April
Whitesnake UK
Doors: 8pm

Friday 5th April
Rascal Boxia
Doors: 10pm

Saturday 7th April
Groove
Doors: 7pm

Wednesday 13th April
Greg Coulson
Doors: 7pm

Thursday 12th April
John Robbins:
The Darkness of Robbins
Doors: 7pm

Friday 12th April
Church of the Heavy
Resolve
My Diablo
Broken Empire
Infurius
Oceans of Apathy
Doors: 7pm

Saturday 14th April
Musical Medicine
Horse Meat Disco
Doors: 10pm

Tuesday 17th April
Materials Presents:
Nuvaman + Hedchef
Lengoland Competition Winner
Sound Affect
Layce B2B Knaria
Doors: 10pm

Tuesday 19th April
Shame
Doors: 7pm

Friday 26th April
Craig Campbell - Easy Tiger
Doors: 7pm

Friday 26th April
Mystery Box
Doors: 10pm

Sunday 22nd April
Rock School
Doors: 3.30pm

Wednesday 25th April
Matt Edwards Band
Doors: 7pm

Thursday 26th April
Brixtons
Strike One
Restructure
Foliants
Lost Darren
Doors: 7pm

Friday 27th April
Rascal
Chaos in the CBD
O'Flynn
Doors: 10pm

Saturday 28th April
Volume #10
Doors: 10pm

Monday 30th April
Simple
Saorise
Doors: 10pm

Wednesday 2nd May
Deep Dark Woods
Doors: 7pm

Thursday 3rd May
The Showhawk Duo
Doors: 10pm

Friday 4th May
Nine Below Zero
Doors: 7pm

Friday 4th May
Tropic Popsicle
Doors: 10pm

Wednesday 9th May
Jizzy Pearl's Love/Hate
Doomsday Outlaw
The Black Bullets
Doors: 7pm

Friday 11th May
The Style Councillors
Doors: 7pm

Friday 11th May
The House Party
Doors: 10pm

Saturday 12th May
Simple
Mall Grab
Doors: 10pm

Friday 18th May
The Urban Voodoo Machine
The Long Insiders
Doors: 7pm

Friday 18th May
Straight Outta Cowley
Finale
Doors: 10pm

Saturday 19th May
Musical Medicine
Krywald & Farrer
Doors: 10pm

Monday 21st May
The Magic Numbers
Doors: 7pm

Thursday 24th May
The Lewis Hamilton Band
Doors: 7pm

Sunday 27th May
Simple
OR:LA
Doors: 10pm

Thursday 31st May
Space Elevator
Doors: 7pm

Saturday 2nd June
Old Skool Oxford
DJ Ratty
Doors: 10pm

Thursday 7th June
Clap Your Hands Say Yeah
Doors: 7pm

Friday 8th June
Ryan McGarvey
Doors: 7pm

Saturday 9th June
Musical Medicine
Dan Shake B2B Magnier All Night
Doors: 10pm

Saturday 16th June
Simple
Young Marco
Doors: 10pm

Wednesday 20th June
Rob Togoni
Hell's Gazelles
Doors: 7pm

Friday 28th June
Metal to the Masses
Final
Doors: 7pm

NEWS

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SPEEDBUGGY USA headline this year's **Halfway To 75** festival. After five sold-out years the annual celebration of Americana, roots and blues music at **The Isis Tavern** near Iffley Lock, takes place over two days over the weekend of the **28th-29th July**.

Californian hi-octane country band Speedbuggy were the star turn at 2016's event and are joined this year by The August List; Rachel Laven; The Rosellys; Country For Old Men; The Holy Fools; The Goat Rope Rodeo Band; The Lost Notes; Jonas & Jane; The Deadbeat Apostles and Carousel. More acts, including children's entertainment, are set to be added.

Earlybird tickets are now on sale from www.halfwayto75.com with standard tickets available from Truck Store and Rapture in Witney.

A REMIX OF RIDE'S comeback album 'Weather Diaries' is one of the highlights of this month's **Record Store Day**. The annual celebration of independent record shops around the world takes place on **Saturday 21st April**, with **Truck Store** on Cowley Road opening early at 8am for collectors, with a music quiz lined up for everyone queuing early on, with prizes for the winners. The shop, on Cowley Road, will also be hosting a DJ takeover from local club night Musical Medicine from

3pm, playing funk, soul and disco. Among other limited edition releases on offer on the day will be a remix of 'The Oaks' from Gaz Coombes' new album, as well as releases from Sufjan Stevens; U2; The Rolling Stones; The National; Courtney Barnett and Sigur Ros. On Sunday 22nd Truck hosts an instore set from Scott Matthews, playing tracks from his new album 'The Great Untold'. Visit truckmusicstore.co.uk for more details and RSD releases.



THE BLOCKHEADS AND THE GLASS AISLE were among a host of acts whose gigs were cancelled or postponed due to snow at the beginning of March.

The weekend of the 2nd-4th March saw over half a dozen gigs called off as artists and fans were unable to reach venues.

The Blockheads' show at the O2 Academy has been rearranged for Saturday 14th April; tickets are still valid for the new date or refunds available from point of purchase.

The Glass Aisle – a collaboration between former Stornoway frontman Brian Briggs and poet Paul Henry – were due to perform at The Old Fire Station but Brian was stranded in Wales. No new date has been announced and ticket holders have been refunded.

Eyre Llew's show at The Cellar with Kid Kin and Ghosts in the



SQUEEZE AND UB40 have been confirmed as headline acts for the Friday and Sunday of **Cornbury Festival**. They join **Alanis Morissette**, who was announced as Saturday's headline act last month as part of an all-female main stages line-up.

This year's Cornbury Festival runs over the weekend of the **13th-15th July** at **Great Tew Country Park**.

British reggae veterans UB40 top the Friday night line-up and are joined by Zucchero; Jimmy Cliff; Stereo MCs; Lucas Nelson & the Promise of the Real; Danny & the Champions of the World, The Tall Poppies and Irit. Saturday's bill sees Alanis Morissette joined by legendary gospel singer Mavis Staples; Nina Nesbitt; Pixie Lott; PP Arnold; Grainne Duffy; Megan McKenna; Southern Avenue; Kolars; Ten Millennia, and The Adelaides.

London's seminal new wave pop heroes Squeeze close the festival on Sunday night where they'll be joined by Caro Emerald; Deacon Blue; Marc Cohen; Andy Fairthweather Low; Mari Wilson & the New Wilsontons; Lissie; Catherine McGrath and The Mighty John Street Ska Orchestra.

The Riverside stage and Comedy tent line-ups are yet to be announced. Tickets are on sale now from www.cornburyfestival.com.

Photographs will now take place on Friday 18th May, while Husky Loops' show at the same venue took place on the 15th March.

Peerless Pirates' show at Klub Kakofanny will be rearranged for later in the year.

LUCY LEAVE launch their debut album this month. The local trio release 'Look//Listen' on **Friday 27th April** with a show at **The Deaf & Hard of Hearing Centre** on St Ebbes. Ally Craig makes a rare live appearance in support. The album is Lucy Leave's first release since their 'Beauty of the World' EP last summer. Find out more at **facebook.com/lucyleaveband**.

DEADBEAT APOSTLES release their debut album in May. The band launch 'Day of the Deadbeats' with an all-day mini-festival at the Isis Farmhouse on Saturday 12th May. The band will be joined by eight other acts, to be confirmed. More news at thedeadbeatapostles.co.uk.

YOUTHMOVIES' reunion shows in March raised over £6,000 for the Michael Barry Fund, part of the Brain Tumour Charity. The local heroes, who split in 2005, played two sold out shows at The Bullingdon, as well as hosting an after-party at The Cellar on Friday 9th March. *Read our review of the Bully gig in this month's issue.*

THE COURTEENERS headline the Sunday night of **Truck Festival** in July. The Manchester rockers will close the festival, joining fellow headliners **Peace, Friendly Fires** and **George Ezra** from the **19th – 22nd July** at **Hill Farm** in Steventon. The 21st Truck Festival, its second under the stewardship of owners Global, runs over four days for the first time with an expanded capacity.

Other new acts added to the line-up include **Editors** – playing their first Truck set since 2005 – **Pins; Dreng; Fickle Friends; Milk Teeth; Bad Sounds; Lewis Capaldi; King No-one; Orchards; Hey Charlie** and **Yowl**. The majority of the line-up, including De la Soul; Jake Bugg; Everything Everything; Circa Waves; Ratboy and The Amazons, was announced last month. Local stars Gaz Coombes; Low Island; Little Brother Eli; Leader, and Kanadia are also on the bill.

Full line-up and ticket details at truckfestival.com.



THE BEST IN LIVE STAND-UP COMEDY

Saturday 7th April - 7pm
Rachel Fairburn, Chris Betts, Mark Maier, Aurie Styla

Saturday 14th April - 7pm
Scott Bennett, Paul Myrehaug, Andre Vincent

Saturday 21st April - 7pm
Steve Williams, Chris Kent, Catherine Bohart, Simon Clayton

Sunday 28th April - 7pm
Geoff Norcott, Rob Deering, Nick Doody, Pat Cahill

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NEWS



THE SHIRES are the final headline act to be confirmed for this year's **Towersey Festival**. The Bedfordshire country duo, who release their new album this month, top the bill at Thame Showground on Monday 27th August. They join fellow headline acts The Proclaimers, The Richard Thompson Electric Trio and Beth Orton at the 54th Towersey, which runs over the weekend of the **24th-27th August**. Full line-up details at www.towerseyfestival.com.

RITUAL UNION returns in October. The one-day, multi-venue festival is back on the Cowley Road on Saturday 20th October, taking in both rooms at the O2 Academy, plus The Bullingdon, The Library and Truck Store, with more venues to be added. Line-up news is due soon but earlybird tickets are on sale now, priced £20. Super earlybird tickets are already sold out. Find out more on the Facebook event site - Ritual Union 2018.

BEANIE TAPES is a new dedicated tape label launched by Julia and Ben Walker from Candy Says this month. The duo are planning to release cassette EPs by **Michael Fox**, **Premium Leisure** (the new band fronted by Chris Barker) and **Candy Says** themselves over the summer, with more releases to follow. Announcing the new label, Julia and Ben said: "Beanie Tapes joins a strong global tape scene that is getting music out to fans quickly and cost effectively. Recording and releasing on tape is easy and practical; you can create as many



tapes as you like in one run and if they sell well it's simple to make more copies. With low costs we're able to say 'yes' to the artists that we really want to work with regardless of commercial viability. We value creativity and artistic exposure over profits and aim to get music recorded and released in a way that benefits both artists and fans. It's not about making masses of money; it's not about catapulting bands to mainstream super stardom; it's about keeping things local and intimate, bringing people together and helping musicians to get their music out there." To find out more and get in touch, visit beanietapes.club.

ZURICH AND DOLLY MAVIS join forces on a new single released this month. The two acts collaborate on 'Where You've Been', the first track to be taken from Zurich's new five-track EP due for release later in 2018. Zurich have just returned to Oxford after a tour of south east Asia, including dates in China and Hong Kong. The band have also been confirmed for this summer's Charlbury Riverside Festival and the Riverside stage at Cornbury Festival.

FLOFEST returns to Florence Park in June, and for the first time it will be followed by **Glofest**. The free daytime music and community event has been running since 2013, growing to be one of the biggest free music events in Oxfordshire. On **Saturday 16th June** the festival will also feature an evening gig, Glofest, a ticketed live music and dance event. Acts already confirmed include Ran Kan Kan, Flights of Helios and Audacity Live. Tickets for the community-run event will be a very reasonable £5, with under-12s going free. Money raised will go back into local community projects and making Flofest itself more sustainable going forward.

GRACE PETRIE is one of the headline acts for this year's **WOOD Festival**. The singer, musician, campaigner and comedian leads a cast of names announced for the tenth WOOD, which last year became one of only two UK festivals to receive an Outstanding Award from A Greener Festival, for its commitment to sustainability. The family-friendly eco festival, started by Truck Festival founders Robin and Joe Bennett, celebrates its decade anniversary across the weekend of the **18th-20th May** at **Braziers Park**, Ipsden. Petrie, who released her debut album 'Heart First Aid Kit' recently, has toured with Billy Bragg and Emmy the Great as well as Josie Long and Robin Ince. She is joined across the weekend by Bristolian art-rock collective **Yama Warashi**, fronted by Zun Zun Egui's Yoshino Shigihara, and taking influence from Japanese folk dance, African tribal music, free jazz and psychedelia. Also playing are **Treetop Flyers**; Welsh folk singer **Julie Murphy**; **Orphan Colours**, featuring former members of Ahab and Noah and the Whale; **Bennett Wilson Poole**, the Americana supergroup made up of Robin Bennett, Danny & the Champions of the World singer Danny Wilson and producer Tony Poole; folk singer and fiddle player **Jackie Oates**; **Nick Cope**; **Fonda 500**; **Trevor Moss & Hannah Lou**; **Long Tall Jefferson**; **The Raving Beauties**; **Band of Hope**; **Art Theefe**; **Paul McClure**; **Foghorn Leghorn** and many more. This year's WOOD has been designated The Year of the Water Vole, in keeping with the tradition of celebrating British wildlife. There'll be vole-related fun alongside kids activities, discussions, workshops and organic food and drink. This year's event is already close to selling out, and there are discounts for festival goers arriving by bicycle. Visit www.woodfestival.com for full details



ONE OXFORD ACT WILL GET A CHANCE TO PLAY AT COMMON PEOPLE in May after *Nightshift* teamed up with The O2 Academy and the festival organisers to launch a competition to win an opening slot on the main stage over the weekend of the 26th-27th May in South Park. **I Want To Play At Common People** is open to all Oxfordshire bands and artists. Acts must submit one song by email with the best five entries playing a show at the O2 Academy on **Friday 27th April**, with the winner being chosen by a panel of judges including Common People organiser Rob da Bank; Jake Pell from the O2 Academy, and *Nightshift* editor Ronan Munro. Acts interested should email their song to localmusic@commonpeople.net before Friday 6th April. You must include full line-up details, your location and any social media links. Only acts who have not played Common People previously may apply. Finalists will be notified by the 9th April. Tickets for the final are on sale now, priced £5, from the Academy's box office and website. This year's Common People is headlined by The Jacksons (Saturday) and James and Ride (Sunday), with The New Power Generation; Sparks; Boney M; Maximo Park and The Sherlocks among those also on the bill. Visit www.commonpeople.net for full line-up and ticket details.

SELF HELP, KID KIN AND BREEZEWAX are the latest Oxford acts to be added to **Are You Listening?** festival in Reading at the end of April. They join The August List, Tiger Mendoza and Vienna Ditto flying the flag for Oxford music at the multi-venue event takes place on **Saturday 28th April**. Organised by Heavy Pop, who recently took over the running of The Jericho Tavern's music programme, AYL? Features sets from Idles, The Lovely Eggs, Field Music, Plump DJs, Warm Digits, Yonaka and 6Music's Steve Lamacq among others. Tickets, priced £20 in advance, and full line-up details are at www.areyoulistening.org.uk

THE BLACK SWAN launches a

new monthly live music club this month. The pub, on Crown Street, off Cowley Road, will hosts four acts on the last Thursday of each month. The first night, on April 26th features sets from Mark Cope and Spike Holifield plus two others to be announced; entry is free. Bands and solo acts wanting to play should contact Spike Holifield via Facebook.

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 WELCOMES A HOST OF MUSIC LEGENDS



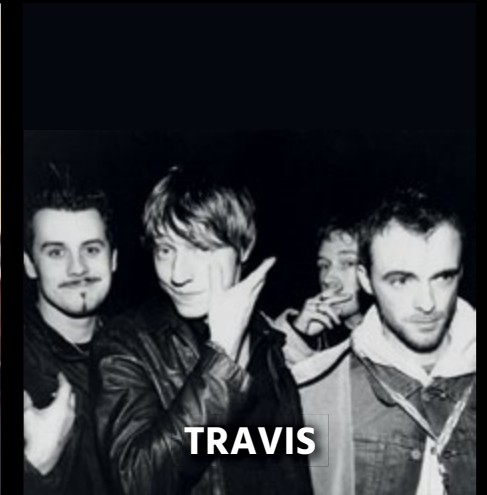
THE WATERBOYS

SUN 6 MAY



THE SHIRES

THU 24 MAY



TRAVIS

TUE 26 JUN

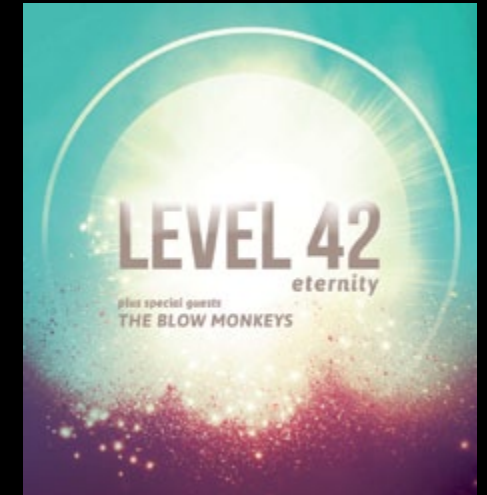


ALEXANDRA BURKE

SAT 15 SEP



FRI 28 SEP



SUN 7 OCT



SHOW OF HANDS

SUN 18 NOV



DEACON BLUE

MON 19 NOV



BILLY OCEAN

SAT 24 NOV



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LEADER



“EVERYONE HAS THAT ONE person in their life who supports them, believes in them and goes out of their way to make them feel a little bit golden – a little drop of gold in a black and white life,” says Leader singer Ben Edginton, talking about his band’s new single, ‘Golden’.

THE SONG IS LEADER’S FIRST release since 2016’s ‘Chasing You’, which earned them a place in *Nightshift* end of year Top 25. It’s set to be the first of a series of single releases through 2018 with the quintet heading off on a short tour round southern England, culminating in a show at The Jericho Tavern on the 21st April and with the band set to return to Truck Festival in the summer.

LEADER ARE A BAND WHO sound like they were born to play on festival stages. Their relentlessly uplifting stadium-sized rock mixes epic U2-style guitarscapes with expansive Coldplay-friendly melodies, maybe even a hint of The Feeling or Scouting For Girls in there too. It’s sing-along stuff that’s earned them a local following that dwarfs many of their supposedly cooler

contemporaries. When the band played *Nightshift*’s Uncommon stage at Common People last year they pulled the biggest crowd of the day; they subsequently found themselves back in South Park later in the year, performing to thousands more people as part of the Bonfire Night celebrations.

Capable of selling out the O2 Academy, Leader have taken the decision to launch ‘Golden’ in the rather more intimate setting of the Jericho Tavern. Perhaps to prove they can do small as well as big.

LEADER FORMED IN WITNEY, initially under the name Million Faces – of which more later. Singer Ben was joined by guitarists Rupert Wilson and Mikey Fletcher; bassist Luke “Little” Coggins and drummer Luke Livingstone. “Five chaps who loved music but are perhaps suffering from fading youth and increased scepticism,” says Mikey. “Ben and Little are the foundations of the band having been here from the start but we’ve all known each other a long time from various music ventures in and around Witney.”

Since the release of the last EP, the band has undergone a couple of line-

up changes, with Luke and Rupert departing and new drummer Matt Morris and guitarist Matt Barrell coming in to leave us with the five-piece we see today.

“It was tough losing Luke and Rupert because they’d been here since day one,” says Luke/Little; “luckily drummer auditions didn’t last very long as Matt came straight in and hit the ground running. We’re keeping it as a five piece now with other Matt switching between guitar and keys.”

WHILE THE LINE-UP changes meant 2017 was fallow as far as releases went, Leader continued to gig regularly – including shows with The Fratellis, The Hoosiers, Scouting For Girls and Everything Everything – helped by an endorsement from Hobgoblin Brewery, and recorded a whole host of new songs that were sent out to friends and fans to test the waters. Mikey: “We recorded a few tracks and played them to various people to get feedback. ‘Golden’ was the track that got the best response, so we thought better to trust the opinion of those listening than to fight amongst ourselves.”

Matt M: “We’re glad to release an upbeat track first as that’s what gets us going at gigs. We’d like to think our music makes people smile or dance; that’s our way to make people feel golden... sorry for the cheese!”

MATT MIGHT LAUGH AT himself for saying it, but Leader obviously strike a chord with a lot of people; their shows are regularly packed out and as we’ve seen on a few occasions, their crowds really get into the spirit of things, with the sort of sing-alongs you’d expect from much bigger acts. No wonder they’re such a hit at festivals. Ben: “Common People last year was amazing! I remember we were late and rushing around but as soon as our set started the tent was packed and that energy from the crowd immediately hit us on stage.” Mikey: “The gig itself was killer: our favourite festival of last year for sure. When it comes together like that it’s a dream. As an Oxford band to play a festival in the heart of our city, and have that reaction was incredible.” Matt B: “Usually those tents only get that busy when it’s raining and people are taking shelter so we take it as the highest compliment that we filled it

on a sunny day.” To follow that triumph with another one at the fireworks party in South Park proved Leader are a band who can make an instant connection with gig goers; we wonder if they see themselves as future festival headliners. Ben: “That was great to be asked to play by Jack FM. It was the first time we played in the new line-up, so we were bit shaky at the time, but there’s nothing to dust off the cobwebs like a show in the freezing cold.” Little: “We’d be lying if we said we hadn’t dreamt about it but one step at a time. We’ve only just made it out of the Demo Dumper! Of course it would be amazing to reach that level – once your show is co-ordinated with firework then you know you’ve made it.”

AH YES, THE DEMO DUMPER. The death of some bands, a rite of passage for others. In their original incarnation of Million Faces, Leader were unceremoniously dumped back in 2012, their songs described as “emotionally stunted wishy washy soft rock syrup.”

Suffice to say they brushed themselves down and got better. Ben: “It did knock us a bit, but then we knew we just had to do better! We would like to think our music has always been accessible and upbeat, but Leader is completely different to Million Faces.” Matt B: “Back then it probably crushed us and I’m sure we all told each other you didn’t know what you were talking about, but on reflection our youth maybe had the better of us.”

Matt B: “Could we compromise and say both our band and your editorial tastes have changed and improved since then?”

IT’S FAIR TO SAY THAT Leader’s unapologetically epic, stadium-sized sound isn’t something normally associated with Oxford’s most successful music exports, which can tend to be more cerebral/academic, for want of better terms; is that something the band thought, or ever even cared, about? Mikey: “Not really. We take the stadium association as a big compliment but we don’t think about that when we are writing, we go with what comes naturally.” Little: “If you listened through the voice memos on our phones you’d hear a lot of random stuff that’s nothing like ‘Leader’ but we enjoy messing around with ideas until something sticks. We try to just focus on what we think sounds good, and not worry about other people’s opinions too much.” Would it be too presumptuous to suggest U2 are a big influence on your sound?

Little: “Well Ben and Matt were the only ones happy to receive U2’s album on their phones, but to be honest it wouldn’t be a completely unreasonable comparison. I suppose they do the stadium sound thing pretty well.” Matt B: “I’ve always loved U2 and from a guitar point of view the use of delay is something I know both me and Mikey are fond of. Although I’m sure one of these guys will tell you Bono’s a bit of a tit.” Matt M: “Bono’s a bit of a tit.” Another comparison that *Nightshift* has drawn in the past is between Ben’s expansive vocal performance and Midge Ure from 80s synth-pop stars Ultravox. Ben: “He isn’t someone who I’ve listened to much growing up,

“Hobgoblin have invited us over to their Wychwood Brewery for a tour next month. We’re already taking applications for a designated driver.”

although I did listen after you said there was a similarity and took it as a huge compliment. I haven’t ever thought much about who I resemble to be honest, as I want to be as unique as possible. My influences vary from heavy rock to softer, more melodic stuff so hopefully that variety does me good when it comes to the band.”

THAT EXPANSIVE SOUND IS something Leader will be bringing back to Truck Festival in July, something that is becoming an almost annual high point of the band’s year. Mikey: “Yes Truck has been a blast every year and the line ups keep getting better and better! We are on the Market Stage this time and it’s a great opportunity for us to enjoy the whole weekend and catch up with all the other bands we know there. As for surprises, we might play in our pants, if you’re lucky... or more likely, we’ll throw some new tunes in the mix. In all seriousness though, it’s great to have Truck grow so much and be so close to home; if you’ve got your ticket already come and see us.”

TALK OF OTHER OXFORDSHIRE bands they like and are friends with, brings us to the subject of where a band like Leader can fit into Oxford’s music scene. While the five of them are now split between Oxford, Swindon and Reading, originally at least, they hailed from Witney; playing such unabashedly pop-friendly music, did they find it hard to earn themselves a reputation in Oxford and find kindred spirits, or does coming from outside of the city itself give them a healthy separation from the Oxford scene?

Mikey: “We have been lucky enough to play in Oxford at some fantastic venues so we don’t feel detached at all. As for being accepted, we frequently see other musicians in the scene at our gigs; I suppose that makes you feel like you’re part of something. The idea of local music cliques is a little bit silly. We are all competing in a global market online anyway so when it comes to local music it’s a good feeling to see other local acts doing well.” One band Leader have had a long-time friendship with is Little Brother Eli, also from West Oxfordshire, and the band who’ll support them at the launch gig for ‘Golden’ later this month, while Kanadia, who have a similarly expansive, stadium-friendly sound, have also caught their ears.

Matt B: “Little Brother who? Ha ha, only joking! Yes, they are good friends and all very talented boys. They’ve got a unique sound and it’s nice to see them doing so well. We’re looking forward to catching up with them when we play the Jericho.” Little: “We would love to work more closely with Kanadia after seeing them smash the O2. We’re big fans of Willie J Healey too; he’s a Witney lad like a lot of us.”

WHILE THE IMMEDIATE future is all about ‘Golden’, 2018 will bring plenty of hard work and gigging, the latter helped in no small way by Leader’s endorsement by Hobgoblin. Mikey: “We love Hobgoblin! We were put in contact with them a few years ago given their heavy involvement with music and fortunately for us they seemed to enjoy either our music or our childish demeanour enough to give us a sponsorship deal. They are nice enough to help us with festivals and recording and they’ve even invited us over to their Wychwood Brewery for a tour next month. We’re already taking applications for a designated driver.” In an age of declining music sales, how important are endorsements and sponsorship deal? Matt B: “I think what everyone is finding in the music/media space is they are having to diversify income streams as things are changing, so with this in mind things like endorsements are really important. We’re lucky to have Hobgoblin on board and we’re happy because we feel it’s a brand we can shout about and we’re really grateful they enjoy

what we do.” Matt M: “We’d love some more endorsements but we understand it has to be the right relationship which isn’t something you can force, but hopefully if we keep doing what we’re doing we can look to do more in the future.” Any chance of a full album? Little: “Of course we’d love to do a full album, although at this point we think releasing singles as frequently as we can is the best way for us to get our sound heard. We would rather give people one track a month to listen to than to be silent for a year then release an album. Having said that, donations to the ‘Leader album fund’ are always welcome.” **HAVING PROVED THEY CAN** play to the biggest festival crowds and sell out the Academy in their own right, *Nightshift* wonders what the thinking was behind launching the new single at The Jericho Tavern; do the band prefer bigger stages and venues, or the intimacy of pubs? Little: “We’ve loved headlining at the O2 but those were big, one-off shows that required a lot of prep and build up. We’re focusing on a whole tour at the moment, so we wanted a more intimate hometown show as opposed to a 400 capacity venue.” Matt: “The bigger stages are obviously a lot of fun with loads of room for us to jump around but there is something charming about an intimate venue with hardly any room to move.” **THE GIG ON THE 21ST IS** bound to be packed, and regardless of the venue it will be a celebration – Leader gigs always are. And while it’s hard to see the wheels coming off their career anytime soon, we wonder, given the name, if the band’s van broke down in the middle of the desert, which of them would be the leader and who’d be most likely to get them all home safely? “Here is exactly what would happen: Ben would immediately pop the bonnet and *try* to fix it; Mikey would head off to the nearer pub and tell us to ring him when it was fixed; Matt would begin Googling how to fix it and end up watching cat videos; Little would complain and say we should have never bought the stupid van in the first place, whilst Matt M would be documenting the whole affair on Snapchat. I imagine it would actually be pretty entertaining.” And finally, thinking of that new single – which person in Leader’s life makes them feel golden? “*Nightshift* of course! When you don’t put us in the Demo Dumper!”

‘Golden’ is out this month. Leader play The Jericho Tavern on the 21st April. Visit www.leaderofficial.co.uk to hear more.

RELEASED

BENNETT, WILSON, POOLE

‘Bennett, Wilson, Poole’ (Aurora)

A long-planned collaboration between Dreaming Spires frontman Robin Bennett, Danny Wilson from Danny & the Champions of the World and twelve-string Rickenbacker guitarist Tony Poole has produced an unexpected sludge-metal masterpiece.

Only kidding. Given the trio’s pedigree, it’s no great shock to hear a record that was imagined as a Crosby, Stills & Nash acoustic album and sounds like a rustic, rootsy, harmony-heavy flutter between the Catskill Mountains and the Californian coast, via rural south Oxfordshire. From the early buoyant, breezy thrum of ‘Ask Me Anything’, this eponymous collaboration is an easy ride: languorous of pace but lightfooted; earthy but delicate of touch. Robin’s voice is the slightest but strongest of the three, but it’s when the three of them harmonise they’re at their best. While CS&N are the mainstay influence, Bob Dylan’s inspiration is apparent on tracks like ‘Funny Guys’ and ‘Hate Won’t Win’, while ‘The Other Side of the Sky’ could be a mid-70s John Lennon song. Throw in plenty of The Band, The Byrds and America and you get the feel of the record. Only the too-smooth, slightly mawkish ‘Hide Behind a Smile’ and the flat



MY DIABLO

‘My Diablo’

(Self released)

My Diablo are essentially two thirds of what was former *Nightshift* cover stars Mother Corona. Not that you’d notice the loss of bass player Rob Glenn too much, since guitarist Lee Cressey and singing drummer Dave Oglesby make enough noise for three or more on this debut album which takes their former incarnation’s groove-metal, strips back on the arrangements, adds extra volume and grime and sledges it all out with a noble lack of grace or intricacy.

If the riffs are mostly pure Sabbath and the drums the full John Bonham, the layers of scuzz



‘That Thing That You Called Love’ disappoint. Twin highlights come next to each other right at the end of the album and show the variety and skill the trio bring to bear on their chosen style: the loose bluegrass of ‘Find Your Own Truth’ with its steel guitar coda, and the meatier, expansive and electric ‘Lifeboat (Take a Picture of Yourself)’, which marries a sense of solemnity to those rich vocal harmonies and great ocean-swept melody. Bennett, Wilson and Poole are completely in thrall to their influences, they wouldn’t deny it, but this is an album that deserves to stand comparison to those greats and leave the ring with its head held high.

Ian Chesterton

and grit bring a punkier edge to the sound, while Dave’s voice is somewhere between David Coverdale and Billy Corgan. Opening the album with ‘Addiction’ the duo start at full throttle and rarely sound like they’re ready for a break, sounding like Motorhead spiking Sabbath’s drinks with low-rent speed and inviting them round for a garage punk jam. They rarely stray from that marriage of classic 70s rock with spit and sawdust punk and a hefty dose of Queens of the Stone-Age bulldozer noise for the duration – a notable exception is the spaced-out psychedelia of ‘Faces of Forever’ – but such a strict adherence to formula can be a strength rather than a limiter when it’s knocked out as impressively as they’re capable of. And anyway, if anyone says “Oh, it’s all been done before,” you simply crank the volume up until their voice becomes an insignificant whine amid the oncoming storm. Yes it’s almost rudimentary at times, and yes the lyrics aren’t going to win any poetry prizes anytime soon (“You quiver / You shiver / But you must deliver”), but while you’re sitting around waiting for the new Poet Laureate to be announced My Diablo gatecrashed backstage and necked all the free booze. Simple, straightforward, old fashioned and very definitely no-nonsense, ‘My Diablo’ takes no great risks, but when you’re the biggest, most belligerent beast in the forest, maybe the idea of risk isn’t something that crosses your mind too often.

Dale Kattack

Sponsored by



INDICA BLUES

‘Hymns for a Dying Realm’

(Self released)

Listening to this, Indica Blues’ long awaited debut album, on rotation with a bevy of recent releases including the soundtrack to the *Black Panther* movie, Gwenno’s Cornish folk experimentalism and Young Fathers’ African-Scottish mash-ups, the effect could be nothing but jarring. The determination to pay tribute to every square inch of the stoner rock template is admirable in its disregard for fashion and a big two fingers to those who feel guitar music is now at its lowest ebb since John Lennon met Paul McCartney.

Nearly every song follows a template: a slow, methodical beginning, punctuated by psychedelic guitar riffs, a scarcely perceptible quickening of pace and then a guitar solo that leaves the listener wondering if we ever did get past January 1st 1980. As with the genre as a whole, there’s a lot of Led Zeppelin and a lot of Hawkwind in here, refracted through the prism of Kyuss and other leading lights of the stoner rock genre, albeit with robustly delivered vocals from Tom Pilsworth. Such uniformity, broken only by ‘Reigns End’ which starts more rapidly, is of course entirely the point – this is music the listener needs to lose themselves in.

The craftsmanship is admirable and this is clearly an album that has been honed, following on from their well-received ‘Ruins on the Shore’ EP and a barnstorming Punt appearance a couple of years back.

Opener ‘Cosmic Flare’ is succeeded by ‘Island of Hate’ as if the first song’s method for reaching survival after a shipwreck has seen them land on a scrap of land patrolled by pirates and surrounded by sharks; there’s no respite from the doom and the mental imagery is of grime, unforgiving scrubland and medieval foreboding. Indeed, ‘Knight’s Return’ veers towards swords and sorcery territory as the listener is led off into a dungeon of musical doom. Nobody else on the Oxford scene sounds quite like Indica Blues at the moment and full power to them.

Rob Langham



LUCY VEE

‘Vee Is For...’

(Far From Port)

The new project from Death of Hi-Fi singer Lucy Cropper and Colin Henney, keyboard



OLY RALFE

‘Notes From Another Sea’ (Ghost Ship)

Being presented with an album of instrumental piano pieces can strike fear into the heart of the most seasoned music reviewer, more used to having a variety of instruments as well as vocals and lyrics on which to hang their 300 words, but here is where we find Oli Ralfe, back with his first album since 2013’s ‘Son Be Wise’, which earned him a *Nightshift* front cover, and his first under his own name rather than his Ralfe Band moniker.

EN-TRANCE

‘Monster’

(Substance)

The latest release on burgeoning local techno label Substance is well titled; it’s an eight-minute beast with bells on, old school acid house squelch and thump with an extended breakdown that goes wandering through proggy ambient house for a good couple of minutes and a couple of false restarts before it kicks back in with the crunch of an early morning police raid on a drug den. Heaven for veterans of the 90s trance scene but with added 21st Century production firepower.

Victoria Waterfield

player with The Shapes, Lucy Vee is a musical departure for both members, maybe more so for Colin whose piano twinkles and flourishes, backed up with solid hip hop beats, is a world away from his band’s folk and punk-tinted r’n’b, but while the 90s dance-pop vibe of lead track ‘Gotta Get It’ isn’t quite such a departure from some of Death of Hi-Fi’s recent material, Lucy’s voice is lighter here, less troubled. It could almost be a throwaway slice of retro fluff for its first minute or so, but as soon as the pair hit the chorus and Lucy’s voice finds its space, its grabs you by the heart and soul. Her performance throughout these four songs is strong: just sultry and soulful enough to balance the easy electronic/jazz-pop vibe, which touches on Sade and The James Taylor Quartet on ‘Man Enough’, and hits its peak on closer ‘One Night Girl’ where Colin’s sparse, stark arrangement – little more than a simple ominous electronic drone – gives her all the room she needs to make the song her own, and bring the shadow of her Death of Hi-Fi persona to bear on the mood.

Dale Kattack

The accompanying press release has mention of shifting moods and pathways to mysterious places, which does little to lessen the trepidation. More used to Oly’s charmingly languid, rustic folk-pop, we’re unused to having to mention timbre, tone or natural ambience, though having used three different pianos – a Yamaha upright; an old Steinweg grand and an Evestaff mini across three different studios, and accompanied by cellist Barney Morse-Brown for many of the pieces, such virgin territory feels a little les daunting. A general lightness of touch along with a nose for brevity certainly leavens the journey, from the sparse, sombre, almost hesitant opening salvo of ‘The Bridge’, and the warmer, flowering ‘Forest in the City’, onto the slight, tender ‘On My Train’. By the time he hits ‘Glider’ he seems to have hit his stride, the playing fluid and confident, although it’s immediately followed by the more sombre, ruminative ‘Lantern Waltz’, which stops anyone getting too carried away, the microphones set close enough so you can hear the hammers hit the strings.

A mood of light melancholy coheres around the album from the halfway point onwards, with echoes of Philip Glass and Gavin Bryars and a planned launch concert with full orchestral backing at The Holywell Music Room suggests Oly has further ideas to present this album in a more expansive context.

Victoria Waterfield



CHIMA ANYA & SLONE

‘People Forget’

(Self released)

Are doctors stressed? According to Chima Anya they are, and he should know, since as well as a rapper he’s an actual doctor. ‘Do Less’, the opening track on his latest album, a collaboration with French producer Slone, finds him stressing about a life that’s too full of... well, everything. “I need to do less, because my time is too stretched” he opines in his easy, conversational style, accompanied by a swooning, soulful backing vocal; it feels like a comfortable pair of slippers in a too busy world.

For those with longish memories Chima Anya was previously half of local rap duo GTA as well as a rapper under his own name; Kidlington born and bred, he was a regular reviewee in *Nightshift* over the last decade before medicine called.

His was always the more authoritative half of GTA and his easy, confident flow is still there, through musings on luck, work, study, dating and football, a warm wash of electronica, chattering beats and sleek backing vocals bringing a Noughties vibe to the 14 tracks here.

Among the highlights are ‘Scrollin’, a reflection on insatiable materialism and the happiness it fails to bring; the laidback, almost jazzy swing and sway of ‘It Wasn’t Always Like This’, and the steely ‘Geronimo’, with its more solid, staccato beats and handclaps and busy electronic arrangements. The album could maybe lose a couple of the more similarly paced songs, like ‘Not the Time Not The Place’, but ‘Fresh’ lives up to its title, breathlessly upping the ante musically and vocally, while the album’s high point is its football-as-metaphor-for-life ‘Top Corner’, with guest rapper AK09 and with what’s easily our favourite rhyme of the year so far: “Me and Chima Anya / Fuck with us and we’ll Zinedine Zidane ya” before managing to slide Messi and even Mohammed Ali into the rap.

The album’s title track closer finds Chima contemplating the issues and philosophies he’s wandered and skittered through across the album and concluding he’s got no answers; he’s as confused and lost as the rest of us. Hopefully he’s more certain when it comes to his medical diagnoses, but musically it makes for an intelligent, ego-free experience, an assured return to action for a rapper who joins the like of Rawz and Tang the Pilgrim among Oxford hip hop’s deep thinkers.

Dale Kattack

RELEASED

BREEZEWAX

‘Brother Breeze’

(Self released)

Breezewax’s new EP is so laidback you wonder if producer/singer Ashley Thorpe actually recorded the entire thing while slumped in a hammock, doubtless sipping a Tequila Sunrise and smoking a fat one.

Opening with the appropriately titled ‘The Warmth’, Breezewax makes an art of going nowhere in particular with little haste, taking Toro Y Moi’s tropical chill-hop as a starting point and getting ever more woozy by way of plangent piano, solemn strings, barely-there beats, electronic wows and flutters and a smattering of Vocodered vocals; it’s less a song, more a musical gaze out to sea at bedtime.

‘True Magic’ continues the vibe, shot through with samples of motivational / spiritual speeches, while ‘Two Hearts in Perfect Time’ goes as far as to introduce cicada song and some Spanish flavoured acoustic guitar into its smooth, soulful swoon. The vibe remains on the horizontal end of relaxed throughout, although ‘Moments That Make Us’ does have an almost euphoric sense of semi purpose about it, and like EP highlight ‘Your Potential’ feels less like lying in a drowsy state on



a tropical beach, and more like being cast adrift in space on a ship whose engines are simply too sleepy to fire up. It’d be good to see Breezewax maybe expand some of the tracks here, to maximise the effect of their tripped-out ambience; most of them feel like they’re cut off before they really get going (if they’re even going anywhere). For now, though a decent accompaniment to doing nothing and going nowhere in your own time.
Dale Kattack



DAISY

‘Talk About It EP’

(Self released)

‘Talk About It’ finds Daisy operating as a full band rather than a solo vehicle for former Vagueland singer Luke Allmond, which takes the music back closer to that emo-ish pop-punk sound. Luke also says he’s ditched the creepiness of his last demo which certainly put the ‘problematic’ into love songs. Not completely though as he asks “Where are you sleeping?” in the EP’s opening track, and later, on ‘Porcelain Doll’, declaring “I want you to hold me down / Til I can’t move or make a sound.” Even the otherwise innocuous, almost mundane “I like having someone to shop with” is followed by “I Like being self destructive with you”. All good, healthy angsty stuff of course, and musically it’s more fun than that last offering, the busy, bustling guitars and demonstrative vocals of ‘Smiling’ once again suggesting Luke might be the one to

challenge for Dive Dive’s vacant pop-punk throne. Daisy are less effective when they slow things down, as on ‘Porcelain Doll’, but the Weezer-ish bounce of ‘Without You’ feels fresh and lively, and closer ‘Talk About It – Sad Eyes’, while more melancholy, allows Luke to show what his voice is capable of when he allows a little tenderness into his life. It suggests that at heart he’s more of a romantic than his previous stalker-ish tales of licking wounds and cutting throats let on.
Dale Kattack

LEADER

‘Golden’

(Self released)

Ahead of the release of this new single – the band’s first since 2016’s ‘Follow You’ – Leader sent demo recordings to a selection of fans, including *Nightshift*, to ask for feedback before picking the most popular song, ‘Golden’. Such an approach might smack of desperate-to-please, but Leader have always been about taking the room (or field) with them, getting everyone onside and playing music that’s simple, epic and designed to provoke good times. ‘Golden’ is no different, and in fact the song itself is all about making people happy, which some might think is an alien concept to *Nightshift*. The band’s increasingly trademark tropes are here: warm washes of chiming Edge-styled guitar, Ben Edgington’s emotive yet chest-beating vocals, which sound like they should be ringing out from a mountainside, and a euphoric chorus that is tailor-made to be sung back at them by a field full of slightly cider-happy gig goers across the summer. It’s the place where U2 meet Foals – a pop/rock sweet spot that sounds like it’s already got several million Spotify plays under its belt.
Ian Chesterton

SPINNER FALL

‘Monument EP’

(Self released)

Some releases begin by tapping gently on your front door and politely requesting your attention, like a pair of elderly Jehovah’s Witnesses. Others don’t so much rip the door right off its hinges as drive a turbo-charged bulldozer right through the front of your house. ‘Monument’ is firmly in the latter category. Not that the intrusion and disturbance of the peace is unwelcome, however – far from it. Spinner Fall might leave you standing around surveying the wreckage of what was your home, but you’ll do so with a smile on your face. Opening track ‘Definition’ efficiently sets the tone: Dischord-ant post-hardcore that benefits from Jimmy Hetherington’s punchy production and strongly recalls early Fugazi while also helping to highlight the significant debt that Ian Mackaye’s crew owe to Wire. ‘Mononym’ and ‘The New #2’ continue in a similar vein – blunt, rasping, aggressive – but it’s the fourth and final song, ‘Seven Twenty Four’, that stands out. The least linear track, its unsettling shifts and jagged edges don’t so much invite as positively compel the use of the adjective “off-kilter”. The three members of Spinner Fall might all be seasoned veterans of the Oxford music scene, alumni of several other bands, but this EP leaves the listener in no doubt that there is still plenty of fire in their bellies – and petrol in their bulldozer.
Ben Woolhead

RAWZ

‘Seeds in the Dirt’

(Inner Peace)

The follow-up to his 2016 album ‘The Path’, ‘Seeds in the Dirt’ finds rapper Rawz continuing to follow the path more positive and philosophical, the crepuscular jazz vibe of the music – produced by Palmer Eldritch – adding brightness and a lightness of touch to a message of salvation through writing, and finding the good in dark corners: “We can each learn, teach peace / As we seek certainty / Certainly believe in ourselves / Don’t proceed nervously / Those demons wanna burn your dreams / Lock you down for eternity / I’m still alive, they can’t murder me,” delivered in a laconic style that places him on the Streets / Akala end of the hip hop spectrum. All this played out on video where a colour-drenched, neon-lit Cowley Road takes on the air of the Vegas strip.
Dale Kattack



LACUNA COMMON The Cellar 31.03.18 £5	KEIR The Cellar 20.04.18 £6	SWEDISH DEATH CANDY The Cellar 11.05.18 £7	MELT DUNES The Library 01.06.18 £5
SHADWOLARK The Cellar 07.04.18 £5	THE ACADEMIC The Cellar 21.04.18 £9	HER’S The Cellar 12.05.18 £8	DRAHLA The Cellar 07.06.18 £6
FLATLANDS The Cellar 14.04.18 £6	QUEEN ZEE The Cellar 23.04.18 £6	SAM FENDER The Cellar 14.05.18 £8	SEAN MCGOWAN The Cellar 08.06.18 £7
LITTLE COMETS O2 Academy 16.04.18 £15	COVE The Cellar 25.04.18 £5	BLACK HONEY O2 Academy 2 14.05.18 £10	LOMA The Cellar 09.06.18 £9
CABBAGE O2 Academy 2 18.04.18 £13	KELE OKEREKE The Cellar 28.04.18 £16	FANGCLUB The Cellar 15.05.18 £6	HOOKWORMS The Bullingdon 24.08.18 £12.50
SHAME The Bullingdon 19.04.18 SOLD OUT	SIR WAS The Cellar 03.05.18 £10	THE UNDERGROUND YOUTH The Cellar 17.05.18 £10	RITUAL UNION FESTIVAL Cowley Road 20.10.18 £20
IVORY WAVE The Cellar 19.04.18 £6	RHYS LEWIS O2 Academy 2 04.05.18 £9	EYRE LLEW The Cellar 18.05.18 £7	SHAME O2 Academy 27.11.18 £13.50

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GIG GUIDE

SUNDAY 1st

SABRINA BENAIM: The Bullingdon – Slam poetry from the Toronto Poetry Slam coach and champ.

DRAMA KIDS + QUEASY + CHALK: The Wheatsheaf – Local punk newcomers Drama Kids team up with Manchester’s RATM-inspired funk/rap/grunge crew Queasy, out on tour to promote new single ‘Build a Wall’, plus electro-pop outfit Chalk.

FIREGAZER + FRANKLIN’S TOWER + SONG & SUPPER ROOMS + SAM POPE:

Thursday 5th

PUBLIC SERVICE BROADCASTING / JANE WEAVER: The New Theatre

After their low-key show at Audioscope back in 2014 and subsequent showing at Truck Festival, tonight is Oxford’s first chance to see Public Service Broadcasting on the big stage with full stage show, the better to project their expansive, cinematic music that, since the band emerged with no little geeky, tweedy charm, onto the scene, has taken in WWII era Pathe new broadcasts, the space race, and most recently the history of Welsh mining communities. ‘Every Valley’, which went Top 5, finally found the band using vocals beyond their trademark samples of public information films, propaganda material and archive footage, with The Manics’ James Dean Bradfield, Camera Obscura’s Traceyanne Campbell and Haiku Salut joining the Beaufort Male Voice choir to expand PSB’s electronic soundtracks and create an ambitious concept album about the decline of industry and community. They’re a brilliantly original band and one whose musical ambitions seem to stretch further than most other mucisians ever dare to dream. And so who better to support them on this tour than the sublime Jane Weaver, whose ‘Modern Kosmology’ was *Nightshift’s* album of the year in 2017 and whose sold-out show at The Bullingdon last year was a feast of dark-edged electro-pop, psychedelia and Krautrock, all occult themes, motorik rhythms and fragile, otherworldly vocals. Pop music as the Gods intended. An unmissable show from two of modern music’s most original and captivating artists.



APRIL

Donnington Community Centre (6pm) – Free evening of acoustic music, including trad folksters Firegazer and Grateful Dead tribute act Franklin’s Tower.
OPEN MIC SESSION: Harcourt Arms – Weekly open session.
FOLK JAM: The Half Moon – Open folk session every Sunday at the recently reopened Moon.
THE LAND GIRLS: The Jam Factory – Indie jangle and twee folk-pop from the local newcomers.

MONDAY 2nd

LIVE JAZZ SESSION: The Bullingdon – Free weekly jazz session in the front bar.
OPEN MIC SESSION: The Royal Blenheim – Weekly open session.

TUESDAY 3rd

GIRLI: The Bullingdon – Sassily feminist but cutesy and kitsch hip-pop from singer/rapper Milly Tooney, the pink-clad, potty-mouthed heir of Lily Allen and Kate Nash’s Londoncentric pop storytelling, laying her playfully militant lyrics over DIY Taylor Swift-like electro pop on songs like ‘Hot Mess’ and ‘Girl I Met on the Internet’.
K-FUNKZ PHAE 2: The Cellar – House, garage, drum&bass and bass club night, with Higgo b2b Burt Cope, plus Xodos.
YOUNG NIGHT THOUGHT: Modern Art Oxford – Pindrop host a new audio-visual album project backed by Creative Scotland, with contemporary folk music and original material inspired by Scottish folk traditions performed by Kirsty Law, Esther Swift and Pictish Trail’s Owen Curtis Wilson.
IDAHO GREEN + FANCY DRESS PARTY + SPANK HAIR: The Library – Rugged melodic punk in the vein of Husker du and The Replacements from NYC’s Idaho Green at tonight’s Pulling Sickies show – the new, nerdy cousin to Smash Disco. Support from Sunny Day Real Estate and American Football-inspired slowcore crew Fancy Dress Party, and Daisy/Self Help/Holy Moments supergroup Spank Hair.
SPARKY’S FLYING CIRCUS: James Street Tavern – Weekly open session.

WEDNESDAY 4th

THE KRIS BARRAS BAND: The Bullingdon – Southern-flavoured electric blues-rock from Devon guitarist Barras and his band, out on tour to promote his debut album, inspired by Gary Moore, Joe Bonamassa and Stevie Ray Vaughan.

THURSDAY 5th

BENNETT, WILSON, POOLE: Truck Store (6.30pm) – Album launch instore for the local Americana-folk trio, with Dreaming Spires’ Robin

Bennett teaming up with Danny & the Champions of the World’s Danny Wilson and guitarist and producer Tony Poole.
PUBLIC SERVICE BROADCASTING + JANE WEAVER: The New Theatre – Unmissable double bill of cinematic electronic soundscapists PSB and cosmic synth-pop queen Jane Weaver – *see main preview*
BLAND PANDA + THE DOLLY MOPS + FUNK STATE + FULL CIRCLE: The Wheatsheaf – It’s All About the Music showcase.
SCRAP BRAIN + STRONG ARM: The Library – Smash Disco’s DIY punk night brings bleak, nihilistic hardcore ragers Scrap Brain back to town, alongside patriarch-smashing fem-punkers Strong Arm.
ALBION BEATNIK JAZZ NIGHT: The Harcourt Arms
DOOMSDAY OUTLAW + REECE + BLACK BULLETS + HEADLINE MANIAC + FALL FROM PERFECTION: Fat Lil’s, Witney – Full-on heavy blues rock form Derby’s Doomsday Outlaw, recent support to Love/Hate’s Jizzy Pearl, at tonight’s OxRox show.
CATWEAZLE CLUB: East Oxford Community Centre – Oxford’s longest running open night continues to showcase singers, musicians, poets, storytellers, and performance artists every Thursday, now into its third decade.
SPARKY’S NEW MOON: The Half Moon – Fortnightly open mic session, hosted by veteran local compère and musician Sparky.
ACOUSTIC THURSDAY: Jude the Obscure – Weekly unplugged open session.
BLUES JAM: The Catherine Wheel, Sandford – Open jam session.
TRADARR!: The Unicorn, Abingdon – Traditional folk-rock reinvented by way of Elgar and Purcell, Yorkshire brass, jazz, pop and more.

FRIDAY 6th

MALLORY KNOX: O2 Academy – Big-boned stadium rocking from Cambridge’s Mallory Knox, back in town to promote third album ‘Wired’ after their show here last year.
BOSSAPHONIK: The Cellar – Afrobeat, dancefloor Latin, global beats and more at the monthly world dance and jazz club night, tonight with a live set from London-based Ghanaian ensemble Ozi Ozaa, the eight-piece band, formed by drummer and singer Yaw Asumadu, who spent time in the Pan African Orchestra, fusing hi-life, afrofunk and jazz. They’re joined by Finnish DJ Jokakeli, playing a world of dance tunes on the decks.
WHITESNAKE UK: The Bullingdon – British tribute to the renowned Congolese heavy rockers.
RASCAL with BOXIA: The Bullingdon – Club night with techno and electronica DJ Boxia.
KLUB KANOFANNEY with SMILEY & THE UNDERCLASS + CALLOW SAINTS + THE CIPHERS + LAIMA BITE: The Wheatsheaf – The monthly party-hearty live music club welcomes back London’s dub/punk rockers Smiley & the Underclass, alongside Aylesbury rockers Callow Saints, and gothic acoustic pop songstress Laima.

WHOLE LOTTA DC: Fat Lil’s, Witney – AC/DC tribute.
THE BITE: The Bell, Bicester – Classic rock covers.

SATURDAY 7th

SHADOWLARK: The Cellar – Ethereal electro-pop, luscious r’n’b and atmospheric indie from Leeds’ synth trio, out on tour on the back of new single ‘See Each Other Right’, following appearances at The Great Escape, Blue Dot and the BBC Introducing stage at Glastonbury last year.
WILKINSON: O2 Academy – DJ set from the London house and electro producer.
METAL 2 THE MASSES: The Wheatsheaf – Quarterfinals of the battle of the bands competition to win a slot at this summer’s Bloodstock.
GROOVE: The Bullingdon – Disco and house club night.
SPARKY’S SPONTANEOUS SHOWCASE & SPOTLIGHT JAM: The Whitehouse – Sparky hosts his monthly bands showcase and jam session, tonight with Grateful Dead tribute act Franklin’s Tower, bluesman Mudslide Morris, and The Nightwreckers.
JULIE FELIX + BW PIKE: Tiddy Hall, Ascott-under-Wychwood – Wychwood Folk Club hosts Californian-turned-English folk singer Felix, star of the 1960s folk revival scene and later campaigner for women’s, gay and refugee rights.

SUNDAY 8th

THREE GENERATIONS OF SKA: O2 Academy – 60s Jamaican ska legend Stranger Cole leads three generations of ska stars – *see main preview*
SOFAR SOUNDS: Venue TBC – The local arm of the global pop-up gig movement host its latest local show with acts and venue to be revealed to ticketholders before the event.
OPEN MIC SESSION: Harcourt Arms
FOLK JAM: The Half Moon

MONDAY 9th

OXFORD CLASSIC JAZZ: The Harcourt Arms – Classic jazz and ragtime from the local ensemble, playing Jelly Roll Morton, Louis Armstrong, Fats Domino et al.
FEAST OF FIDDLES: Nettlebed Folk Club – Nettlebed’s annual celebration of traditional fiddle music returns over two nights, with Peter Knight and Chris Leslie leading a line that includes Dave Mattacks.
LIVE JAZZ SESSION: The Bullingdon
OPEN MIC SESSION: The Royal Blenheim

TUESDAY 10th

FLORIST + PORRIDGE RADIO + THE LAND GIRLS: The Library – Hushed, contemplative synthcentric indie from New York’s Florist at tonight’s Divine Schism show. They’re joined by Brighton’s Porridge Radio, back in town after supporting Maiians in Oxford before Christmas, their off the wall mix of sleepy-eyed chart pop and awkward post-punk noise drawing inspiration from The Slits, Young Marble Giants, Nadine Shah and Lykke Li.
INTRUSION: The Cellar – Monthly goth, industrial, ebm and deathrock club night, with residents Doktor Joy and Bookhouse keeping it dark on the decks.

WEDNESDAY 11th

GREG COULSON: The Bullingdon – Blues and r’n’b in the vein of Booker T, Stevie Winwood and Ray Charles from Northamptonshire Hammond player Coulson, taking time out from playing with The Selector to take his own songs out on tour.

THURSDAY 12th

BENNETT, WILSON, POOLE: Rapture, Witney (6pm) – Second instore album launch for the Americana trio.
CATWEAZLE CLUB: East Oxford Community Centre
ACOUSTIC THURSDAY: Jude the Obscure
BLUES JAM: The Catherine Wheel, Sandford

FRIDAY 13th

GHOSTS IN THE PHOTOGRAPHS + DEATH OF THE MAIDEN: The Wheatsheaf – Cinematic post-rock from GITP, taking inspiration from Mogwai and Explosions in the Sky, plus elegantly traumatic Brechtian pop from Death of the Maiden.
CHURCH OF THE HEAVY: The Bullingdon – Rock and metal showcase from It’s All About the Music, with Resolve; My Diablo; Broken Empire; Infurious, and Oceans of Apathy.
SORANA SANTOS – REFUGE OF THE ROADS: The North Wall – Oxford Contemporary Music host Sorana Santos’ 40th anniversary reimagining of Joni Mitchell’s travelogue album ‘Hejira’, playing the album in its entirety as well as songs from her own ‘Hejira’ album.
DEEP COVER: The Cellar – Hip hop, UK garage and bass club night, with Nigerian pidgin rap MC Magugu.
SUPERNAUT: Fat Lil’s, Witney – Black Sabbath tribute.

SATURDAY 14th

THE BLOCKHEADS + CHASING DAYLIGHT: O2 Academy – Rearranged show from last month, postponed due to snow, with Ian Dury’s virtuoso r’n’b backing band kicking out the hits - ‘What a Waste’; ‘Hit Me With Your Rhythm Stick’; ‘Sex & Drugs & Rock’n’Roll’ and more.
DARKSY: O2 Academy – Bass club night with Nottingham’s Darksy back in town after his set at the Crucast tour alongside Skepsis back in November.
FLATLANDS: The Cellar – Airy, atmospheric indie and pop-punk from the local band launching their new EP, ‘At The Time It Made Perfect Sense’.
SILK ROAD + SKAM + THE MOTIVE + PSYCHOBABYLON: The Wheatsheaf – Hard rock, blues, funk and groove metal from Silk Road, taking inspiration from Led Zep, Hendrix and Primus. They’re joined by Leicester’s southern rock and NWOBHM crew Skam, local indie-grungers The Motive, and Leeds’ old school dirty-rock outfit Psychobabylon.
MUSICAL MEDICINE with HORSE MEAT DISCO: The Bullingdon – Top drawer disco from Vauxhall’s renowned Horse Meat Disco



Sunday 8th

THREE GENERATIONS OF SKA: O2 Academy

Like it says on the tin, tonight’s celebration of ska spans three generations of artists. Possibly more if you consider Stranger Cole (*pictured*) is now in his 70s and has a career going back to the early 1960s in his hometown Kingston, Jamaica where his songwriting skills – including ‘In & Out The Window’ for Eric ‘Monty’ Morris earned him a recording deal. Hits like ‘Rough & Tough’ and ‘When You Call My Name’ followed, and he became known for his duets – with Ken Boothe, Hortense Ellis and Gladstone Anderson, among others – his innate shyness apparently preventing him taking centre stage. After a spell living in the UK he relocated to Canada where he opened the first Jamaican music shop in Toronto and in 2006 he released his first album in 20 years. A legend of the next generation of ska comes in the form of Neville Staple, the former Specials and Fun Boy 3 singer and toaster, back in town after bringing his band here in 2016 to promote his album ‘The Return of Judge Roughneck (&Dub Specials)’; Neville’s wife wife Christine ‘Sugary’ Staple, performs songs from her own new record ‘Rude Girl Sounds’, while the current generation is represented by Birmingham’s ska and rocksteady gang The AC30s, and longstanding local ska and Two Tone faves The Inflatables, who themselves have outlasted a few generations of gig goers.

crew tonight, longstanding HMD residents James Hillard, Jim Stanton, Filthy Luka and Severino, bring their forward-thinking party vibe to Musical Medicine, having enjoyed forays to NYC and Berlin in recent times.
THE ALBUM PROJECT PLAYS LED ZEPPELIN IV: Corn Exchange, Witney – Led Zep’s classic 1971 album in its entirety.
URBAN FOLK QUARTET: Thomas Hughes Memorial Hall, Uffington – Lively folk and roots from the acclaimed quartet, out on another mammoth UK tour ahead of festival season, fusing global sounds, from traditional English and Celtic, to Eastern European, Middle Eastern, Afrobeat, Indian, Cuban, bluegrass and funk into their jigs, reels and songs.
DIRTY EARTH BAND: Fat Lil’s, Witney – Rock and pop covers from the enduring local party band.

SUNDAY 15th

OPEN MIC SESSION: Harcourt Arms
FOLK JAM: The Half Moon



Wednesday 18th

CABBAGE: O2 Academy

If you can judge a person by their enemies then the same can be said of bands. We’ve loved Cabbage since we heard their ‘Uber Capitalist Death Trade’ single last year, sounding like a pissed-off mash-up of Dead Kennedys and Butthole Surfers, but our regard for them went up several notches when they responded to being tipped as one of the bands to watch by *The Sun* at the start of the year. “Don’t buy *The Sun*, Don’t even walk past it without burning it or spitting on it,” was one of their more considered statements on Murdoch’s hate rag. Like Fat White Family, Cabbage are a band fuelled by disgust, and have a similarly queasy feel about them, particularly the sublimely grim ‘Dinner Lady’, as they sing about Tony Blair, Jimmy Saville, North Korea and wanking into quiche in a public school. The hype about the outspoken Mossley quintet has been growing over the course of four EPs in the space of 12 months and after a brace of Oxford shows, courtesy of Future Perfect over the past 18 months, they’re back for their biggest gig to date, part of a tour to promote debut album ‘Nihilistic Glamour Shots’, proof that guitar music hasn’t lost the willingness or ability to get angry about stuff. Remember: Cabbage is good for you, if not something the establishment tends to indulge in too often.

MONDAY 16th

LITTLE COMETS: O2 Academy – Newcastle’s ebullient Afro-pop-flavoured indie rockers return to town after their show here a year ago, playing songs from their fourth album ‘Warhead’, having originally made their name playing guerrilla gigs in university lecture halls and call centres as well as supporting the likes of Noisettes and The Twang, and Biffy Clyro. **KRIS DREVER: Nettlebed Folk Club** – Top drawer Scottish folk music from the acclaimed Orcadian singer and guitarist, one third of prog-folksters Lau and previously collaborator with the likes of Kate Rusby, Roddy Woomble and Eddie Reader, as well as less obvious team-ups with Tinariwen and Joan As Policewoman. Back at Nettlebed, playing songs from his ‘If Wishes Were Horses’ album as well as his enviable back catalogue, following his superb show at The Old Fire Station in 2016. **LIVE JAZZ SESSION: The Bullingdon** **OPEN MIC SESSION: The Royal Blenheim WAAJU: Sandy’s Piano Bar** – World sounds, from Africa to South America from Waaju out on tour, drawing inspiration from Ali Farka Toure, Oumou Sangare and Tinariwen.

TUESDAY 17th

SPARKY’S FLYING CIRCUS: James Street

Tavern

PIZZA MIC: The Library – Open mic and cheap pizza.

WEDNESDAY 18th

CABBAGE: O2 Academy – Rage-fuelled post-punk noise from the militant Mossley quintet – *see main preview*

BETH HART: The New Theatre – Sultry soul and blues from the Grammy nominated LA singer, back in Oxford for the first time since her 2012 Cornbury appearance, best known for her hit ‘LA Song (Out of this Town)’ as well as her collaborations with Joe Bonamassa. She’s over in the UK to promote new album ‘Black Coffee’, again written and recorded with Bonamassa. **METAL 2 THE MASSES: The Wheatsheaf** – Quarterfinals of the battle of the bands competition to win a slot at this summer’s Bloodstock.

LILLY HIATT: Fat Lil’s, Witney – Dramatically emotive country-roots from Nashville’s Lilly Hiatt at tonight’s Empty Room show, the daughter of renowned songwriter John Hiatt (with whom she made her musical debut, singing backing vocals) touring her third album, ‘Trinity Road’, dealing with her previous alcoholism in song, inspired by the likes of Lucinda Williams, Elliott Smith and Jenny Lewis.

THURSDAY 19th

SHAME: The Bullingdon – Any statues untoppled or barricades unmanned after last night’s Cabbage show should get their just desserts at tonight’s sold-out return to town for the London rabble-rousers – *see main preview* **THE WHITE BUFFALO: O2 Academy** – Dark American folk, soulful country, roadhouse rock and punk spirit from Californian singer-songwriter Jake Smith, renowned for his rich, rough-hewn baritone and epic songs of God and war, inspired by Bob Dylan, Leonard Cohen and George Jones, as well as Bad Religion. He’s been compared to Richie Havens, while regular airings on *Sons of Anarchy* have boosted his musical profile. He’s over in the UK to promote his latest album, ‘Darkest Lights, Darkest Lights’.

BARRY STEELE & FRIENDS: The New Theatre – Big stage tribute to Roy Orbison. **IVORY WAVE: The Cellar** – Laddish indie, baggy grooves and house vibes in a Happy Mondays and Paris Angels style from Birmingham’s Ivory Wave, recent tourmates with The Twang.

SPIN with THE OXLEY MEIER QUARTET: The Wheatsheaf – Virtuoso guitar display from Nick Meier, from Jeff Beck’s band, and Pete Oxley, from world jazz group Curious Paradise, together playing music inspired by Turkish, Latin American sounds and Bach, on a variety of guitars, at tonight’s Spin Jazz Club. **GENDER ROLES + RAINBOW RESERVOIR + FANCY DRESS PARTY: The Library** – Pop-friendly slacker rock from Brighton’s Gender Roles at tonight’s Smash Disco, the trio out on a free entry tour to promote new EP ‘Planet X-Ray’ on Big Scary Monsters. Exuberant riot grrl and cheerleader pop from local champs Rainbow Reservoir.

CATWEAZLE CLUB: East Oxford Community Centre **SPARKY’S NEW MOON: The Half Moon** **ACOUSTIC THURSDAY: Jude the Obscure** **BLUES JAM: The Catherine Wheel, Sandford** **PAT McMANUS BAND + GET LOOSE +**

SOFASONIC + MATTY JAMES CASSIDY

BAND: Fat Lil’s, Witney – Powerhouse rocking blues from Ireland’s Pat McManus Band, fronted by the former Mama’s Boys and Celtus guitarist.

FRIDAY 20th

REJJIE SNOW: O2 Academy – Laidback hip hop in the vein of Earl Sweatshirt and Kendrick Lamar from Dublin rapper and producer Snow, out on tour to promote debut album ‘Dear Annie’, following on from early self-released hits ‘1992’ and ‘Lost in Empathy’ – postponed from last month.

KIER: The Cellar – Elegant, drama-laden blues and soul from the Bristolian singer-songwriter, touring his new single ‘Night & Day’, following a tour support to The Drums.

SOUL SESSIONS: The Cellar – Classic disco, funk and soul club night, tonight with a live set from jazz-funk trio 3Peace.

DOGFLESH + TRAUMA UK + RED TERROR: The Wheatsheaf – Thrash-punk, metal and hardcore in the vein of GBH, Discharge and Motorhead from Teesside’s reformed rock ragers at tonight’s OxRox show, plus support from Witney’s old-school punk-metalters Trauma UK. Rearranged from last month.

MYSTERY BOX: The Bullingdon

Thursday 19th

SHAME:

The Bullingdon

A year on from their excellent, livewire show at The Cellar, it’s good to see that tonight’s Shame show is already sold out and they’re due back in town for an O2 Academy gig later in the year. Like Cabbage (in town the night before) and Idles, south London’s Shame have taken Fat White Family’s sense of disgust at the state of the nation and kick out a taut, belligerent racket about it. The line “I like you better when you’re not around,” from their song ‘Tasteless’ sums up Shame’s – and singer Charlie Steen’s – misanthropic bulldozer punk, which is far sharper and heavier live than on record. You’ll also get grimy tales of a man addicted to visiting a gynaecologist on ‘The Lick’, or a tribal industrial tattoo on ‘Set Me Up’, which pitches them pleasingly close to Killing Joke. Elsewhere there’s rabble-rousing agit-punk and even some unexpected shoegaze spangle. That Cellar show, although far from sold out, also saw Steen crawling along the venue’s ceiling, held aloft by the attendant moshpit and a sense of purpose – a sense that has previously seen Shame campaigning for Sadiq Khan in the London mayoral race and writing a less than amorous love song to Theresa May. They know which side of the barricades they belong on, and armed with bottles filled with traces of Drengé, The Fall, Sonic Youth and Fat Whites they’re ready to start the riot as soon as you are.



OLY RALFE + JESS HALL: The Holywell Music Room – Album launch show from the local songsmith, his latest record, ‘Notes From Another Sea’, a set of instrumental piano pieces. As part of a new series of Holywell Sessions, organised by BBC Introducing in Oxford producer Liz Green, he’s joined by an orchestra for the show. Support comes from Oxford/London folk singer Jess Hall, accompanied by cellist Barney Morse-Brown. **WOLFBAIT: Fat Lil’s, Witney** – Rock and pop covers.

SATURDAY 21st

RECORD STORE DAY: Truck Store (8am onwards) – The local indie record store celebrates the annual Record Store Day with special releases, plus an afternoon of disco, funk and soul from Musical Medicine. **ISAAC GRACIE: O2 Academy** – Alternately epic and melancholic pastoral folk-pop in the vein of Ryan Adams and Jeff Buckley from the London-based singer-songwriter, out on tour ahead of the release of his debut album, ‘Our Story’.

THE ACADEMIC: The Cellar – Lightweight, buoyant guitar pop in the vein of Kodaline and The 1975 from Ireland’s The Academic, whose debut album, ‘Tales From the Backseat’, has just gone to Number 1 in their homeland, and now they’re over here for a headline tour after stints in Europe and the States. **LEADER + LITTLE BROTHER ELI + VIOLET: The Jericho Tavern** – Single launch gig from the epic local stadium pop crew – *see main interview feature* **THE SHAPES + EARINADE + CORA PEARL: Modern Art Oxford** – Party-hearty 60s-style r’n’b, melancholic pop and new wave from The Shapes, channelling Van Morrison, Tom Petty, The Pogues and Elvis Costello in their good times/sad times songs. Top quality post-punk snarl-pop from Earinade, and funky pop from Cora Pearl. **RORKE’S DRIFT: Fat Lil’s, Witney** – Rock and metal covers. **CHRIS RONALD TRIO + SIAN MAGILL: The Swan, Ascott-under-Wychwood** – Canadian folk music with English folk roots from the émigré singer-songwriter, channelling the sounds of the 60s English folk revival and the Laurel Canyon sound in his acoustic style at tonight’s Wychwood Folk Club show.

SUNDAY 22nd

SCOTT MATTHEWS: Truck Store – Instore set from the singer-songwriter. **MC LARS: O2 Academy** – After being a frequent visitor to Oxford, and a Truckfest regular, California’s lit-hop star returns to town for his first show here since 2011, his indie-centric form of hip hop finding him sampling everyone from Supergrass to Fugazi, while sharing stages with the likes of Nas, Snoop Dog, Fightstar and Lupe Fiasco. **ROCK SCHOOL: The Bullingdon** **OPEN MIC SESSION: Harcourt Arms** **FOLK JAM: The Half Moon**

MONDAY 23rd

QUEEN ZEE: The Cellar – Loud and

livid gender-defying gothic glam from Liverpool’s Ms Pink – *see main preview* **AIDAN O’ROURKE & KIT DOWNES: Nettlebed Folk Club** – Nettlebed’s legendary folk club hosts a new duo of multi-award-winning fiddle player Aidan O’Rourke (whose credits include Lau, Kan and Blazin Fiddles) and Mercury-nominated harmonium and piano player Kit Downes. **LIVE JAZZ SESSION: The Bullingdon** **OPEN MIC SESSION: The Royal Blenheim**

TUESDAY 24th

BIG COLOURS: The Jericho Tavern **SPARKY’S FLYING CIRCUS: James Street Tavern**

WEDNESDAY 25th

MOTOWN’S GREATEST HITS – HOW SWEET IT IS: The New Theatre – Return of the big stage celebration of Motown’s legends, with the hits of Lionel Richie, The Temptations, Stevie Wonder, The Four Tops, Smokey Robinson, Marvin Gaye, The Jackson Five, The Isley Brothers, Edwin Starr and more. **MATT EDWARDS BAND: The Bullingdon** – Rocking electric blues from the local guitarist and his band. **COVE + PARTING GIFT: The Cellar** – Angular hardcore from Kent’s Cove, out on tour to plug new EP ‘A Conscious Motion’, with support from Manchester’s post-hardcore outfit Parting Gift. **NEW WAVE: The Cellar** – Hip hop club night playing the best new underground sounds.

THURSDAY 26th

FLIGHTS OF HELIOS: Truck Store (6pm) – Live instore set from the atmospheric psych band, plus a DJ set. **DON BROCO: O2 Academy** – Sweaty, high-energy choreographed post-hardcore, funk-ed-up nu-metal and slick, swaggering 80s soft rock from Bedfordshire’s enduring rockers, out on tour to promote new album ‘Technology’. Luckily there’s some proper punk and hardcore on here and elsewhere this month, so save your pennies for that. **WILL HEARD: O2 Academy** – Jazz/soul-pop from the London singer-songwriter, best known for his vocal contribution to Klangkarussell’s Top 5 hit ‘Sonnentanz (Sun Don’t Shine)’, as well as his collaborations with The Ashton Shuffle, Rudimental and Dillon Francis.

STRIKE ONE + BRIXTONS + RESTRUCTURE + FOLLIANTS + LONDON GRAFFITI: The Bullingdon – Pop-punk from Didcot’s Strike One at tonight’s It’s All About the Music show, plus Arctic Monkeys-influenced rock from Wantage’s Brixtons, and hip hop hoolie-rave from Restructure. **SPIN with TIME IS OF THE ESSENCE: The Wheatsheaf** – Hammond-led jazz from the local quartet at tonight’s Spin jazz club. **QUARTERMELON + LUCKY PUNKS: The Jericho Tavern** – Inventive, feelgood guitar pop, shoegaze, soul and funk from local newcomers Quartermelon at tonight’s Daisy Rodgers Music night. Support from Berkshire britpoppers Lucky Punks.

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GOODNESS: The Cellar – House, techno and disco club night, with a guest set from Shanti Celeste
MARK COPE + SPIKE HOLIFIELD: The Black Swan – Opening night of the Black Swan’s new last-Thursday-of-the-month showcase night, with former Candyskins guitarist Mark Cope alongside host and former Swim the Atlantic frontman Spike.
CATWEAZLE CLUB: East Oxford Community Centre
ACOUSTIC THURSDAY: Jude the Obscure
BLUES JAM: The Catherine Wheel, Sandford

FRIDAY 27th
LUCY LEAVE + ALLY CRAIG: The Deaf & Hard of Hearing Centre, St. Ebbes – Divine Schism host tonight’s launch gig for Lucy Leave’s debut album ‘Look//Listen’, the trio’s leftfield post-punk drawing a decidedly wobbly line between Deerhoof, The Cardiacs, Soft Machine, The Slits and David Bowie. Support comes from Bug Prentice man Ally Craig making a rare foray into the live arena, his oblique, observational pop noise partway between Shellac and Robert Wyatt at times.
BRYAN FERRY: The New Theatre – Already sold out return to town for the former Roxy Music

Saturday 28th
KELE OKEREKE: The Cellar
For someone whose musical history is littered with Top 10 albums, critical acclaim and high-profile collaborations, a solo show at The Cellar might seem a surprising down step, but with his third solo album, ‘Fatherland’, Kele Okereke has left behind the uptight post-punk and funk of Bloc Party and even the disco of his previous solo outing ‘Trick’ and has headed down the road marked Folk-Pop. Inspired by the birth of his first child, ‘Fatherland’ is gentle, intimate, hushed, stripped down and vulnerable sounding, Joni Mitchell and Elliott Smith replacing Mogwai, Pixies and PiL as chief influences. Notoriously shy, Okereke has earned a reputation as a highly literate, enigmatic singer who actively avoids interviews or talking about himself, which never hampered Bloc Party’s rise and rise, nor prevented him working with the likes of VV Brown, Sub Focus, Tiesto and Hercules & Love Affair over the years. He was a major influence on, and friend to, Foals, and became an eloquent champion of gay rights when he came out and later wrote songs documenting the murders of gay men (when Bloc Party were starting out he had to hide his musical activities as well as his sexuality from his deeply religious parents). So anyway, a chance to enjoy an intimate evening with one of indie’s most redoubtable characters of the past decade and a half.



art-rock genius turned soulful crooner at tonight’s already sold out show, the debonair Mr Brain Fury singing songs from across his illustrious career and most recent album ‘Avonmore’.
RASCAL with CHAOS in the CBD & O’FLYNN: The Bullingdon – Classic house and jazz-infused dance from New Zealand brothers Chaos in the CBD at tonight’s Rascal club night; African-flavoured house from O’Flynn.
HEATHER SMALL: O2 Academy – Classic 90s soul and dance-pop from the former M People singer and the voice behind Black Box’s classic ‘Ride on Time’. She’s out on tour to celebrate 25 years as a singer as well as the release of a new orchestral Greatest Hits album, so expect all the big M People numbers: ‘Moving on Up’; ‘Search For the Hero’; ‘Sight For Sore Eyes’; ‘One Night in Heaven’, and more.
TERRAFORMS 10th BIRTHDAY: The Cellar – Oxford’s longest running drum&bass club night celebrates its first decade with a special guest set from genre godfather Grooverider. Greencode, Bolo, Rich Raw, Smokey, DJ D, Nelly, MC Sandman and Rider MC join the party.
THE PINK DIAMOND REVUE + LONDON GRAFFITI: The Wheatsheaf – Acid-surf rave-core from Reading’s sublime instrumentalists, taking Death in Vegas for a head trip through sampladelic rock’n’roll.
DIPPER MALKIN & ELIZABETH GARNER: Turl Street Kitchen – Traditional folk from viola/guitar/voice duo Dipper Malkin, stars of last year’s Oxford Folk Weekend.
RAINBREAKERS: Fat Lil’s, Witney – Garage, blues and soul-rock from the band out on tour.
THE VINCENT WHITE BAND: The Prince of Wales, Shippon – Blues rock trio in the vein of Jeff Healey.

SATURDAY 28th
KELE OKEREKE: The Cellar – The Bloc Party man gets mellow and parental on new album ‘Fatherland’ – *see main preview*
THE UK FOO FIGHTERS: O2 Academy – Tribute to Lovely Dave and the gang.
GAPPY TOOTH INDUSTRIES with ORDER #227 + GRAVES + REPERCUSSIONS OF YESTERDAY: The Wheatsheaf – GTI goes the full heavy tonight with virulent politicised hardcore punk from Order #227, kicking it out full pelt in the vein of The Exploited, Black Flag and Discharge. They’re joined by London’s death-rock crew Graves, mixing goth and psychobilly into their dark’n’nasty palette, and one-man demonic doom and death machine Repercussions of Yesterday.
PITCH BLACK: The Cellar – Techno club night, tonight featuring a guest set from Ireland’s techno don Sunil Sharpe, playing a vinyl-only set
VOLUME #10: The Bullingdon
THE MIGHTY REDOX: The Harcourt Arms – Lively ska, funk and swamp blues-infected rocking from the local stalwarts.
TWISTED STATE OF MIND + NEW DEPTH + SPRUNG FROM CAGES + BE STILL: The Rock Barn, Witney – Metal, heavy rock and punk from a selection of West Oxfordshire’s finest young heavyweights.

SUNDAY 29th
PUPPET MECHANIC + BEARD OF DESTINY + TONY BATEY & SAL MOORE +

Nightshift listings are free. Deadline for inclusion is the 20th of each month, no exceptions. Listings are copyright of Nightshift and may not be used without permission.



Monday 23rd
QUEEN ZEE: The Cellar

Quite the month for militant music in Oxford, what with Cabbage and Shame also popping round for tea and a spot of statue kicking. Joining them on the barricades, facing up to The Man, The Patricarchy and the Uber Capitalist Death Trade are Liverpool’s Queen Zee, which might be the name of the band or maybe just singer Queen Zee herself, with the band generally named as The Sasstones. Zee herself is a sleazy/flamboyant glam/punk/goth/metal singer fuelled by dysphoria and queer politics whose songs take aim at misogyny, transphobia and toxic masculinity with equal amounts of vehemence and volume – the band renowned for being one of the loudest currently doing the rounds – with heavy hints of Marilyn Manson and Placebo in their androgynous theatricality and scuzzy, anthemic songs like ‘Boy’ and ‘Hunger Pains’, although they’re also capable of more tempered, melodic rock songs that would appeal to any passing Smashing Pumpkins, Pixies or Motley Crue fans. Chances are Queen Zee aren’t going to topple society as we know it, but no chance to make a furious old racket and dress up in bright colours should be passed up. As ever in the case of rock and roll rebellion, you have to ask: would this upset rightwing moralists and religious bigots. And when the answer is “abso-bloody-lutely – you know you’re onto a winner.

DUO CANI + JAE: The Wheatsheaf (3.30-7pm) – Klub Kakofanny host their monthly free show in the Sheaf’s downstairs bar, including amiable folk-pop outfit Puppet Mechanic.
OPEN MIC SESSION: Harcourt Arms
FOLK JAM: The Half Moon

MONDAY 30th
SIMPLE with SAORISE: The Bullingdon – Already sold out May Eve house party from Simple, with renowned DJ Saorise playing her trademark mix of dub, ambient, house, jazz, electro, garage and techno.
LIVE JAZZ SESSION: The Bullingdon
MAY EVE PARTY: The Cellar – Party into May Morning.
JACKIE OATES: Nettlebed Folk Club – Album launch show from the Nettlebed resident, her latest record, ‘The Joy of Living’ recorded with John Spiers, Megan Henwood, Jack Rutter and Matt Allright.
OPEN MIC SESSION: The Royal Blenheim

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YOUTHMOVIES

The Bullingdon

“Has anyone out there got a drum key?” asks Youthmovies singer and guitarist Andrew Mears partway through tonight’s reunion show. Next to him guitarist Al English scoffs and adds, “who brings a drum key to a gig?” Seconds later a member of the audience produces one from their pocket and any threat to the show is dissipated. Of course someone would bring a drum key to a Youthmovies show – half the of the crowd down the front are musicians themselves, here to remind themselves just how things should be done. The excitement when Youthmovies – once described by *Nightshift* as “the most influential band in Oxford” – announced they were to reform for a benefit gig in memory of their old friend and early champion Michael Barry was tangible. They left us

on a high back in 2010 and their legacy continued through subsequent generations of local bands intent on not playing things the easy way. The first reunion show sold out in five minutes, so they added a second (characteristically for the night before), and a host of old scenester faces graces the expectant crowd. When Al suggests that “there is nothing sexy about math-rock,” it’s another nail in the coffin of the idea that Youthmovies were po-faced musos, all technique and no humour or raw energy. Tonight has all these things, and more. It’s a master class for any aspiring musician on how to do things, and it’s also a thrilling ride through so many outlying areas of rock’s great domain. Kicking off with ‘The Pitch & Yaw of Satellites’, most of the set is one

perfectly segued track without a hint of rust from eight years away. Within brief, dizzying moments the five-piece have veered from Steely Dan-styled jazz-rock, through Nisennenmondai’s precision post-rock, into all-consuming Mogwai-like noise, down into spangled shoegaze and then off into some extended, uptight funk workout while barely looking like they’ve broken a sweat. If you can hear elements of other bands in their sound you have to remind yourself Youthmovies usually got their first, not least in the case of Foals, who drew huge inspiration from their old friends and are due here for tomorrow night’s show. There’s one particularly splendid moment when they ramp up the volume and

the tension and head off down a post-metal path and you remember that when they first wrote that piece post-metal wasn’t even a thing. Fidgety kids that they ever were, they’ve soon left that behind and darkened down to something closer to Six By Seven, before they lash out with punked-up virulence and close with a brace of more downbeat numbers with long-time collaborator and poet Adam Gnade. Watching Youthmovies is like watching a swan glide across a lake: smooth and serene, while all the frantic paddling goes on out of sight below the surface. Tonight could almost be an extended jam session if it weren’t so precisely constructed and so potently executed. Playing together for the first time in almost a decade they sound like the future. But then, they always did. Listen and learn people; listen and learn. **Dale Kattack**

goth-influenced indie. The Cure are an obvious influence, what with the black eye-liner and Robert Smith-inspired hairdo. The songs, of course, are a lot poppier than that, in a good way: I haven’t been able to get ‘My Obsession’ out of my head for months, and that’s all you can ask of a pop song. Where there is hype, there’s always someone saying we shouldn’t believe it. Not me. Of all things you could have expected from ‘the new The 1975’, this is one of the better outcomes. Heather genuinely seems to love her fans too. She leaves us with a confident compliment: “You’ve been entertaining as well!”. You too. **Caspar Jacobs**

ICEBREAKER

Holywell Music Room

Icebreaker are a long-running instrumental ensemble known for championing new music and for playing it loud. This concert, part of the Audiograft Festival’s annual celebration of the experimental, is no exception and it’s a pity there aren’t more here for it. The ensemble sets up with the drum kit centre stage and start with two visceral pieces by star-on-the-rise composer Anna Meredith that have a decibel level which would be unremarkable in any rock venue but is well in excess of that usually heard in the Holywell. Meredith has her own art rock group but the arrangement Icebreaker’s leader James Poke has done for their eight-strong musical force opens up the piece to a greater range of instrumental colours while staying true to Meredith’s composition. All the other pieces performed are also by still youngish composers with careers on the up. Tonight shows they all can write music that is accessible, which is good news if contemporary classical music is to have a future. The composers happen also to be pretty good at coming up with helpful titles for their music. For instance, the most substantial of Jobina Tinneman’s pieces is called ‘Throwing A Window Through Another Window’, with shimmering strings (the window

being shattered?) which get roughed up by scuddering guitar (debris hitting the ground?) that morphs into a modernist homage to prog (the falling cloud of glass?) and ends suddenly (total destruction?). Elizabeth Kelly’s ‘On Edge’ is exactly that and is both the most discordant and the most soulful piece of the first half, reflecting her interest in jazz, funk, rock and guitar effects pedals. The plucking of cello strings in ‘The, What Is It, The Golden Eagle?’ we are told, is the eagle pecking at the eyes of the uncomprehending speaker. The music has an element of folk balladry, no surprise as composer Kerry Andrew is also alt-folk singer You Are Wolf, and has recorded the traditional ‘Three Ravens’, in which one of the ravens talks of doing to the eyes of a dead knight what the eagle does. After this the contemplative calm of Linda Buckley’s ‘Azure’ is timely while the final piece, Kate Moore’s ‘The Dam’, has Icebreaker flooding the Holywell with a dam-burst of a crescendo. What’s been called the “furious precision” of their playing has been impressive throughout but even more impressive is their continuing commitment to new music and to playing it loud; that’s something worth celebrating **Colin May**

MELLOW GANG / LE FEYE

Modern Art Oxford

When Gaby-Elise Monaghan and Caspar Miles called a day on Coldredlight last year we worried we’d seen the last of two exceptionally bright young talents, even given their promise that they’d be back. Tonight fulfils that promise as the pair make their Oxford debut under the name Le Feye, a quartet that for tonight at least features Catgod’s Robin Christensen-Marriott on bass. As they open with ‘Bloom’ they keep another promise to keep their best songs, although its new incarnation is noisier than before. The influence of Soundgarden and Alice in Chains is stronger than ever. If Coldredlight were midnight blues, Le Feye are basement 90s grunge crunched up with 70s rock, a sprinkling of 80s goth and an icing of that timeless blues. It can be a heady cocktail, with Gaby’s drama-laden voice the poisoned glace cherry on top. If there’s a hint of early-days hesitancy about the performance that will pass; ‘Little Scorpion retains its brooding venom, while ‘Orpheus’ brings those heavier

PAUL DRAPER

O2 Academy

The late-90s Chester-based Britpop band Mansun spectacularly imploded during the recording sessions for their fourth album, not long after a low-key UK tour in the late spring of 2002, the Oxford date of which your correspondent reported on in this very magazine – even standing in the same spot as tonight. Since then, the band’s driving force, main songwriter and singer Paul Draper, has been through the wars, his absence taking on a mystical, enigmatic quality (accentuated by his current *Last Jedi*-era Luke Skywalker hair and beard). This tour is the second outing for his debut solo album, 2017’s ‘Spooky Action’, plus a (fan-chosen) full set of Mansun’s debut, ‘Attack of the Grey Lantern’, 21 years after it topped the UK album charts. Hopefully ‘Spooky Action’ is catharsis – Paul’s gone on record to say that it’s about Mansun and the people around them – and the lyrics certainly allude to some dark times. Sonically, the seven-song mini set

LITTLE BROTHER ELI / QUARTERMELON / LUCY VEE

The Wheatsheaf

Judicious booking means tonight’s Gappy Tooth Industries night is the beneficiary of a perfect storm of new EP and album releases by all of the acts, which means a sold-out show and a pleasingly packed Sheaf. Anyone who thought that Lucy Cropper might not overcome her modest offstage persona to own the room only has to witness her plant her purple velveteen platform boots squarely on the boards, thrust forward her determined chin, and let forth with confident gusto the sultry spirit of Billy Ray Martin. It’s a real joy to see the Death of Hi-Fi singer rally with such fearless verve under her new Lucy Vee banner with The Shapes’ Colin Henney; her bold, original songs like ‘BFF’ and ‘Man Enough’ prove every bit the equal of the chart coating Ella Hendersons and Jessie Wares out there. Quartermelon, also from West Oxfordshire, have mastered the hugely difficult trick of larking about and having immense fun singing and playing, while at the same time being acutely serious about everything they create. It makes for a totally charismatic atmosphere, with their sound somewhere between the Pimms and cucumber sunshine of Prefab Sprout and the dulcet, fjord-melting guitar riffs of an ‘Across The Sea’-era Jeniferever. They are

hints at how the Mansun sound would have developed: ‘Don’t Poke the Bear’ precedes anthemic rock squealing with a dissonant synth and rambling string introduction, and ‘Friends Make the Worst Enemies’, understandably self-indulgently, takes Mansun’s falsetto and vocal harmony style into more regretful and reflective territory. Paul perks up and relaxes on ‘Taxloss’, three songs into ‘Grey Lantern’, as if the knowledge that everyone in the room knows every word, every cue and every backing vocal for the rest of the night is a comfort. The night is the sum of possibly unnecessary, yet welcome nostalgia for a fanbase who feared they’d never hear Paul play again, but also a timely reminder of how a bizarre yet coherent “half a concept album” about an array of inhabitants in a fictitious English village (‘Stripper Vicar’; ‘Dark Mavis’) struck such a chord with the British record-buying public two decades ago. **Kirsten Etheridge**

PALE WAVES

The Bullingdon

Before tonight’s gig, I’d maybe heard a couple of tracks by Pale Waves, but I knew they were one of the BBC’s Sound of 2018 artists, so was curious to see what the hype is all about. A teenager in the crowd reliably informs me that they’re “like, the new The 1975”; make up your own mind about whether that’s a good thing or not. But a hype they certainly are. The excitement before Pale Waves’ set is tangible, with young boys and girls dancing to the playlist tracks, from Green Day to the Vaccines. When the band comes

on stage, fronted by the beloved Heather Baron-Gracie, shouts of “I love you” rise from the crowd. Heather’s response is distinctively cool: “You guys are cute”. It’s refreshing to see Heather display the cockiness typically flaunted by boring blokey indie bands. Towards the end of the set, she asks whether we want her to play their new song ‘Heavenly’. The crowd lets out a huge affirmative roar, to which she nonchalantly responds, “Well, I guess you do”. That kind of attitude is part and parcel of



SLEEPER O2 Academy

There’s a woman in the second row gulping from a bottle of Hooch and a man in double denim lurking towards the back. Were it not for the guy next to me who’s just exclaimed “this song is older than my boyfriend!” as Sleeper launch into ‘What Do I Do Now?’ you’d be forgiven for assuming that it was still the 1990s. With that Sleeper deliver everything you’d expect from a reemergence of their britpop sound, with hit after hit filling the set list. Perhaps what’s most refreshing is that there’s no catch. No “here’s a new one off our album that’s due next year”; not even a whiff of anything off of their ‘Pleased to Meet’ you album, just the fan favourites and their cover of Blondie’s ‘Atomic’. With that, however, comes limited variation. There’s no major reworking of ‘Nice Guy Eddie’; ‘Statuesque’ still sounds just like I remembered it to aged 12, singing into a hairbrush whilst reading the lyrics from *Top of The Pops* magazine, and ‘Inbetweeners’ still features the same guitar riffs as the

original. That’s far from a criticism however: when your chords are as a good as those at the start of ‘Sale of the Century’, you’ve no need to mess with a winning formula. In fact, tonight actually stands as a testament to how relevant and un-aging Sleeper’s songs really are. For me, it’s ‘Dress Like Your Mother’ that comes as the unexpected highlight and shows how Louise Wener’s voice has become huskier, adding to the cynicism of the song.

Meanwhile, there’s a guy in the front row, who successfully reminds me it wasn’t all roses in the 90s. As he yells “I still would” in Wener’s direction, it’s a quick wake up call that part of Sleeper’s original success was the novelty of having a ‘female fronted’ band riding the charts next to the likes of Cocker, Gallagher, and Albarn. Misogyny and a 20 year hiatus aside, however, tonight is the perfect trip down memory lane and whilst I’m pleased the booze has improved on the Hooch days it’s a shame that female fronted bands still feel like a rarity, rather than a norm.
Lisa Ward

CHEMTRAILS / PROTECTION SPELLS The Library

Hosted by Beautiful Freaks, this evening of bands-with-hippie-sounding-names isn’t exactly an evening of bands-with-hippie-sounding-music, although opening band Protection Spells are certainly trippy. The band have released one EP so far – the dreamy, textured ‘Daughter of Gold’ – and claim to have three albums waiting in the wings. If that’s the case then we’re on tenterhooks: from the mellow, restrained bass to singer Gwen Austin’s swooping, almost off-key vocals, this is a band that’s as familiar as they are full of surprises. Take Austin’s voice for instance, which has a richness that brings to mind Lana Del Rey, but with an unusual sharpness that sets it apart, and an extraordinarily versatile habit of launching into cadenzas at unexpected moments. That voice is the star of the show, but there’s also some delightfully nerdy musicianship on display here: after one particularly fiddly bit of noise-rock guitar trickery, the lead guitarist raises his fist in celebration and beams with happiness. It’s a lovable, unpredictable set from beginning to end. Less full of surprises – though perhaps more fully formed – are Chemtrails, an indie pop five-piece with two EPs and an album already under their

belt. The billing describes them as “somewhere between The Pixies, Black Lips and Blondie”, but they’re closer to MGMT after a heavy night and a few shots of espresso: jangly and engaging, with lots of rhythmic, tightly-structured tunes. The set opens with ‘A Killer or a Punchline’, a bright, arpeggio-laden song structured around some clever harmonising and a catchy guitar riff. But, like Gwen Austin, it’s lead singer Mia Lust’s voice that really drives things forward, here and throughout Chemtrails’ set. Rich, nasal and brutally sardonic, her Gordon Gano-esque whine keeps the songs interesting even when they’re following the same verse/chorus/verse/chorus/bridge/verse/chorus structure, or when our necks are starting to hurt from wagging our heads side-to-side and grinning like loons. That said, eventually Chemtrails’ somewhat middle-of-centre set does start to creak at the hinges, and the songs *do* get a bit samey. It’s a good sameness, though, and we leave the Library with slightly achey calves and a good feeling in our guts: along with a resolution to go see Protection Spells when they’re back in September.
Tom Kingsley



LITTLE COMETS MONDAY 16TH APRIL
O2 ACADEMY OXFORD



KELE OKEREKE SATURDAY 28TH APRIL
THE CELLAR



BLACK HONEY MONDAY 14TH MAY
O2 ACADEMY 2 OXFORD



CABBAGE WEDNESDAY 18TH APRIL
O2 ACADEMY 2 OXFORD



RHYS LEWIS FRIDAY 4TH MAY
O2 ACADEMY 2 OXFORD



HOOKWORMS FRIDAY 24TH AUGUST
THE BULLINGTON



RAGHU DIXIT

The Old Fire Station

Pharmaceutical research’s loss is most definitely music’s gain. The story goes that the landlord of molecular biologist Raghu Dixit overheard him singing and arranged for him to appear on a local radio station. Little wonder how his story evolved from there, given that you could dedicate an entire review to describing his voice and come no closer to its truly remarkable warmth, richness and range – the man could make ‘Galway Girl’ sound like a work of soaring genius. He’s also a remarkable live performer, taking a ten-minute delay due to technical issues in his stride with a mixture of winning humour and a

knockout solo spot affording the techs time to work their magic, and managing to get an entire crowd (and I do mean the *entire crowd* here – this isn’t some kind of reviewer’s poetic licence) jumping on a freezing cold, snowy night. You get the impression he’s equally adept at inspiring massive festival crowds who might never have heard of him as he is at pumping up club shows of international fans like this one. He also seems determined not to leave the venue without grabbing a selfie with every single audience member (for the record, I now consider him to be my new best friend).

Musically, Dixit and his band tread adeptly between traditional Indian music and Bollywood soundtrack stylings (Raghu has scored several in his time) with enough of a Western edge to draw in a worldwide audience – there’s even some unlikely Iron Maidenesque shredding from fresh-faced guitarist Sanjay Kumar. Who was it who said that it’s harder to write a great happy song than to write a great sad song? What’s most striking throughout this show is how the songs are relentlessly upbeat and optimistic without ever being cloying or gauche. This is truly joyous stuff, designed to lift the soul and the spirit – and this is coming from someone who *hates* happy music. *Stuart Fowkes*

HUSKY LOOPS / LIFE INC. / TARPIT

The Cellar

Tarpit have found the right sounds, we’ll give them that: thick, building site bass tones somewhere between Bauhaus’s David J and The Fall’s Steve Hanley, stark authoritative snare cracks, and ruthless windchill guitar chops with an anaemic vocal wraith hovering occasionally in the background. Trouble is, beyond a nod to Joy Division’s bar chart drum pattern dynamics, nothing happens. Tiny semi-motifs occur, hang around a bit, then stop (or, more frequently, stumble to a shame-faced halt). A Tarpit track is like the background to a Hanna-Barbera animation, the same sloppy details repeated in desperate need of something interesting on top of them. Could someone not hook them up with some meddling kids? Life Inc, in contrast, fill every corner of the sound field, intricate twin guitar licks coalescing around restlessly funky basslines over which the vocals enact a jazzy yearning like a West End Thom Yorke, much like a trendy DFA band from six years ago coolly riffing on 80s yacht rock and studio grooves – although at times they’re more like Corduroy doing Simple Minds. It’s easy to be cynical about the way Life Inc.’s prissy arrangements waft up every crescendo of sensitive grandiosity, but each lunge and flourish buoys our spirits, and the drumming is, frankly,

superlative. This is perhaps not a band to set the world aflame (even as they dance into the fire), but they are a recommended listen. When rock bands cite a hip-hop influence, it usually indicates either a rhythm section prone to lumpen stadium simplicity, or a priapic singer who writes slightly more syllables per bar than Steven Tyler. London-based Italians Husky Loops have instead apparently studied the chunky beat collages of Wu-Tang’s RZA: there are literal homages in the chopped soul loops between tracks, and evidence in the tessellating insistence of their elemental, yet fascinating compositions. The best moments – and there are many in tonight’s set – feature rumbling sparse constructions of riff and fill spiked by masterfully timed pedal-stamps and skin-tight tempo changes, though they’re less good when they drop into Fraggled Ferdinand angular indie disco; put it another way, the less they sing, the better they are. Great hip-hop production is about oppressive space, making the gap between boom and bap weigh a hundred tons. Husky Loops have uncovered this secret, and impressively reproduced it live. For a band that literally sounds like a dog’s breakfast, they put on a spotless show. *David Murphy*

THE MONOCHROME SET / THE COUNT OF THREE

The Jericho Tavern

The tail end of the bad weather has led to a no-show from The Would-Be-Goods so The Count of Three open proceedings in waistcoats and ties, with a breathless run through songs from the early days of rock’n’roll. Talking of which, guitarist Pete Momtchiloff played in Talulah Gosh, the first Oxford indie band to find national recognition, while singer and bassist Ian Nixon goes back even further, to the late 70s and his punk band The No. A terrific version of The Yardbirds’ ‘A Certain Girl’ sets the scene, Momtchiloff’s guitar work a real treat, meticulously recreating the jingly-jangly sound of 60s beat groups. Unfortunately the introduction of a shouty guest vocalist punctures the balloon and matters turn a bit vaudeville, but not in a good way. The Monochrome Set are one of the numerous bands spending this year celebrating their fortieth anniversary. Formed from the ashes of a band that included a young Adam Ant, and surviving several changes of personnel and labels, they’ve ratcheted up sixteen albums, not to mention various compilations. Singer and guitarist Bid remains the sole constant member, though

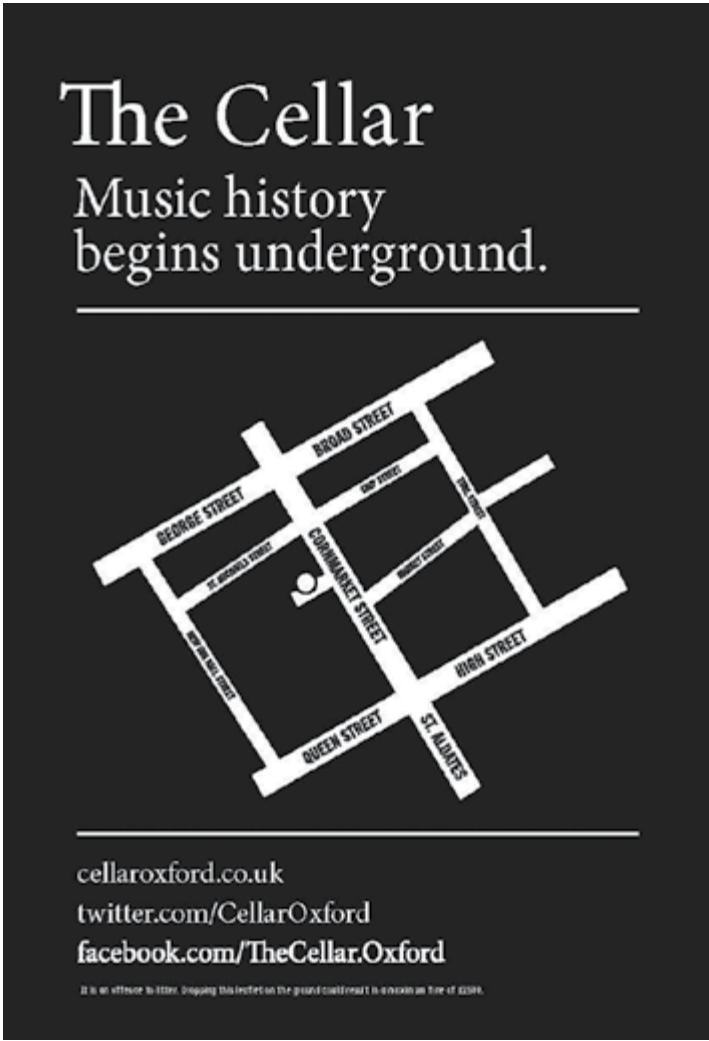
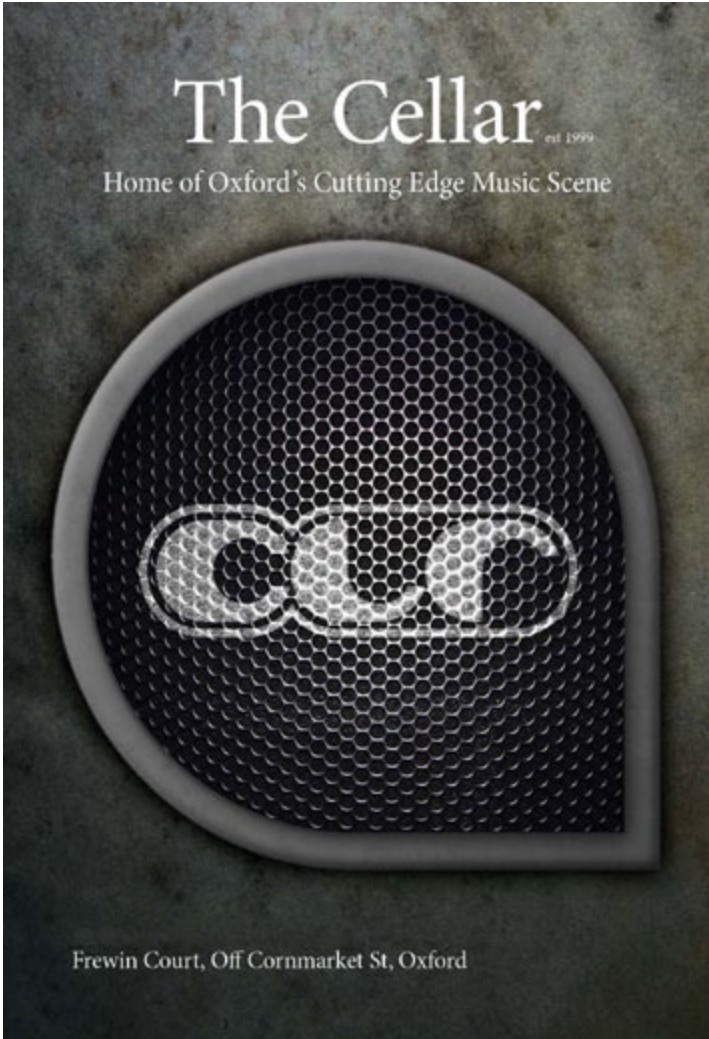
bassist Andy Warren has been in place since 1980, their youthful appearance defying any kind of natural justice. The current line-up is completed by John Paul Moran on keyboards, with nods towards Ray Manzarek and Dave Greenfield, and Mike Urban on drums. The band charge through the set, every song a similar fast tempo and little to distinguish the new and older material. Early songs held a kind of English garden party feel, while later material has become a little darker, though the apple never falls that far from the tree. Bid’s deep, precise voice, almost a croon, is unmistakeable and very listenable, the way it runs up and down scales revealing a hint of his Indian heritage. ‘He’s Frank’ brings the biggest audience response, and most of the audience clearly remember it from first time around. The new material also sounds impressive, though the new album ‘Maisieworld’s’ complex arrangements are well worth investigating. It’s always heartening to see a band with such a long history sounding so fresh and original, embracing the future as much as the past. *Art Lagun*

SAINT AGNES / THE OTHER DRAMAS

The Cellar

While the default setting for rock duos these days is to create as much noise from guitar and drumkit as is technologically possible, The Other Dramas prefer to strip everything down and take a rudimentary, almost naïve approach, that means there’s space for tunes to breathe, and if that means there are occasional clumsy moments it’s a price worth paying as the pair clatter out great bubblegum garage pop songs that come with a big, wide Lovely Eggs-like grin on their set opener, and the absolute gem that is debut single ‘Radio’. Maria Ilett conjures a neat bluesy guitar melody on ‘I’ll See You Again’, while her sugar-sweet voice keeps the whole set – even strident, staccato set closer ‘Money’ – in the realm of pop. London’s Saint Agness take a polar opposite route, announcing themselves onstage to the strains of ‘John the Revelator’, before stomping on an FX pedal doubtless called Rock’n’Roll Thunder and launching into a ferociously loud set of blackened blues rock that mixes up all their favourite bits of Led

Zep, Joan Jett, White Stripes and The Kills. They’re so loud that no-one even notices the band’s smoke machine has set the venue’s alarms off until the first song crashes and burns into something approaching silence. Then again it might have been the vibrations from the bass, which are set at bowel-bothering level throughout. Influences are worn proudly on sleeves, clichés are juggled with gay abandon and for 45 minutes they pummel and power through a set whose gusto totally belies the meagre throng nodding along before them, sporadic harmonica adding some extra gothic atmosphere. Of course, what’s missing are any great songs amid the relentless thunder. Which is what makes the difference between enjoying a bracing live set and rushing home to buy the album. Then again, who wants to sit in front of the telly watching footage of storms when you can stand on top a hill and enjoy the very real risk of being struck by lightning. *Dale Kattack*





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DR SHOTOVER: The Ballad of ELFLADE

La-di-da, there you are – welcome to the usual bar. Hurry up, here’s your pew – get a round in, why don’t you? Oxford Music? Ghostly scenes. Let me tell you how it’s been, since we last bumped heads in here. Mine’s a pint of warm brown beer. Now, where were we? Oh, I know. Talking days of long ago, when I was a younger man, driving ELFLADE (prog-rock band) up and down the old M1. Via Watford - loads of fun - to Derby, Leeds and Rotherham. Hauling out the Mellotron, lugging it up flights of stairs, as we tripped over our flares. Afghan coats which smelled of sheep - and patchouli! Very deep conversations in the van. ‘Carlos Castaneda, man, he’s the guy to read these days’, through a murky joss-stick haze. Once supported Van Der Graaf, Loughborough Poly – what a laugh, when our bassist took an hour soloing until the power finally got pulled at last. Life was really such a gas. Here’s to how we were back then! [*Glug-glug-glug*]... Now, same again? Next month: Digital-only NME yawn



‘Nice threads, man!’ Dr S prepares to drive back to Loughborough Poly

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

Indica Blues

Who are they?
Oxford stoner/doom-rockers Indica Blues are: Tom Pilsworth (*guitar/vocals*); Rich Walker (*drums*); John Slaymaker (*guitar*) and Andrew Haines Villata (*bass*). Tom was previously in instrumental heavyweights Refugees of Culture, while John was in psych-metallers Caravan of Whores. The pair met when the bands shared a stage in 2012. Tom started Indica Blues as a solo project before C.O.W split and invited John to jam. Fellow former Refugees member Andrew also joined, alongside Ed Glenn and the quartet released ‘Ruins on the Shore’ in 2016. Ed left shortly after and was replaced by Rich, formerly of French psych-doom trio Tood. The band’s new album ‘Hymns For A Dying Realm’ was produced by Conan’s Chris Fielding.

What do they sound like?
“If Indica Blues were a vehicle, they’d be an oil tanker: slow but unstoppable. If they were a sportsperson they’d be footballer Adebayo Akinfenwa: slow but unstoppable. If they were an abstract concept, they’d be the passage of time: slow but unstoppable,” ran a recent *Nightshift* review. Their brand of heavy rock is dark, slow, and deep, the lovechild of Tony Iommi and a tribe of maulauding Vikings high on hallucinogenic mushrooms.

What inspires them?
“This cold, rainy island, and the strange and violent imagery of its past.”

Career highlight so far:
“Supporting Elder at the Anvil, Bournemouth. People say don’t meet your heroes, but they were such nice guys; it was a real honour to support them.”

And the lowlight:
“We played in Southampton to an audience of one: a drunken old dude in a flasher mac who just reeled around the otherwise empty pub, screaming his head off while the promoter sat expressionless at the bar and ate his dinner.”

Their favourite other Oxfordshire is:
“Desert Storm: without the work that those guys put in, both to their band

and to the wider Oxford scene, there’s no chance Indica Blues would exist. They are a fantastic band who just keep getting better. No one can lay down a crushing groove like them.”

If they could only keep one album in the world, it would be:
“Electric Wizard: ‘Dopethrone’; this is the one album we always end up coming back to when we’re discussing our genre. You can tell they meant and felt every word and riff.”

When is your next local gig and what can newcomers expect?
21st April a the St. James Wine Vaults in Bath. Expect long songs, soaring guitar solos and mammoth drum fills.

Their favourite and least favourite things about Oxford music are:
“There’s a good variety of venues, more promoters than most cities of Oxford’s size and some really supportive locals who always go out of their way to support the bands. The down side – and this is a problem with most local music scenes, not just Oxford – is that promotion and ‘bringing a crowd’ is often left to the bands themselves.”

You might love them if you love:
Electric Wizard; Black Sabbath; Kyuss; The Melvins; Earthless.

Hear them here:
Indicablues.bandcamp.com

ALL OUR YESTERDAYS

20 YEARS AGO
With **The Oxford Punt** now seemingly consigned to the attic of history, we can look back at April 1998’s showcase of new local music talent with an air of nostalgia and something approaching a warm glow, which might be the result of all the beer we drank that night. **The Samurai Seven**; **Cody**; **Pan Tonic**; **The Fully Monty**; **Canola**; **Camp Blackfoot**; **Dolly**; **Mindsurfer**; **Shoktopus**; **Manyeung**; **Suriki** and **Crackout** were among the eager young starlets kicking up a storm at **The Elm Tree**; **The Point**; **The Fuggle & Firkin**; **The Dolly**; **The Bullingdon Arms** and **The Zodiac** that night. Did they all go on to stardom? Well, Dolly singer **Julia Walker** is still making quality pop with **Candy Says**, while Full Monty guitarist **Rupert Harrison** became chief advisor to **George Osborne** when he was chancellor. We’ll take responsibility for the former. Of the venues involved, The Elm Tree is now **The Big Society**; The Point is some hellish burger grill; The Fuggle reverted to its **Red Lion** title; The Dolly survives as **The Cellar**; The Bullingdon Arms has lost its arms and The Zodiac, of course, is **The O2 Academy**. Things change, but things stay the same.

Away from Punt action, Oxford saw a slew of local releases as **Dustball** released their debut album ‘Quality But Hers’ on **Shifty Disco** – initial copies of the album released in a silver plastic ball. **Medal** released new single ‘Ordinary’; **Unbelievable Truth** released ‘Solved’; **The Relationships** released ‘Country Catalogue’ and the mighty **Beaker** put out ‘Monster’ on **Fierce Panda**. The Relationships are, comfortably, still with us.

10 YEARS AGO
The front cover of April 2008’s *Nightshift* found **Jonquil** grinning and goofing around as they talked about the release of their second album ‘Lions’, their first as a full band, which we declared to be a “minor masterpiece of modern ambient music with its mixture of bucolic tranquillity and uneasy menace,” while they were starting to pick up equally enthusiastic plaudits in the national press too. “‘Lions’ is us trying to be a pop band, but not quite committing fully and coming out slightly askew,” said Hugo Manuel, these days better known as the man behind Chad Valley. He also talked about the supportive network of friends’ bands, like **Foals** and **Youthmovies**, that had helped the band become established, a community that would blossom into the Blessing Force collective.

Young Knives released ‘Superabundance’ this month, while **Supergrass**’s coda ‘Diamond Hoo Ha’ was also out.

Highlights of the gigging month were **Frank Turner**, **Elbow**, **Gogol Bordello**, **The Kills**, **Nizlopi** and **Mystery Jets** at the **Carling Academy**, and **Oxford Folk Festival**, featuring a celebratory headline set from **Bellowhead**, alongside **Martin Simpson**, **Kathryn Tickell** and **Three Daft Monkeys**. Local stars in action included **Cat Matador** and **Tristan & The Troubadours** at The Purple Turtle; **Deguello**, supporting **Future of the Left** at **The Jericho Tavern**, and **Dial F For Frankenstein** and **Von Braun** also at the Tavern. Weird to note that the opening act at that particular show was **Mumford & Sons**. “A band I’m sure we’ll see more of,” said reviewer Katy Jerome, presciently.

THIS MONTH IN OXFORD MUSIC HISTORY

5 YEARS AGO
Talking of all things Jonquil, Foals and Youthmovies, **Pet Moon** were on the cover of April 2013’s *Nightshift*, Andrew Mears talking about art, **Blessing Force** and life after **Youthmovies**. “I’ve let my anxieties feed much more into Pet Moon than Youthmovies,” he claimed, “which in a perverse kind of way I’m happy about; anxiety is a big part of what I am.” Hopefully Youthmovies’ recent sold-out reunion shows will have helped Andrew realise how much his music has been appreciated over the years.

One of the bands who benefitted from their influence were **Gunning For Tamar** who this month released a new EP ‘Camera Lucida’ on Alcopop! Sad that they later split without even the fanfare of an announcement as such. **Desert Storm** released their third album ‘Horizontal Life’ back in 2013. “Like mountains, Desert Storm are vast and unyielding, and you, you wretch, are puny and insignificant in their shadow,” stated *Nightshift*’s rather awed review.

Also out this month were releases for **Vienna Ditto**, **Asher Dust**, **Agness Pike** and a split EP from **Undersmile** and their nominally acoustic alter egos **Coma Wall**. “One of the most powerful records to come out of Oxford,” said reviewer Simon Minter, quite correctly.

Beth Orton, **Efterklang**, **King Creosote**, **Daughter**, **The Staves** and **I Am Kloot** were among the highlights of the gigging months, although current hype band of the time, **Tribes**, failed to impress at the O2: “they are the unwiped arsehole of rock music’s twitching corpse. What a feast” concluded our less than effusive review.

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DEMOS

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DEMO OF THE MONTH

BONNIE & HYDE

The CD looks innocuous enough in its basic packaging; it's either the scrawled handwriting that gives it away or the name Eisenhandler in the writing credits. He is back. Dan Eisenhandler, aka Twizz Twangle, aka Oh Susannah Joanna, is back. Rejoice! Be afraid! For those not in the know, Dan, in his various guises over the years, has veered between Demo of the Month and Demo Dumper more often than Theresa May has gone back on her policy pledges. In a world of grey musical competence and soulless careerism his – *ahem* – abstract approach to stuff like tunefulness has always been welcome, and he doesn't disappoint with his first new offering in many a moon. Opener 'Nem Madarak, Hanem Lanyok' is an unexpectedly sweet, lo-fi, synthed-up slice of Hungarian *chanson* sung by a female singer whose name we don't know (there's an Albert credited on the sleeve, but we assume that's her surname, while hoping it's her first name). 'Conversation with Mathko' promises to keep this vibe going until Dan's instantly recognisable sonorous voice, all exaggerated tunelessness and arcane lyricism, emerges to take it to a stranger place where decent, melody-loving folks fear to tread. From here everything falls apart, or coheres, depending on your viewpoint, from wibbly, wobbly, clickety clackety southern European folk-meets-lo-fi experimentation, and a hit it and hope approach to song structure to an aimless, pointless, tuneless, directionless instrumental jam that somehow takes on a hypnotic quality some three minutes in. Throughout it's a fine line between inspired and patience-testing downright appalling. Just as it was with his first ever demo some 25 years ago. Never change, Dan; please, never change.

FANCY DRESS PARTY

This mini-album length offering is titled 'An Actual Piece Of' and comes accompanied by a photo of a human turd nestled in a bed of loo roll, which, thankfully we spotted after eating lunch. And the music contained therein is no more life-affirming. We would describe it as sulk-core but Fancy Dress Party seem to have got in there before us with their own description of sulk-wave, and it's as sullen as you might imagine, wandering and meandering through dogshit and litter-strewn streets in the rain – no coat on, just a tattered old Pavement t-shirt as

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

protection against the elements – looking for a party to ruin. If there is such a thing as a perfect party soundtrack, Fancy Dress Party are probably its antimatter spangly slacker-rock polar opposite from a parallel universe where you'll find everyone in the kitchen at parties; where moping alone and slightly drunk at the bottom of the stairs is the height of cool and pretty young things copping off with each other are sneered at. Fun times duly ruined, Fancy Dress Party trundle back down the road, in search of love, or colours, maybe a tune or two, their leaky old Converse boots so sodden with grey puddle water any spring in their step is drowned before it's even born. To quote Ian Curtis: "I love a party with a happy atmosphere."

STEEVO NUISSIER

Appropriately enough this one-song demo is titled 'Death of a Party' (the imminent approach of spring is obviously filling everyone with a frisky sense of *joy de vivre*). French ex-pat Steevo here seems to have forgotten we've reviewed him before but does mention he's "looking for cool magazines like yours to review my single," so at least one person out there recognises our cutting edge, taste-making credentials. We remember Steevo from last time because he quoted Ladytron as an influence, which is akin to greeting us with cake and a bottle of the finest wine known to humanity. He also quotes The Cure as inspiration and that becomes apparent through this dark and moody, none-more-European, none-more-80s skitter of synth-pop, given an extra gothic shadow by the sombre cello that hovers in the background throughout. Steevo's androgynous/androidal vocals complete the early-80s minimal wave impression and despite its title this is the only demo this month that comes close to making us want to dance (like robots from 1984, obviously).

PUPPET MECHANIC

Bloody hell people, what's with all the misery? Okay, so we're hurtling towards environmental Armageddon, a new Cold War and doubtless another early World Cup exit, but come on: Springtime! Lambs! Birdsong! MK Dons getting relegated! Again! Word hasn't got through to Puppet Mechanic yet obviously, as 'Man & Boy' channels the spirit of Tindersticks in its downbeat but slightly dramatic fashion, a bit gothy, a bit country, very slightly constipated sounding, but not so it'd put you off. No, this is tenderly understated, if occasionally clumsy, misery in musical form, with an almost poetic approach to lyricism; our favourite line being "I was raised among the empty tears of a crocodile farm," over a guitar spangle that might have been pilfered from

Radiohead's 'Street Spirit', but we won't dob them in, since in its simple, doleful way it's made us happy. Like Garbage, we're only happy when it rains. And talking of garbage, here come the rest of this month's demo pile.

GARIENT

Seemingly on a quest to equal Twizz Twangle/Dan Eisenhandler's ability to confuse us with a succession of brilliant and terrible demos, Garient follows up his last submission, which sounded like John Lydon fronting Alien Sex Fiend, which in turn followed his Demo Dumper-winning cover of 'Sex on Fire', with a new song, 'I Used To Buy You Flowers', that is somewhere between comical and cringeworthy. Never mind nonsensical lyrics like "I used to buy you flowers so you could watch them grow" (poor buggers stopped growing the moment they were plucked from the earth and wrapped in cellophane for desperate romantics to give to their lady friends, old chap), Garient's pronunciation is a joy. Flowers comes out as Flow-wow-WOWERS, while we revel in the overacted romantic drama of "I give you emOWSHUN / Sweet love, deVOWSHUN / Very soon the fee-a-lin was LOW," like someone let the wide mouthed frog from that old joke into a recording studio. The punchline to the joke is you don't see many of those about, and we hope we don't see of hear Garient about again anytime soon.

ULYSSES WELLS

The video for Ulysses Wells' song 'Taste It' features a man dressed as a pig playing guitar, though the reason for this only becomes clear towards the end with the lyric "You bled me like a pig then you ran / Right to my best friend." So we're guessing the taste it of the title refers to bacon. We must admit we've seen some literal visual interpretations of lyrics over the years, but this is a new one on us. Anyway, that aside this is pretty decent, a hysterical dark blues rock workout that sounds like Muse trying to do a typically theatrical impersonation of The Black Keys. Not sure we should be encouraging eating bacon anymore though, should we, what with proof that it's as cancerous as cigarettes. *Nightshift* is okay of course; we haven't eaten meat in aeons. Which basically means that, unlike poor old *NME*, we're immortal and you're stuck with us for plenty more years and demo review pages to come. So, yes, in conclusion – Ulysses Wells: good stuff, and hurray for piggies!

LAKE ACACIA

Lake Acacia, as is almost obligatory for guitar bands in recent years, describe themselves as "alternative rock," as if that even means anything anymore. In fact, if pretty much every guitar band nowadays calls themselves alternative rock, there can't be many actual rock bands left, which makes them the alternative ones. Stick that in your Foo Fighters-shaped pipe and smoke

Send demos for review to: Nightshift, PO Box 312, Kidlington, OX5 1ZU, or email links to editor@nightshiftmag.co.uk, clearly marked Demos. IMPORTANT: no review without a contact phone number. If you can't handle criticism, please don't send us your demo.

it, alternative rockers! Anyway, having negotiated a sort of Mobius strip-like internet loop whereby the band's Facebook link to their website links directly back to their Facebook page, which is something Philip K Dick possibly imagined in one of his more paranoid episodes, we find a video of a bloke with a beard playing guitar in a multi-story car park. Which we guess is alternative to a bloke without a beard playing guitar in a grassy meadow. Musically it sounds like pretty much every other middling blokey guitar band we've heard in the past 15 years, so all that alternative malarkey was a massive bloody fib. And you wonder why we think all the best new music around is made by women playing synthesizers. Come on, Gwenno just released an album of shiny, futuristic electro-pop songs sung entirely in Cornish. Now *that's* alternative.

THE DEMO DUMPER

JOSH FONTANA

Josh Fontana sounds like the name of an obscure 70s funk bass player turned small-time gangster, but that would suggest something interesting or characterful, instead of a drab, grey hinterland somewhere between blues, soft rock, funk and a supermarket value range ready meal for one. Josh was briefly, he informs us, part of Prohibition Smokers Club before moving to East Anglia to train kestrels, which suggests the kind of escape from drudgery we daydream about while listening to his demo, which is somehow simultaneously atrocious and instantly forgettable: a strained, lethargic sludgy casserole of pretty much everything *Nightshift* deplores in music: proficiency; semi-accomplished muso indulgence; badly executed white funk and the idea that technique is somehow more important than attitude or decent tunes. The opening track is titled 'Carion Flower', which for one brief, magical moment made us think it was a cover of Chelsea Wolfe's crushing gothic doom masterpiece; instead it is a weak, earthy slurry that might be a Red Hot Chili Peppers tribute band slowed down to comatose level. It reminds us vaguely of Jamiroquai. It reminds us a bit of Reef, a band we haven't had cause to think about since *NME* still cost money. It has a discreetly epic guitar solo stuck to the end of it, just so we realise it's proper serious music, something repeated on subsequent tracks, just keep that notion fresh in our minds, even as our brains become fogged, liquefy and start to seep from our ears, simply to escape the blinding, deafening tedium set before them like a feast of effluence. How can you stand out on the Fens, watching kestrels swoop and soar with all the beauty and grace of the natural world and then go home and make music like this? Maybe snail racing would be a more appropriate vocation. Don't try removing their shells to help them go faster, though: it just makes them more sluggish. Like your music.

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+ Pauli

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Fri 30th Mar • 11.00pm

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Sun 8th Apr • 7.00pm

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feat. Lee Dainton & Matthew Pritchard

Sat 14th Apr • 6.30pm

The Blockheads

+ Chasing Daylight

Sat 14th Apr • 11.00pm

Darkzy UK Tour

Mon 16th Apr • 7.00pm

Little Comets

Wed 18th Apr • 7.00pm

Cabbage

Thur 19th Apr • 7.00pm

The White Buffalo

+ Alice Drinks The Kool-Aid

Fri 20th Apr • 6.30pm

Rejjie Snow

+ Eblast

Sat 21st Apr • 6.30pm

Isaac Gracie

Sun 22nd Apr • 7.00pm

MC Lars

+ Koo Koo Kanga Roo

Thu 26th Apr • 7.00pm

Will Heard

Thur 26th • 7.00pm

Don Broco

Fri 27th Apr • 6.30pm

**Heather Small -
The voice of M People**

Sat 28th Apr • 6.30pm

**UK Foo Fighters - Banging
On the Ceiling Tour**

Wed 2nd May • 6.30pm

Ocean Wisdom

Thur 3rd May • 7.00pm

Lower Than Atlantis

Fri 4th May • 6.30pm

Rhys Lewis

Fri 4th May • 6.30pm

Wilko Johnson

+ Hugh Cornwell Band

Fri 4th May • 11.00pm

**Mighty Crown Far East
Rulers**

Sat 5th May • **SOLD OUT** • 6.00pm

**Frank Turner
& The Sleeping Souls**

Sun 6th May • 7.00pm

Mallory Knox

Mon 7th May • 7.00pm

The Bluetones

+ The Velvet Hands

Thur 10th May • 7.00pm

DMA's

Fri 11th May • 6.30pm

Marmozets

Sat 12th May • 6.00pm

**Cold Black & Death
Remains**

Sat 12th May • 6.00pm

Seether

Wed 16th May • 6.30pm

**Barrence Whitfield
& The Savages**

Wed 23rd May • 6.30pm

Coco and the Butterfields

Sun 27th May • 6.30pm

Cocaine Piss

Fri 1st Jun • 7.00pm

Carcer City

Sat 2nd Jun • 7.00pm

OMYO

Thu 7th Jun • 7.00pm

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Thur 14th Jun • 7.00pm

Sona Jobarteh

Fri 15th Jun • 6.30pm

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+ Pugwash

Fri 22nd Jun • 7.00pm

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Disques Voge, Sky Larkin, Transformation, Osprey

Fri 14th Sep • 6.00pm

Molotov Jukebox

Sat 22nd Sep • 6.30pm

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Antarctic Monkeys

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Britpop Boys

Thu 18th Oct • 7.00pm

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Sat 17th Nov • 6.30pm

Definitely Mightbe
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