



# NIGHTSHIFT

## Oxford's Music Magazine

**Free every  
month  
Issue 284  
March  
2019**

photo: Helen Messenger

"We're giving Oxford something it didn't already have that people are hungry for. People are seeing something in us that they often haven't seen before."



# Death of the Maiden

Sexism, safe spaces and the sea, with Oxford's baroque pop warriors

*Also in this issue:*

**THE CELLAR** facing closure  
**TRUCK, CORNBURY, TOWERSEY & CROPREDY** line-up news  
Introducing **PANDAPOPALYPSE**  
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*plus*

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



# THE BULLINGDON

## MARCH 2019 GIG & CLUB LISTINGS

Friday 1st March  
**She Drew the Gun**  
Doors: 7pm

Friday 1st March  
**Soul Sista**  
Doors: 10pm

Saturday 2nd March  
**Simple**  
**Anastasia Kristensen**  
**Object Blue**  
Doors: 10pm

Sunday 3rd March  
**The Orielles**  
Doors: 7pm

Monday 4th March  
**Seafret**  
Doors: 7pm

Tuesday 5th March  
**Fluorescent Adolescent**  
Doors: 10pm

Wednesday 6th March  
**Txkeoff and Land**  
Doors: 10pm

Friday 8th March  
**The Raving Trippy**  
**The Psychedelic Trip Part II**  
Doors: 11pm

Saturday 9th March  
**Musical Medicine**  
**Nick the Record**  
**Tech Support**  
Doors: 11pm

Wednesday 13th March  
**Josh Smith - US**  
Doors: 7pm

Friday 15th March  
**The Orb**  
**30th Anniversary Tour**  
Doors: 7pm

Saturday 16th March  
**Basic**  
**Big Miz**  
Doors: 10pm

Sunday 17th March  
**Krissy Matthews**  
Doors: 8pm

Saturday 23rd March  
**Skylarkin**  
**Dub Smugglers Soundsystem**  
**& Soom T**  
Doors: 10pm

Tuesday 26th March  
**Sports Team**  
Doors: 7pm

Wednesday 27th March  
**Erja Lyytinen**  
**Troy Redfern**  
Doors: 7pm

Thursday 28th March  
**Sugarthief**  
Doors: 7pm

Saturday 30th March  
**Rawdio**  
**S.P.Y**  
**MC Lowqui, Blunt, Captain Morgan**  
**Deep Field, Sandman, Algar**  
Doors: 10pm

Saturday 30th March  
**Kidi Clubberz**  
**Family Rave in Oxford**  
Doors: 10pm

Tuesday 2nd April  
**Dream State**  
Doors: 7pm

Wednesday 3rd April  
**Oxford Brookes Jazz Society**  
**Presents: Our Favorite Things**  
Doors: 7pm

Thursday 4th April  
**The Brew**  
**Twisted State of Mind**  
Doors: 7pm

Saturday 10th April  
**Musical Medicine**  
**Rhythm Sister**  
Doors: 10pm

Sunday 11th April  
**The Rock Project Oxford**  
Doors: 7pm

Wednesday 10th April  
**Pigs Pigs Pigs Pigs Pigs Pigs Pigs**  
Doors: 7pm

Thursday 18th April  
**Blue Rose Code**  
Doors: 7pm

Friday 12th April  
**Love Music Hate Racism**  
**Jim Jones & The Righteous Mind**  
**The Deadbeat Apostles**  
Doors: 7pm

Saturday 13th April  
**Groove**  
Doors: 10pm

Thursday 18th April  
**The Noble Jacks**  
Doors: 7pm

Friday 19th April  
**Dirty AC/DC**  
Doors: 7pm

Friday 19th April  
**Prism: Spectrum**  
Doors: 10pm

Saturday 20th April  
**K-Funkz House Party**  
Doors: 10pm

Tuesday 23rd April  
**Josefin Öhrn + The Liberation**  
Doors: 7pm

Thursday 25th April  
**Corduroy**  
Doors: 7pm

Friday 26th April  
**Noasis - Indie Club Show**  
Doors: 9pm

Sunday 28th April  
**Girl!**  
Doors: 7pm

Tuesday 30th April  
**Simple: MayDay**  
**DJ Rum**  
Doors: 10pm

Wednesday 1st May  
**MayDay After Party**  
Doors: 6pm

Wednesday 1st May  
**Haute Mess**  
Doors: 10pm

Saturday 4th May  
**Basic**  
**Monki**  
Doors: 10pm

Tuesday 7th May  
**C Duncan**  
Doors: 7pm

Friday 10th May  
**Stone Foundation**  
Doors: 7pm

Friday 10th May  
**Break Stuff**  
Doors: 10pm

Saturday 11th May  
**Simple**  
**Helena Huaff**  
Doors: 10pm

Wednesday 15th May  
**Grainne Duffy**  
Doors: 7pm

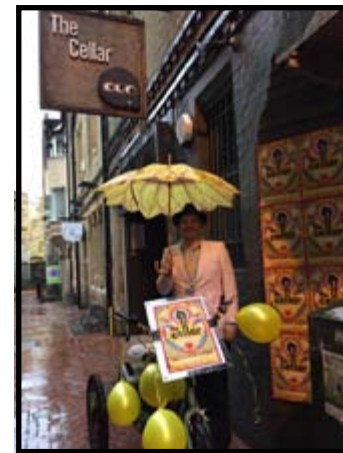
# NEWS

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**THE FUTURE OF THE CELLAR** was hanging in the balance as *Nightshift* went to press this month.

Despite the successful Crowdfunder campaign, which raised over £90,000 to help install a new fire escape in the venue, allowing it to comply with new fire and safety regulations, the venue management have been unable to negotiate a new rent deal with the building's owner, the St Michael's and All Saints charities, who are believed to be trying to impose a hefty rent increase on The Cellar, which is currently attempting to stay open with a severely restricted capacity of just 50.

Talking to *Nightshift*, Cellar manager Tim Hopkins said: "We are very sad to inform you that despite everyone's incredible efforts with the recent Crowdfunder, The Cellar may have to close permanently in March. Negotiations with the landlords have been far slower than expected, and we cannot operate at this capacity any longer. We are hoping that this is temporary, but unless we can negotiate an affordable rent in the next few weeks, and establish a firm

plan to start building work, our doors will be forced to shut forever.

"If the worst happens, we will be unable to accept the crowdfunding money without a rent agreement and building schedule in place. To reassure all our awesome donors, the money will automatically return to your bank accounts if we decline the money. However, there's still a small amount of time left so we do still really hope we can save The Cellar and not let the people of Oxford down. We know how important the place is to the Oxford. We will update you further when we know more."

For further developments, follow The Cellar and *Nightshift* on Twitter.

**FAIRPORT CONVENTION, THE WATERBOYS AND FRANK TURNER** will headline this year's **Cropredy Festival**. Fairport play their traditional Saturday night set over the weekend of the **8th-10th August**, joined on the day by their usual cast of guests, plus supports from Martin Simpson and The Martin Barr Band, playing a set of Jethro Tull songs.

The Waterboys top the bill on the opening day of the festival, joined by eastern European folk-punks Gogol Bordello, Devon outfit Tors, mumble rap star Lil' Jim and Fairport Acoustic. Folk-punk star Frank Turner and his Sleeping Souls head up the Friday night, joined on the day by Richard Thompson, Seth Lakeman, Caravan and Wilson & Wakeman among others. Tickets and info at [www.fairportconvention.com](http://www.fairportconvention.com).

**THE HOTHOUSE FLOWERS, THE UNTHANKS AND THE SELECTER** are among the acts



**FOALS** will headline this summer's **Truck Festival**, playing their first Oxfordshire show in five years and their making first appearance at Truck since their now legendary set on the Barn stage in 2007.

They will be joined by **Wolf Alice** and **Two Door Cinema Club** atop the bill across the weekend of the **26th-28th July** at **Hill Farm** in Stevenon. Additionally **Slaves** headline the Thursday night, the second year that Truck has opened its gates early.

This year's line-up was leaked by a series of cryptic postcards sent to ticket-holders three days before the official announcement, prompting widespread excitement across social media. Other fans received potatoes in the post, inked with the names of acts appearing, while posters proclaiming "They're Coming Home" appeared in shops around Oxford, referencing Foals' homecoming. Early bird tickets immediately sold out with over half available tickets selling within a week of the line-up announcement.

In what is regarded as one of the strongest Truck line-up in its 22 years, **Idles; Kate Nash; Shame; You Me At Six; Nothing But Thieves; Don Broco; Futureheads; Pip Blom; Spector; Palace; She Drew the Gun; Puppy; Martha; Lewis Capaldi; Fontaines DC; Clean Cut Kid** and **Sports Team** will also play. **Self Help, Cassels** and **Lacuna Common** are among the first local acts to be confirmed, with the traditional Truck app open to prospective performers. Full line-up news, Truck app and ticket details at [truckfestival.com](http://truckfestival.com).

heading up this year's **Towersey Festival**. The annual four-day event, now in its 54th year, runs over the weekend of the **23rd-26th August** at **Thame Showground**. The folk-orientated festival also features sets from Seth Lakeman; Fisherman's Friends; Steve Harley & Cockney Rebel; The Oysterband; Beans on Toast; George Hunchcliff's Ukulele Orchestra of Great Britain; Nancy Kerr & James Fagan; Will Varkey; Steve Knightley; Rusty Shackle and Katherine Priddy, plus a host of others. A full list of acts, plus ticket details for the weekend and individual events is at [towerseyfestival.com](http://towerseyfestival.com).

**THIS YEAR'S WOOD FESTIVAL** has been designated The Year of the Owl. The pioneering eco-festival, which won The Greener Festival Award at the UK Festival Awards in December, returns to Braziers Park over the weekend of the 17th-19th May. Line-up news due soon; 2018's event featured Treetop Flyers, Grace Petrie and Yama Warashi. News when it's due at [woodfestival.com](http://woodfestival.com).

**FOPP** in Oxford has closed down. The Gloucester Green store's future was put in doubt when its parent company HMV went into administration for a second time

*continued over...*



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**Matt Richardson - Slash**

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**THE SPECIALS** have been announced as headliners for the Friday night of **Cornbury Festival** this summer. The Two Tone legends will join **The Beach Boys**, who top the bill on Sunday, at **Great Tew Country Park** over the weekend of the **5th-7th July**; **Keane** have been confirmed as Saturday's headliners.

The Specials, featuring original members Terry Hall, Lynval Golding and Horace Panter, released their latest album, 'Encore', at the beginning of February, the album went to Number 1, featuring a reworking of Prince Buster's 'Ten Commandments' with Saffiya Kahn.

Tickets for Cornbury 2019 are on sale now, priced £215 for weekend camping tickets, with concessions for over-70s and under-16s, and VIP tickets also available.

Visit [www.cornburyfestival.com](http://www.cornburyfestival.com) for full details.



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# Death of the Maiden

photo: Helen Messenger



“MUSIC IS STILL A VERY white, male saturated business and often feels like a boys club. Luckily lots of cool diverse and inclusive promoters are popping up around the country and there is a flourishing supportive scene that is much needed. There are simple questions everyone in the music scene could start asking themselves: is the bill diverse? Who are my audience? Is it accessible? Will the audience feel safe?”

**SO SAYS DEATH OF THE Maiden** singer Tamara Parsons Baker when *Nightshift* asks how much things have changed over the past few years as far as female musicians’ experiences go. It’s not a question that should need asking but at a time when women in music are more visible than at any time before, and are making most of the best new music around, they’re still hugely outnumbered by men. That’s something that Death of the Maiden are on a mission to change, both on and off stage.

**TAMARA HAS FEATURED ON** the cover of *Nightshift* before, five years ago, when she fronted her band Tamara & the Martyrs and released the superb ‘Girls Jokes About Boy Parts’ album, demonstrating both her astonishingly powerful vocal talents, and her ability to mine harrowing depths of emotional intensity in her lyrics. Now she is backed by an entirely female band, something of a local supergroup, featuring Balkan

Wanderers drummer Emma Coombs, guitarist Hannah Bruce, who also writes and performs as a solo artist, and bassist Jennifer Oliver, best known as one third of Lucy Leave. This month the quartet launch their debut album, ‘The Girl With the Secret Fire’, funded by a successful Kickstarter campaign, one that promised bidders a range of unusual rewards alongside copies of the album and tickets to the launch gig at The Jericho Tavern. Fans could choose a song to be covered by the band, enjoy an evening of board games with them, or even have a meal cooked by the band. “Hannah wept with disappointment that no-one wanted to play board games with her!” laughs Jenny; “she’s very fun and not at all overly competitive.” “But the rewards, like music lessons,” she continues, “were all the kind of things we have experience doing: Emma has taught drums in the past, and I ran a bass masterclass for the Young Women’s Music Project. We did have second thoughts when we realised we hadn’t set a limit on how far we would travel to play a private gig for someone.”

**ITS TARGET REACHED, AND** then exceeded, the album is out on the 29<sup>th</sup> March, with the band set to play it in its entirety that night. The title itself sums up much of Death of the Maiden’s ethos, evoking images of Katniss Everdeen (“The Girl on Fire”) in *The Hunger Games*,

or Naomi Alderman’s pioneering dystopian novel *The Power*. “It’s about having inner power,” explains Tamara; “the secret fire is something that all women have, that’s ready to be unleashed. It might be anger, or passion, or something a bit fiery that no-one knows about apart from those that have seen it.” Hitting the fundraising target so quickly must have been exciting, especially for such a relatively new band. “We were hopeful, but yes it was amazing,” says Hannah; “it shows that we’re giving Oxford something it didn’t already have that people are hungry for. We get an amazing response at gigs; people are seeing something in us that they often haven’t seen before, even in 2019. Not only are we all women, some of us are queer; we’re not stereotypically feminine; two of us are white-passing people of colour. We’re not the most diverse band, but unfortunately in Oxford we’re up there... plus we’re also just a really bloody great band!”

**AS WE SAY, THAT DEATH OF** the Maiden are an all-female band shouldn’t even be a talking point, not in 2019, but while the number of female musicians in Oxford has grown and grown in recent times, they remain a rarity as an all-women band. But they’re increasingly becoming an inspiration for the next generation of local musicians and gig goers, not just with their music but their Zero Tolerance

gigs, running monthly at the Jericho Tavern, showcasing female and LGBT+ acts from around the UK as well as Oxford, in a safe space setting, with a clearly stated “no assbat” policy. “We’d all had horrible experiences in the past, on stage and off. Zero Tolerance was inspired by a particularly bad situation when we were booked for a gig with a local band. We got removed from a bill for calling out the sexist imagery that was being used to promote the event. The artwork belonged to the headlining band and when we tried to discuss it with them in a mature and adult way, they basically told us we had no sense of humour and needed to be less serious about life. The classic excuses really: just why didn’t we find sexism as funny as they did? When we called out the imagery the venue immediately removed it and apologised to us. They handled it so well and made us feel safe and valued. Sadly, the band insisted that the promoter remove us from the bill and the promoter complied. We got silenced for calling out sexism in our local scene. Luckily other local bands and music people on the scene were supportive of us and ultimately we don’t see why we should compromise on making sure that gigs are safe spaces for us and our audience. “Zero Tolerance has been amazing; we’ve had incredible punk shows that have shaken the Jericho Tavern punters to their core, and we’ve also noticed the makeup of the audiences is brilliantly diverse; people have told us they feel safe, welcome, and invited, whereas they might find some other gigs intimidating. That’s the best possible combination, great music and a happy, assbat-free crowd!”

**BACK IN THE 90S, MANY OF** the original riot grrl bands would play women-only shows to give their fans the chance to listen and mosh in a safe environment; is that something Death of the Maiden could envisage happening in Oxford? Tamara: “It’s about balance; we want to be inclusive, so we don’t want to shut anyone out, except the dickheads. But there need to be more disabled and queer musicians, people of colour and so on, on stage. The more people see that, the more they believe they can do it too. Because they can! And things like signalling inclusivity matter. People tell us they’ve come to gigs

because they’ve seen the messaging of our posters. We want to take away barriers to musicians and audience members. And we have to remind people that these issues are still there. Certain audience members express surprise that, for example, sexism is still an issue, and promoters could be doing a lot more.”

**IF DEATH OF THE MAIDEN** are leaders in making gigs safer and more inclusive, they are equally out front among bands in Oxford. A brace of singles last year – ‘Soldier’ and ‘Horses’ – showed a band whose deft atmospheric musicality was matched by a lyrical intensity that is utterly captivating, Tamara’s ability to draw her deepest personal experiences and emotions to the surface and let them breathe in cold fresh air with a poetic beauty. ‘Horses’ in particular brilliantly captured the claustrophobia of a nightmare. Dreams being a regular inspiration for Tamara. “Dreams help us understand how we’re feeling a lot of the time, whether that’s good or bad, and sometimes I’ll write a song from a dream and only understand six months later what it’s actually about. They usually present themselves as a story or scene where there’s a strong narrative, which leads very nicely into songwriting. We’re lucky though that we don’t base any songs on Hannah’s dreams. She dreamt that she exchanged her car for a cheap banger, and then exchanged that for an even cheaper one. That would make a terrible song.”

**THE INTENSITY AND DRAMA** of Tamara’s lyrics is neatly offset by the intricacy and subtlety of the music that surrounds them, particularly Hannah’s sparse guitar work and Emma’s understated drumming. Emma: “That’s just how it comes out, but we are conscious of how we tell the story through our instrumentation: how to add atmosphere and create suspense. Or whether we just need more noise.” Joining Death of the Maiden also opened up a new way of playing for Hannah, who has been a notable talent on the local scene under her own name for a few years. “I’d looked up to Tamara as a musician for a long time, and I could hear how I might fit in musically. I was never a lead guitarist before that, but we got talking and this is how it all worked out. Tamara saw me play solo stuff at one of her ATP shows and decided to just make me do it. It was an amazing opportunity to play with other women; it’s a big commitment to be in a band, but I felt very emotionally connected to the music. As a songwriter myself, I was thinking about how to elevate

the songs, rather than add something on top of them. Death of the Maiden has given me a space to learn and develop a lot. But it doesn’t put an end to the solo stuff; music gives me a way of processing things, and I’ve always enjoyed the performance aspect of it. I’ve got lots of unreleased material developing, and I’m looking forward to playing more gigs and getting back out there this year: the two projects are mutually enriching.”

**WHEN WE LAST** interviewed Tamara, at the time of her ‘Girl Jokes...’ album, she talked about wanting to write a song about a woman driven to such extremes of mental torture that she would do the worst thing imaginable; is that kind of extremity of emotion or mental illness still something that plays upon her writing? “Ultimately we like to tell stories from a woman’s point of view. And as a band we like to create a lot of drama and atmosphere, which helps us to explore how far a story can go emotionally. That draws the audience

*“When you’re floating in the sea you’re reminded of how powerful it is, how small you are; the unseen stories and feelings all wrapped up in a deep dark blanket.”*

in. Essentially everyone experiences these types of emotions, and we want to give space to that in a way that connects with people.” The band’s new single ahead of the album, ‘Tess’, seems to follow that path – a grief-stricken story of betrayal and the ultimate loss – that of a child. It must be hard to get that depth of despair down in writing and out musically. Tamara: “We don’t find it hard, because while we have so much empathy for that character and her pain, it also feels important to give voice to that figure, that tragic story. She died but before that she took some control over her life. She was no longer the victim, she changed her story. It’s a very angry song, so maybe the catharsis is in the performance.” There are a lot of references to the sea, rivers and drowning in Tamara’s songs, for example ‘Waiting For You’ and ‘For the Love of Phlebas’ on the new album; is that a particular fixation, and does she have a fear of drowning? “I don’t know why I write so many songs about the sea. I’m just so drawn to it. There’s a lot of mystery and ancient folklore there, and you can exploit that in songwriting. When you’re floating in the sea, or staring out at the horizon, you’re reminded of how powerful it is, how small you are, the myths and legends that reside below the surface. The

unseen stories and feelings all wrapped up in a deep dark blanket. The dynamics and textures of the band are also very driven by natural sounds and water. Listen out for the watery, slidey guitars.”

**WHILE TAMARA’S SONGS** are poetic and awash with metaphors, like the gorgeous, militant ‘Soldier’, the inspiration behind many of them is particularly personal. “The inspiration process is not that straightforward,” she explains; “the main themes I work with, re-visit, and build metaphor and stories around are loss, fear and abandonment. As a child who was abandoned by a parent, these were the ghosts that continuously haunted my life. Even now they continue to do so but, through good therapy and good relationships, I have found coping mechanisms that mean I am able to find hope and meaning where before there was doubt, insecurity and pain. It was, and still is, the most traumatic thing I have ever experienced; although it happened in the past it

reverberates through into my adult life, and has often led to fears that I would continue to be abandoned by the people that love me. It is hard to unlearn that feeling. One person’s actions are not just a moment in time, they echo and re-traumatise. “There is no quick-fix or cure to deep trauma, it is pervasive. Songwriting is a coping mechanism when emotions become heightened, as is performing and collaborating. Building something creative with people you love and that love you in return. Feeling valued and valuing yourself. Providing something tangible and good for an appreciative and responsive audience that may very well help them with their own trauma. When an awful thing happens and there are no meaningful answers, music provides a great deal of healing. As we develop as a band our song-writing becomes more collaborative and we can all bring our own experiences, as well as our humour, to the table. It is a rich pot to paint with.”

**THE MUSICAL POT THAT** Death of the Maiden paint from is vivid and diverse: there are echoes of Aldous Harding, Kathryn Joseph and even Sinead O’Connor in Tamara’s words and voice, while there’s also an influence of Bertolt Brecht, Jacques Brel and Amanda Palmer from Dresden Dolls, who similarly channel that dramatic style.

Jenny: “Hannah and Tamara have been big fans of the Dresden Dolls from an early age and have both studied Brecht. When Tamara studied him at university, that’s when theatre made sense to her. Amanda Palmer’s music influences ours through the themes of trauma and revenge. It has a different power to a lot of other music. There are songs on their first album that have stayed with us, mainly because they’re stories about a young woman’s experience, and as teenagers we’d never heard anything like it before.”

**WITH ‘THE GIRL WITH THE Secret Fire’** set to be launched at The Jericho Tavern show, Death of the Maiden have already begun writing its follow-up. The songs on ‘The Girl...’ are all Tamara’s; the next will be a more collaborative band effort and feature Jenny on record for the first time; she joined after this set of songs had already been recorded. Hannah: “Up til now it’s been a pure dictatorship, but things are evolving. We have a definite leader, and we started out with Tamara’s amazing catalogue of songs. But we write and develop our own parts, playing off each other, and trying new things. We sometimes suggest playing things different ways, or adding new ideas, and we’re generally open to new ways of approaching things. Increasingly, other members have been bringing their own songs in too, and we’ve even written a song, ‘Creepy Guy’, together, which was a brilliant process and we’re really proud of what we came up with. It looks like this is how things will work in the future.” For now though, the release of this album is just reward for a band whose unique vision makes them one of the most intense and yet most uplifting musical experiences around, and whose work beyond simply making music, is making gig going in Oxford an increasingly uplifting experience for so many different people. And talking of rewards, sadly no one bid for the chance of that dinner party, but if they had, what would Death of the Maiden have cooked them? Tamara: “We would have made everyone eat lentil loaf as that is something I had to suffer as a child. Ha ha! No, truly, probably some sort of mezze starter with fresh dips and flatbreads with homemade hummus. And then, depending on dietary requirements, Spanokopita with a healthy serving of tiramisù. And lots of red wine.

*“The Girl With the Secret Fire’ is released on the 29<sup>th</sup> March. Death of the Maiden play the Jericho Tavern the same night, with support from Ghosts in the Photographs and Jeff.*



# RELEASED

## PANDAPOPALYPSE

### ‘Pandapocalypse EP’

(Self released)

With song titles like ‘Be the Best’ and ‘Let’s Go’ Pandapocalypse sound like they should be part motivational lifestyle coach, part hyperactive kids TV presenter. A quick listen through this bundle of fun does little to negate that feeling. Pandapocalypse is the band made up of Balkan Wanderers duo Clare Heaviside and Stuart Wigby, and Ragdoll singer Rachel Ruscombe-King. We first saw them supporting The Shapes before Christmas when a combination of technical issues and a disrespectful crowd scuppered their set, but this EP is a joy: a giddy mess of skronking sax, skittering beats, squawking synths and chopped-out guitar that party round Rachel’s pure, smoky jazz-folk voice. ‘Glitter & Gems’ is part 80s electro-pop, part scrappy early 90s indie garage rock and part new wave of Brit-jazz, or possibly Cath Carroll leading a carnival jam band made up of The Go! Team, Sons of Kemet and Carter USM. ‘On the Earth’ is nominally more serene, almost folksy, but ends up sounding like Blondie when they got their reggae groove on. From here we’re into the cheerleader pop of ‘Be the Best’, all



## JOELY

### ‘Joely’

(Self released)

This EP marks a distinct departure from the minimal acoustic folk of singer-songwriter Joely’s previous material. The full arrangements bring to light a variety of new styles that somehow mesh together under the unifying factor of Joely’s sweetly steadying voice. It acts as a dreamy sort of glue, propelling the listener through the serene surf rock of ‘Berlin’ and surprisingly energetic indie twang of ‘Tuesday’, brought back down to earth by the smoky lounge jazz lull of ‘Desire’, a nearly full-circle return back to Joely’s more classic folk style. And, there’s even a hint of that classic Oxford indie sound (the guitar in ‘Berlin’ evokes Willie J Healey vibes, a la ‘Hey Big Moon’). It’s refreshing to hear a young female voice taking on the edgier indie side of folk,



chanted chorus, handclaps, wandering sax and buzzing synths, and ‘Let’s Go’, which bleeds positivity from every pore. The whole EP’s got a fun, messy thrown-together feel to it, but is never less than pinpoint pop fun. In turbulent times and at the end of a remorselessly grey winter, this is exactly the sort of musical sunny delight we need. Never mind the apocalypse, the Pandapocalypse is here and everything is going to be absolutely bloody great.

**Dale Kattack**

comparable to the likes of Sharon van Etten or Angel Olsen, albeit with a smoother quality that is at once captivating and endearing, softening the occasionally erratic rhythmic nature of the songs. This EP certainly gives a picture of an artist in pursuit of her sound; wherever she lands, it will certainly be a worthwhile journey to follow.

**Maiya Jazwierska**

## MEANS OF PRODUCTION

### ‘Recogniser’

(Self released)

With the world seemingly reliving its early 80s glory years (idiot in the White House; the icy tendrils of a new Cold War; a hard-right Tory party led by a stubborn, uncaring android; a Labour party tearing itself to shreds, kids sporting ludicrously coiffured hair; austerity for all, except for the mega rich; The Specials at Number 1) Means of Production have timed their arrival perfectly. Harking back to the pioneers of synth music – Kraftwerk; Cabaret Voltaire; The Human League; Throbbing Gristle – they make that austerity their own, this latest single a thrum of bleeps, bleeps and rhythmic clicks and hisses over which Tim Day intones minimalist non-lyrics (“Switch on / Switch off”) with robotic monotony, the whole thing sounding like the music of a future factory where all human input has been expunged and the cyborgs have got their rave on. Gloriously grim, dehumanised music for rather less gloriously grim, dehumanised times.

**Dale Kattack**

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## KANADIA

### ‘Kanadia’

(Self released)

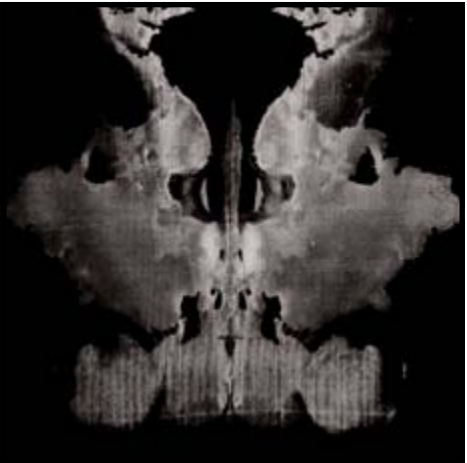
By any standards this is a bold, highly accomplished album from Kanadia – an album that sounds less like a self-released debut, more like the major-label funded work of a band with several billion record sales under their belt. But then big and bold is the Kanadia way. The album begins in contemplative fashion, with the sparse, spidery guitars of ‘Into the Flames’, singer James Bettis’ voice tender, husky and with a slight quaver about it; the album ends in even more reflective, melancholic fashion with the solemn piano ballad ‘Anything For a Good Time’, but in between ‘Kanadia’ is an album that reaches for the sky and for the most part gets there.

Things properly kick in with the muscular bass and beats of ‘Ugly Truth’, over which Bettis’ brash guitar spangle scatters itself, the song soaring on the right side of the epic / bombastic divide. ‘Meet the End’ is the band at their best: an elegantly slow-building stealth beast of a track, soft of tread but heavy of hook, becoming something huge as it progresses.

Kanadia’s influences might be obvious, but they’ve never denied them and they make a good fist of making them their own, so while you’ll hear the distinct DNA of Muse on ‘Masterplan’; U2 on ‘VX’ and Radiohead on ‘Anything For a Good Time’, mostly what you take away from the album are tunes that are anthemic in scope and dynamic in execution. Yes there are moments of bluster, like the lyrically lacklustre ‘Poison’, but Kanadia mix their stadium ambitions with intricate arrangements and subtlety; ‘Otherside’ drifts into Pink Floyd’s airspace, while Melissa Marshall’s bold but deft electronics bring an atmospheric density to the songs.

If it’s odd time signatures, understatement or oddball musical adventuring you’re after Kanadia probably aren’t the band for you. If you want sky-sized songs that sound like they’re going punch a hole in the clouds and should probably be delivered from a stadium stage backed by enough lighting and pyrotechnics to illuminate a city, your flight is ready to take off.

**Sue Foreman**



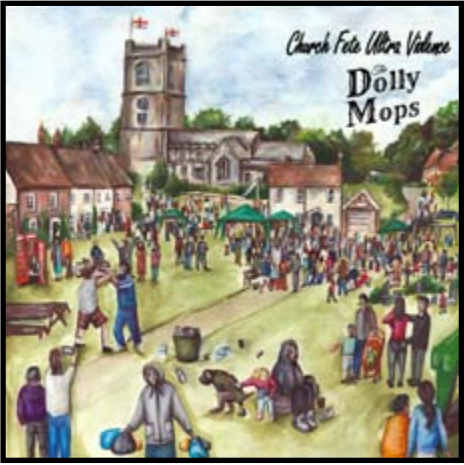
## THE DOLLYMOPS

### ‘Church Fete Ultraviolence’

(Fourtwenmy)

Following on from 2018’s ‘Fields of Wheat’ and ‘Gap Year Tourists’ EPs, The Dollymops are back in little more than six months with four new songs, heralded by some of the most eye-catching sleeve artwork we are likely to see this year: a dystopian vision of Merrie England gone wrong, like Brueghel mediated through the vision of the English Defence League.

It’s a mood that continues through four more scabrous tracks, once again showcasing the band’s clear homage to the arc of 1980s indie pioneers – channelling Orange Juice and Postcard Records as well as some of the occasionally unfairly neglected denizens of the C86 era; The



Chesterfields, Close Lobsters and The Jack Rubies all spring to mind if we are forced to pick three.

It’s a relentless assault that highlights a band who

## FIREGAZER

### ‘Healing’

(Self released)

“We had our Judas moment and went electric,” proclaims Firegazer singer and accordionist Alan Foulkes, introducing his band’s debut album. Previously they’d won *Nightshift*’s Demo of the Month for a collection of rootsy campfire folk songs that evoked the spirit of The Waterboys.

Electric or not, there’s little to suggest Firegazer have gone off on one from that previous demo; even the song ‘Judas’ here is neatly tucked into the snug bar of trad folk. With a vocal style that’s one step up from doleful, Foulkes never sounds like he’s ready to leave that cosy corner and while Anneli Chambliss-Howes adds depth and vocal variety, she’s used too sparsely to really impact Firegazer’s downbeat vibes.

It’s Foulkes’ accordion that really leads the line here, if not with a flourish then with a dignified sweep, particularly on Together’ where it brings a richness and warmth to the atmosphere. Elsewhere ‘The Dance’ comes with a Gallic touch and ‘On the Way to Burgos’ feels less Spanish, more Arabic.

The whole album is a comfortable listen, but over ten tracks its shows its limitations, the lack of variety increasingly evident as songs begin to merge into each other and we reach ‘The Storm’ feeling we’ve never taken off. That wouldn’t matter over an EP’s length but fifty minutes can feel funereal and the odd reel or full-blooded shanty might have brought the thing to life.

**Dale Kattack**



seem high on life, working like dogs to gain our attention and keeping as busy in the recording studio as they are on social media. The music is lively and puts us in mind of a 24 track ‘Best of Josef K’ box set that a pal bought me for a birthday present some years ago: tune after tune of epic, raw-boned jangle, fronted by end of the pier vaudeville vocal stylings, but with no real pause for breath. Pick of the quartet of songs is the less than subtly named ‘Eco-Friendly Powder Party’, nonetheless a neat skewering of a certain type of hypocrisy, while ‘Exurbia’ closes the EP in a singalong style that isn’t that far away from Chumbawamba territory.

The next steps for The Dollymops will be interesting in that we might hope for an album that injects more change of pace and more subtlety into the mix. Meanwhile, we can enjoy their effervescence in a varying degree of measures.

**Rob Langham**



## MAN MAKE FIRE

### ‘Man Make Fire’

(Self released)

Man Make Fire have been rocking around the local scene for a decade now but this eponymous album is their first full-length release. Not that the passage of time seems to be something that concern the Chipping Norton-based quartet too much. This is rock music of several old schools, from the classic 70s giants, through early-80s Brit metal to grunge and its fall-out. Album opener ‘Reasons’ is unreconstructed chugaboogie with an 80s feel, singer Stefan Hergt channelling Axl Rose and Ronnie James Dio in his slightly strangled but epically-proportioned delivery. From here we’re into Queens of the Stone Age and Foo Fighters territory on ‘One Hand Fried’ and even some Tom Petty-style melodic riffola on ‘Prove Me Wrong’.

Rock music that exists so solidly in its comfort zone like this is difficult to review inasmuch as it’s virtually impervious to criticism, much like it’s impervious to changing fashions. Man Make Fire are best when crunching out ballsy post-grunge, as on ‘Low’, or going the full ‘Kashmir’ as on album closer ‘Better Way’, but the likes of ‘So Long’ are bloated and histrionic when they want to be anthemic and epic and the band seem intent on making music to please those who know what they like and like what they know and don’t really know much beyond a narrow mid-paced rock highway that stretches back uninterrupted four decades and doesn’t appear to have any slip roads coming up for the foreseeable future.

**Ian Chesterton**



# GIG GUIDE

**FRIDAY 1<sup>st</sup>**  
**SHE DREW THE GUN: Truck Store** – Early evening instore set from Louisa Roach ahead of her band’s show at The Bullingdon later.  
**SHE DREW THE GUN: The Bullingdon** – Simmering political rage and sunshine melodies from Louisa Roach and crew – *see main preview*  
**UPRISING with DESERT STORM + I CRIED WOLF + LASTELLE + DRORE + JUNK WHALE: O2 Academy** – A special heavyweight edition of the showcase team-up between the O2 Academy and BBC Introducing in Oxford, with a headline set from leading lights of the Oxford rock and metal scene Desert Storm, bringing a titanic stoner vibe;

*Friday 1<sup>st</sup>*  
**SHE DREW THE GUN: The Bullingdon**  
Politicised music doesn’t have to be loud, fast and angry; it can be bubblegum fun and sunshine light done right, and She Drew the Gun definitely do it right. Last time we saw the band, opening for Cabbage at the O2 last year, casually charismatic frontwoman Louisa Roach was in sparkling form, mixing a poem-cum-rant about the destruction of the NHS and barbed songs about homelessness, zero hours contracts and wealth inequality with a soundtrack of a summery psychedelic surf shimmer. It’s this weird juxtaposition of words and music that makes the band so enthralling. Roach’s rich Wirral accent lends everything she sings a slightly laconic edge and her band’s spacey, melodic, grunge-tinged surf-pop is an easy joy, so the simmering rage and disgust that oozes from her lyrics almost sounds like a sunbeam love song. Recent single ‘Something For the Pain’, from latest album ‘Revolution of the Mind’, deals with those social issues with a sense of hurt and anger but also a poetic bent, while musically it’s close to Bananarama’s ‘Venus’, a lush, synth-laden pure pop gem. The themes of liberation and questioning the status quo run through the album and Roach feels like a North West kindred spirit to North East pop-poet-storyteller Nadine Shah. Either of them would make a good prime minister: pop music with a soft and strong heart but wearing steel-capped boots.



## MARCH

they’re joined by high-octane metalcore crew I Cried Wolf; atmospheric post-hardcore people Lastelle; virulent sludge beasts Droke, and bolshy bubblegum slacker rock starlets Junk Whale.  
**P.O.D. + ALIEN ANT FARM: O2 Academy** – Double dose of 90s Californian nu-metal survivors with rap, reggae and Latin-infused Christian rockers P.O.D. touring their new album, ‘Circles’, with support from ‘Smooth Criminal’ hitmakers AAF.  
**MY NU LENG & M8s: O2 Academy** – Bristol’s drum&bass, UK garage, grime and dubstep duo play a club show in Oxford after their set at Common People last summer.  
**SOUL SISTA PRESENTS FUNKYTOWN: The Bullingdon** – Classic Motown, funk, soul and disco at tonight’s club night.  
**KLUB KAKOFANNEY with FLIGHTS OF HELIOS + PANDAPOLYPSE + JUNIPER NIGHTS (DUO) + EMMA HUNTER: The Wheatsheaf** – Klub Kak’s monthly bag of fun opens its drawstrings once again, this time round featuring space-pop griefcore masters Flights of Helios alongside ebullient electro-jazz-pop-big-beat urchins Pandapocalypse, launching their debut EP, and a stripped down set from some of Juniper Nights.  
**ILLEGAL EAGLES: The New Theatre** – Big stage tribute to Frey, Henley, Walsh and co.  
**BOSSAPHONIK: The Cellar** – Afrobeat, Latin dance, global grooves and nu jazz club night, hosted by Dan Ofer, spinning a world of jazz dance rhythms and tonight featuring a guest set from DJ Boomshank, founder of groove night Homework as well as sax player in the Dutty Moonshine Big Band and Temple Funk Collective.  
**HIP DROP: The Port Mahon**

**SATURDAY 2<sup>nd</sup>**  
**KANADIA + CANDY SAYS + THE AUGUST LIST: O2 Academy** – Last month’s *Nightshift* cover stars launch their eponymous debut album, playing it big and epic in the vein of Radiohead, Muse, My Morning Jacket and Jeff Buckley. An unmissable local triple bill also features atmospheric electro-pop stars Candy Says and gothic alt.country heroes The August List.  
**THE CORAL + CUT GLASS KINGS: O2 Academy** – Return of the Wirral’s enduring indie/psych/folk-rock heroes, touring new album ‘Move Through the Dawn’, their ninth and the follow-up to 2016’s more psychedelic ‘Distance Inbetween’, the band moving back to a more traditional 60s pop-inspired sound.  
**SIMPLE feat. ANASTACIA KRISTENSEN:**

**The Bullingdon** – Long-running house night Simple hosts producer and DJ Kristensen, resident at Culture Box and Mainstream.  
**METAL 2 THE MASSES: The Wheatsheaf** – Heavyweight battle of the bands heat to win a slot at Bloodstock, tonight with Edenfalls, Mercury’s Well and The Freudian Session.  
**SPARKY’S SPONTANEOUS SHOWCASE & SPOTLIGHT JAM: The Port Mahon** – Sparky’s monthly bands night and jam session moves to its new home at the newly re-vitalised Port Mahon, with live acts followed by an open jam session. Tonight’s bands are The Holy Fools, Osprey & Friends and The Noisy Neighbours.  
**FREERANGE: The Cellar** – UK garage, grime and bassline club night.  
**CHRIS LESLIE + UNDER THE WYCHWOOD: Tiddy Hall, Ascott under Wychwood** – Wychwood Folk Club hosts Fairport Convention stalwart Chris Leslie – the multi-instrumentalist and songwriter best known for his fiddle work, playing with Feast of Fiddles, The Albion Band, Whippersnapper and more over the years. Support from young local folksters Under the Wychwood, playing traditional British and American folk and bluegrass.  
**SWEET CAROLINE: The Cornerstone, Didcot** – Tribute to Neil Diamond  
**FALLEN ANGELS: Fat Lil’s, Witney** – Rock and pop covers.  
**THE PETE FRYER BAND: The White House** – Rock and blues covers from the veteran local singer and guitarist.

**SUNDAY 3<sup>rd</sup>**  
**THE ORIELLES: The Bullingdon** – Sweet n’spiky indie of the old school from the Halifax stars on the rise – *see main preview*  
**JERAMESA + KNOBBLEHEAD + THE ELEPHANT TRIP: The Library** – A night of psychedelia with a launch for psych cassette label Marmalade Reels. Dark, tripped-out noise from Jeramesa, alongside psych-folk crew Knobblehead and more.  
**OPEN MIC SESSIONS: The Harcourt Arms** – Weekly open session.  
**FOLK SESSION: The Half Moon** – Weekly folk session.  
**THE OWL LIGHT TRIO + MAMBO PANTHERS: Florence Park Community Centre (2-5pm)** – Sunday Sessions family-friendly show with live music from folk outfit Owl Light Trio and salsa groove crew Mambo Panthers.  
**BEARD OF DESTINY + PETE FRYER + OSPREY + FRANKLIN’S TOWER: Donnington Community Centre (6pm)** – Free evening of unplugged live music, with blues from Beard of Destiny, Pete Fryer and Osprey, plus a Grateful Dead tribute from Franklin’s Tower.

**MONDAY 4<sup>th</sup>**  
**SEAFRET: The Bullingdon** – North Yorkshire duo Jack Sedman and Harvey Draper get back to their northern and DIY roots after an unsuccessful dalliance with a major label deal that saw them move to London and release debut album ‘Tell Me It’s Real’. Back home they’ve just released a new EP, ‘Monsters’, mixing up a bluesy rootsiness with the airy romanticism of the North Sea mists the band is named after.  
**OPEN MIC SESSION: The Castle** – Weekly open night.  
**PETER KNIGHT & JOHN SPIERS: Nettlebed Folk Club** – Gigspanner, Steeleye Span and Feast of Fiddles man Knight plays the first of three shows at Nettlebed this month, tonight teaming up with local folk hero and former Bellowhead man John Spiers.

*Sunday 3<sup>rd</sup>*  
**THE ORIELLES: The Bullingdon**  
The success of The Orielles, and other likeminded bands in recent times, is another victory in the ongoing war to make indie mean something after two decades of corporate appropriation, polish and homogenisation. The Halifax trio first made a name for themselves with sets at Dot 2 Dot and Carefully Planned festival, as well as a flexidisc (what else?) that accompanied a colouring book (of course) on Art is Hard, and have gone on to charm everyone who crosses their path since, their music a hazy, ramshackle tribute to Spector-esque 60s pop, 80s indie and 90s slacker rock, particularly Pavement and Steve Malkmus’s drawly, daydreamy idiosyncrasy, all wrapped up in sugary vocal harmonies, guitar fuzz and surf twang. Those vocal harmonies come courtesy of sisters Esme and Sid Hand-Halford who sound like they were born and raised on the West Coast rather than West Yorkshire and have brought the sunshine to God’s own county via their music, which, as well as The Shangri-La’s and Ronettes, touches base with The Flatmates, The Breeders and The Raveonettes at times, while guitarist Henry Wade brings a spikiness that harks back to post-punk and Postcard Records. Where radio hit ‘Let Your Dogtooth Grow’ is all jangly sweetness, songs like ‘Sugar Tastes Like Salt’ are noise-pop wrecking balls and it’s live where The Orielles shine brightest, lighting up the last two Truck festivals as well as opening for Magic Gang on tour recently. It’s lively, lovely pop music that comes with added bounce and their contribution to the cause of proper indie makes them heroes worth following.



**TUESDAY 5<sup>th</sup>**  
**FLUORESCENT ADOLESCENT: The Bullingdon** – Indie rock club night.  
**HARP SESSION: The Port Mahon** – Open harp session.

**WEDNESDAY 6<sup>th</sup>**  
**NO VIOLET + SELF HELP + CIPHERS: The Wheatsheaf** – Effervescent grunge pop and angular math-rock from Bristol’s No Violet at tonight’s Divine Schism show, the band playing tracks from their new ‘Faces’ EP and joined by recent *Nightshift* cover stars and track of the year winners Self Help, making the world a better place through the power of punked-up indie noise. Gothic electro/indie from Ciphers.  
**CAPTAIN KUPPA-T & THE ZEPPELIN CREW + BMW: T.O.A.D. Headington** – Album launch show for the local *a capella* steampunk outfit, plus support from Boon, Mew & Wooster and DJ sets from Hipshakin’s Johnny Louche and Disques Vogue’s Alan.

**THURSDAY 7<sup>th</sup>**  
**DEATH OF THE MAIDEN: Truck Store** – Instore set from this month’s cover stars, playing songs from forthcoming debut album, ‘The Girl with the Secret Fire’.  
**OXLEY-MEIER GUITAR PROJECT: 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.  
**FRANKLIN’S TOWER + SLEEPER SERVICE + THE UNACCOMPANIED: The Cellar** – It’s All About the Music showcase.  
**JEREMY & THE HARLEQUINS: Fat Lil’s, Witney** – Little Steven-endorsed garage rockers outta NYC, touring their latest album, ‘Remember This’.  
**SPARKY’S NEW MOON: The Half Moon** – Sparky hosts his open mic session on the first and third Thursday of every month.  
**CATWEAZLE CLUB: East Oxford Community Centre** – Oxford’s longest running open night continues to showcase local singers, musicians, poets, storytellers and more every Thursday.  
**STEVE TILSTON: The Unicorn, Abingdon** – Veteran singer and guitarist Steve Tilston comes to the Unicorn, the man having written songs for Fairport Convention among others and collaborated with Bert Jansch, John Renbourn, Maartin Allcock and Ralph McTell over the years as he mixes up traditional English and Irish folk with elements of classical music.  
**BLUES JAM: The Catherine Wheel, Sandford** – Open jam.

**FRIDAY 8<sup>th</sup>**  
**WHITE MAGIC: O2 Academy** – Reggae, dancehall, hip hop and r’n’b club night, tonight celebrating its birthday with sets from DJ Ize, Party Shot Movements, 2exclusive, Bullet Movements, Supa Nytro and Sir Alan Brando.  
**THE RAVING TRIPPY: The Bullingdon** – Psychedelic house and techno club night.  
**ORDER#227 + THE UNDETAKEERS + KEYED UP: The Wheatsheaf** – Punk night



*Tuesday 12<sup>th</sup>*  
**THE JAPANESE HOUSE: O2 Academy**  
A semi regular visitor to Oxford over the last few years, Amber Bain – who is The Japanese House – is back tonight touring her long-awaited debut album, ‘Good at Falling’, the culmination of four years of work that have seen her release a succession of singles and EPs, all on Dirty Hit. The label is also home to The 1975 and it was they who produced her ‘Pools to Bathe In’ EP and took her on tour where she was playing arenas at a stage when most acts would be enjoying a succession of pub backrooms. A lot of people thought ‘Pools...’ was in fact 1975 singer Matt Healy, he and Bain sharing a similarly dreamy vocal quality. With a little help from her friends, she’s gradually enjoyed the success she deserves as she drifts sad-eyed through sparse, ethereal synth-pop, all barely-there beats, breathless, heavily-effected vocals and introspective, atmospheric melodies that have drawn comparisons to London Grammar, The xx and Grimes at various points. She also earned herself a place on the BBC Sound of 2017 long list, a measure as much of her rising commercial potential as her musical quality. The album showcases the robotic, multi-layered production and harmonising technology she brings to her sound and if it sometimes sounds like her human sound is battling to be heard above the technology, live is where she brings that side of her sound more to the fore, forever busy with loops and pedals and at her best when she strips things to down to reveal her songs at their best.

with virulent hardcore ragers Order#227.  
**BOTLEY CRUE + THE MOTHER FOLKERS: The Cellar** – Indie, new wave and Britpop covers from Botley’s premier tribute band.  
**STEELY SCAM: Fat Lil’s, Witney** – Steely Dan tribute.

**SATURDAY 9<sup>th</sup>**  
**WO-MAN-ITY: Makespace (2-10pm)** – Young Women’s Music Project celebrate International Women’s Day with a full day of live music, workshops and talks. Playing live are Tiecc, Elouiza, Theo and Anna McCrae, while among the workshops is a voice masterclass from Bishi.  
**UFO + TARA LYNCH: O2 Academy** – a 50<sup>th</sup> anniversary and final tour for the seminal rockers whose heavy duty sound from their late-60s inception, through the 1970s paved the





*Thursday 14<sup>th</sup>*

## SOEUR: The Jericho Tavern

As we found out from Dilly Dally last month, any band inspired by Pixies will by and large be ten times better than any band not inspired by Pixies. On the strength of recent single ‘Fight’ Bristol trio Soeur love a bit of Pixies and are, undeniably, great. We heard that song, unsurprisingly, one evening on 6Music and we’ve been waiting to see them in Oxford ever since. The band are a taut, abrasive grunged-up noise-pop machine, variously pissed-off, brooding and explosive, but also rather poppy, thanks to singer and guitarist Anya Pulver’s way with a great hook and sweet’n’snarly voice. The influences of Nirvana, Hole, PJ Harvey and Smashing Pumpkins are also plain to see, and hear, but there’s also something of Shellac’s militant, sheet metal noise in Pulver’s guitar play. Such great musical pedigree has seen the trio work their way up their hometown circuit to the point they’ve been picked to play Reading and Leeds, Dot to Dot and 2000 Trees in recent times and more and more people beyond Bristol are sitting up and taking notice. Tonight is the band’s Oxford debut and anyone with an ounce of good taste will be excited by the prospect. As well as the Pixies thing, it is also true that any band with a bass player called Tina will be brilliant.

way for heavy metal. Myriad members have been and gone (notably Michael Schenker) with only singer Phil Mogg a constant, though bandmates Andy Parker and Paul Raymond remain in the ranks. 50 years, 22 studio albums, 14 live albums (including career high point ‘Strangers in the Night’) and over 20 million record sales are testament to their enduring appeal and influence.

**THE SPRINGSTEEN SESSIONS: O2 Academy** – Suitably expansive tribute to The Boss, with a two and a half hour run through of Brucie faves.

**GARAGE NATION: O2 Academy** – UK garage club night.

**90s -00s feat. N-TRANCE: O2 Academy** – Back in town after October’s show, , another retro run through of club classics, with Manchester’s million-selling hitmakers N-Trance reliving ‘Set You Free’ and ‘Forever’ as well as covers of ‘Stayin’ Alive’ and ‘Do Ya Think I’m Sexy?’.

**MUSICAL MEDICINE with NICK THE RECORD: The Bullingdon** – House, funk, soul and disco club night, with Japan’s veteran disco selectors Nick the Record, spinning tropical disco and Afro-flavoured floor fillers.

**WHO KILLED NANCY JOHNSON? + SPINNER FALL + SMALL GODS: The Cellar** – Punk and hardcore night with Reading’s Who Killed Nancy Johnson mixing the old school righteousness of Dead Kennedys with epic rock. Local noiseniks Spinner Fall channel 80s US hardcore through post-punk and shoegaze.

**CAN YOU COPE: The Cellar** – Bass, garage and drum&bass club night featuring a hometown set from leading bass man Burt Cope, plus sets from Jaikea, Higgo and Joca b2b Cryptic Sound, hosted by Archetype and Jadon.

**SMASH FALCON + BEARD OF DESTINY + MAMZER: The Wheatsheaf** – Electric and acoustic blues from Beard of Destiny and low-down dirty sleaze rockers Mamzer at tonight’s It’s All About the Music show.

**INNUENDO: Fat Lil’s, Witney** – Rock and indie covers.

**THE A-WATTS: Marston British Legion** – Classic rock’n’roll.

### SUNDAY 10<sup>th</sup>

**A CAPELLA SPRING FESTIVAL: The Cornerstone, Didcot (10am)** – a feast of a capella fun with the opportunity to join various voice choirs and groups.

**OPEN MIC SESSIONS: The Harcourt Arms**

**FOLK SESSION: The Half Moon**

**THE PETE FRYER BAND: The Tree, Iffley (4-6.30pm)**

### MONDAY 11<sup>th</sup>

**OPEN MIC SESSION: The Castle**

**CRAOBH RUA: Nettlebed Folk Club** – Nettlebed’s long-running folk club celebrates St Patrick’s Night early with some traditional Irish songs and tunes.

**FRENCH FOLK SESSION: The Port Mahon**

### TUESDAY 12<sup>th</sup>

**THE JAPANESE HOUSE: O2 Academy** – Atmospheric electro-pop from Amber Bain, touring her debut full length album – *see main preview*

**MIKE & THE MECHANICS: The New Theatre** – Thatcherite greed; the Cold War; the Miners Strike; Mike & the Mechanics. Will we never be set free of 80s fun and frolics.

**DAVE ROBINSON: The Jericho Tavern** – An evening with the Stiff Records supremo and the man responsible for signing Elvis Costello, Nick Lowe, Ian Dury, The Pogues and more, tonight talking about his book telling the story of his life and the legendary label.

### WEDNESDAY 13<sup>th</sup>

**JOSH SMITH: The Bullingdon** – Funk, soul, r’n’b and jazz-infused electric blues from the Florida-raised, LA-resident guitarist and bandleader, over in the UK to tour his new ‘Born to Grow’ album.

**PETE ATKIN: The Jericho Tavern**

### THURSDAY 14<sup>th</sup>

**SOEUR: The Jericho Tavern** – Grunged-up noise-pop from the rising Bristol trio – *see main preview*

**HAYSEED DIXIE: O2 Academy** – Classic songs covered bluegrass style by the Stateside hillbilly crazies, renowned for taking on AC/DC, Queen. Motorhead, Led Zep, Sabbath, The Darkness and more, but with recent album ‘Free Your Mind and Your Grass Will Follow’ expanding their palette to Bob Marley, Marvin Gaye, The Temptations and Elvis Costello, among others.

**TOM RICHARDS, FRANK HARRISON, MARK HODGSON & MARK FRANCE: The Wheatsheaf** – Spin jazz club.

**REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon** – Acoustic blues, country, folk and rock, with sets from Waterfahl, Kings of Free Time and Richard Brotherton.

**CATWEAZLE CLUB: East Oxford Community Centre**

*Friday 15<sup>th</sup>*

## KRISTIN HERSH: Holywell Music Room

There were two distinct sides to Throwing Muses and that’s what made them such a fantastic band. On the one hand there was Tanya Donelly’s spring-pure songs; on the other was step-sister and schoolmate Kristin Hersh’s often disjointed, sometimes aggressive, emotionally intense input, which tended to involve odd time signatures and deliberately off tunings, the result of a childhood accident that left her hearing music in her head at all times and prone to intense periods of depression. Pioneers both musically and as women in rock music, they should have been absolutely massive and *Nightshift* feels privileged to have seen them live in their prime (supported by Pixies no less). While Donelly went on to form the far more commercial Belly, Hersh’s solo debut was the intensely personal ‘Hips & Makers’, a stark acoustic album that dealt with mental illness and motherhood, depression and domestic mundanity. Friend and muse Michael Stipe joined her for the lead single ‘Your Ghost’, one of the most beautiful and haunting songs ever written, a perfect vehicle for Hersh’s incredible voice which ranges from disquietingly introspective to violently dramatic. Over the course of eleven solo albums, including the most recent, ‘Possible Dust Clouds’, she’s continued to follow her own path, however wayward it has sometimes seemed, and remains an iconic figure not only for female musicians but those making music in the face of and in tandem with mental illness. So extra special thanks to Divine Schism for bringing such a supreme talent to town.



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

### FRIDAY 15<sup>th</sup>

**THE ORB: The Bullingdon** – Low-key anniversary show from the dance/dub legends – *see main preview*

**KRISTIN HERSH: Holywell Music Room** – Rare chance to see the former Throwing Muses legend – *see main preview*

**YK: O2 Academy** – Hip hop and r’n’b from the singer on tour.

**OTTO + MAN MAKE FIRE + HOAX**

**PARADE: The Wheatsheaf** – It’s All About the Music showcase.

**SISTER GEORGES: Harcourt Arms** – New Orleans-style jazz and swing from the French outfit, over for a short UK tour.

**TIM FRIERS & THE MERCENARIES: The Jericho Tavern** – Celtic-flavoured pop in the vein of World Party and Crowded House.

**GLOFEST LAUNCH SHOW: Florence Park Community Centre** – launching the sale of early bird tickets for this year’s GloFest in June, with live music and more.

**LATIN OPEN MIC SESSION: The Port Mahon**

**BON GIOVI: Fat Lil’s, Witney** – Bon Jovi tribute.

### SATURDAY 16<sup>th</sup>

**WOAHNOWS + DAISY + RAINBOW RESERVOIR: The Wheatsheaf** – Hook-heavy punky power pop in the vein of Husker Du and The Nerves from Woahnows, back in town as part of a tour to promote new album ‘Young & Cool’. Support at tonight’s Snuggle Dice show are local emo starlets Daisy and pop-punk post-riot grl crew Rainbow Reservoir.

**THE MIGHTY REDOX: Harcourt Arms** – Funtime blues, rock, funk, psych and ska from the local veterans.

**BASIC: The Bullingdon** – House and techno club night with Big Miz.

**OXFORD VINTAGE COUNTRY MUSIC CLUB with THE PRAIRIE CLAMS: St. Barnabas Community Centre** – Celebration of the golden age of country music.

**FLIGHTS & LANDINGS + SAMANTHA TWIGG JOHNSON + MOUSE & TROUSERS + JESSICA LAW: Florence Park Community Centre**

**KEVIN DUGGAN: The Port Mahon** – Honky tonk and country dance.

**THE BRITPOP BOYS: Fat Lil’s, Witney** – All the 90s hits, from Blur, Oasis and Pulp to, oh you know, the other ones.

**THE A-WATTS: Bicester Ex-Serviceman’s Club**

### SUNDAY 17<sup>th</sup>

**SENSATIONAL SIXITES EXPERIENCE: The New Theatre** – 60s retro tour with Searchers singer Mike Pender; Chris Farlowe; Herman’s Hermits; The Swinging Blue Jeans; New Amen Corner and The Fourmost.

**KRISSY MATTHEWS + STEAMROLLER: The Bullingdon** – Bicester’s young blues guitar talent returns to the Haven Club, his electric style inspired by Hendrix, Freddy King, Albert Collins and Joe Bonamassa. Support from veteran local r’n’b gang Steamroller,

their heavy-duty blues inspired by Hendrix and Cream.

**MONKEYFISTS + PUPPET MECHANIC + LARRY REDDINGTON + ASTEROX: The Wheatsheaf (3-7pm)** – Free afternoon of unplugged live music hosted by Klub Kakofanney.

**OPEN MIC SESSIONS: The Harcourt Arms**

**FOLK SESSION: The Half Moon**

**JAZZ AT THE AA: Abingdon Arms, Beckley (6.30pm)** – Free jazz session with Brigitte Beraha (vocals), Frank Harrison (keyboards) and Mark Hodgson (bass).

### MONDAY 18<sup>th</sup>

**ALY BAIN & PHIL CUNNINGHAM: Nettlebed Folk Club** – Two icons of the contemporary Scottish folk scene continue their longstanding partnership for an evening of virtuoso fiddle and accordion fun.

**OPEN MIC SESSION: The Castle**

**SCANDINAVIAN FOLK SESSION: The Port Mahon**

### TUESDAY 19<sup>th</sup>

**WYLDEST + CANDY SAYS + LIMPET SPACE RACE: Fusion Arts** – Softly shimmering, gently jangling shoegazy indie pop from north London’s Wyldest at tonight’s Divine Schism, the trio’s sound partway between Slowdive and Orielles. Atmospheric electro-pop from Candy Says, currently riding high on the back of their contribution to the soundtrack for Noomi Rapace movie *Close*, including their gorgeous cover of ‘Running Up That Hill’. Synth-folk fun from Limpet Space Race opening the show.

**CAROLINE KRAABEL: Old Fire Station** – Oxford Improvisers host saxophonist Caroline Kraabel, inspired by Ornette Coleman, Thelonius Monk, Maggie Nicols and Louise Bourgeois among others; she’s collaborated with Robert Wyatt, Anri Sala and the London Improv Orchestra along the way.

### WEDNESDAY 20<sup>th</sup>

**ADY SULEIMAN: O2 Academy** – Funked up, Latin-flavoured pop, soul and reggae from the Grantham-born, Anglo-Tanzanian singer, touring debut album ‘Memories’, following supports to Michael Kiwanuka, Lianne le Havas and Laura Mvula. Rearranged from October.

**METAL 2 THE MASSES: The Wheatsheaf** – Heavyweight BOTB heat with atmospheric post-metallers The Hope Burden and old school hard rockers The Reaper up against Keyed Up and Cindermist.

**NIGEL DAVIES & GOOD COMPANIONS: The Jericho Tavern**

### THURSDAY 21<sup>st</sup>

**THE TREATMENT: O2 Academy** – Classic hard rock and punk from Cambridge’s riffmeisters,

**DAMO SUZUKI NETWORK + CITIES & MEMORIES: The Jericho Tavern** – Overdue return to town for the former Can legend turned improv troubadour – *see main preview*

**MEANS OF PRODUCTION + OCTAVIA FREUD + MOJAVE + ENJOYABLE LISTENS: The Bullingdon** – Electro night at



*Friday 15<sup>th</sup>*

## THE ORB: The Bullingdon

It’s five years since The Orb last came to Oxford – at the O2 Academy – but it seems a lifetime since the band were headlining Glastonbury and were the music of choice for 90s stoners. The Bullingdon seems a ridiculously small venue to host an act of this stature and unsurprisingly it’s already sold out, but it’s also a perfect place to celebrate their 30<sup>th</sup> anniversary. Alex Paterson has been the sole constant across that time, these days working alongside long-time collaborator Thomas Fehlmann and The Orb have moved on while staying the same – the immersive lights and visuals remain and Paterson would rather twist, distort and live remix tracks rather than knock out a greatest hits set. And what hits – from the sublime ‘Little Fluffy Clouds’ to ‘Blue Room’. At their peak in the mid-90s they were often described as the Pink Floyd you could rave to, a fair description at times, but they were always more adventurous than indulgent, their best albums – ‘The Orb’s Adventures Beyond the Ultraworld’ and ‘U.F.Orb’ – trippy journeys through dub, electronicaa and ambient music, complete with sci-fi motifs, while the underrated ‘Baghdad Libraries’ headed into the minimalist electro of Paterson’s beloved Kraftwerk. Veterans of those legendary festival shows who’ve grown up and got sensible might wonder if they still sound great when not bonged out of your head but that last show in town suggested they do and tonight’s show will be a trip whether your poison of choice is finest mescaline or a nice mug of cocoa.

this evening’s It’s All About the Music local showcase, with austere synth-pop, post-punk and acid-fried beats from Means of Production, plus atmospheric one-man electro noise from Octavia Freud.

**SPIN JAZZ CLUB: The Wheatsheaf** – Live jazz with Adam Waldmann, John Law and Mark Hodgson.

**SPARKY’S NEW MOON: The Half Moon**

**CATWEAZLE CLUB: East Oxford Community Centre**

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

### FRIDAY 22<sup>nd</sup>

**THE OVERLOAD + RESTRUCTURE: The Bullingdon** – Double dose of two of Oxford’s leading statue kickers, with incendiary poet-punk grooves from The Overload, taking Ian Dury for a boogie down at Happy Mondays



funk hut and The Fall’s motorik noise cabin. Darkly witty punk-rave hoolies Restructure match Sleaford Mods disgust with electronic beats and grooves and a dash of 80s pop fun. **CRYSTALLITE + FUJI + MARK BOSLEY + DONNA: The Wheatsheaf** – Leon ‘Dancing Man’ Stiles celebrates his birthday with a bunch of chums, including post-grunge rockers Crystallite, funky indie pop crew Fuji and gothic pop master Mark Bosley. **MY CROOKED TEETH + FULL CIRCLE BLUE + FIRST RESERVES: The Jericho Tavern** – Former ToLiesel frontman Jack Olchawski follows up his recent ‘Live At the Handlebar’ EP with a full band show, capturing

*Thursday 21<sup>st</sup>*  
**THE DAMO SUZUKI NETWORK / CITIES & MEMORIES: The Jericho Tavern**

It’s been a few years since Damo Suzuki came to Oxford but he was a frequent visitor for a while, often as guest of Audioscope, a perfect fit for the annual festival’s leftfield and experimental aesthetic. While hardly a household name, Suzuki is a musical legend as the singer in krautrock pioneers Can and his influence on subsequent generations of psych, improv and generally out-there acts is impossible to overstate. In the years after Can split up, he became a Jehovah’s Witness, battled cancer, did odd jobs and took his music back to the streets where he was first discovered. Over the last few years he’s toured the world, rocking up at venues and playing alongside local musicians – or Sound Carriers as he calls them – playing what comes out, no two shows the same. He calls it “instant composing”. His vocal style involves chants, incantations and streams of consciousness and he’s an almost shamanic performer and he’ll be very well served by tonight’s Sound Carriers: Lucy Leave – the local band perhaps most in the spirit of Can – and members of Flights of Helios and The Cooling Pearls. Anything is possible, as the saying goes, and wherever it all goes, it’ll be a unique performance by one of music’s greatest mavericks. Equally unusual is a debut live performance from Cities & Memories field recordist Stuart Fowkes, “remixing the world one sound at a time.”



a lonesome campfire country/folk spirit in the vein of The Epstein. Bluesy rock and reggae outfit Full Circle Blue support. **MELLOR + IDEAL MARRIAGE: Old Fire Station** – Garage rock and indie noise from Reading/London crew Mellow back in town, plus local indie-rock newcomers Ideal Marriage. **THE MIGHTY REDOX: The Black Swan** – Swamp blues, psychedelia, funk, ska, pop and more from the party-starting local stalwarts. **THE DOORS ALIVE: Fat Lil’s, Witney** – Doors tribute.

**SATURDAY 23<sup>rd</sup>**  
**LENE LOVICH: O2 Academy** – The Queen of Quirk returns to town having supported The Psychedelic Furs here in 2017. This time round she’s celebrating the 40<sup>th</sup> anniversary of debut album ‘Stateless’, which featured her biggest hit, ‘Lucky Number’, her distinctive android-opera vocals having seen her work alongside Nina Hagen, The Residents and Hawkwind over the years. **STRAIGHT OUTTA COWLEY vs BROOKLYN ZOO: O2 Academy** – Hip hop club night. **DUB SMUGGLERS SOUND SYSTEM: The Bullingdon** – Count Skylarkin hosts a night of ska, reggae, dub and soul, tonight joined by Dub Smugglers, best known for their Antwerp House shows as well as myriad European festival appearances, tonight making their first Oxford appearance since 2015, kicking out a serious mix of dancehall, dub and roots. **METAL 2 THE MASSES: The Wheatsheaf** – Heat of the rock and metal comp to win a slot at Bloodstock, with Deadblow, Sleeper and Crimson Tusk. **DOG OF TWO HEAD: Fat Lil’s, Witney** – Status Quo tribute. **INDIE DISCO: Tap Social, Botley** – 80s and 90s indie with DJ Dominic Utton.

**SUNDAY 24<sup>th</sup>**  
**BARS & MELODY: O2 Academy** – Peregrin Bars and Sixtus Melody return to town, touring their new album, a drill reinterpretation of Diamanda Galas’ ‘The Litanies of Satan’. **OPEN MIC SESSIONS: The Harcourt Arms**  
**FOLK SESSION: The Half Moon**

**MONDAY 25<sup>th</sup>**  
**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 Phil Beer and Dave Mattacks. **OPEN MIC SESSION: The Castle**

**TUESDAY 26<sup>th</sup>**  
**GERRY CINNAMON: O2 Academy** – Acoustic blues and indie rock from Glasgow’s battling DIY star on the rise, eschewing the music industry to earn himself sell-out shows across the UK as well as tour supports to The Courteeners, Ocean Colour Scene and John Power, plus slots at TRNSMT and Isle of Wight Festival, his self-released debut album, ‘Erratic Cinematic’, inspired by Frank Turner, The Beatles and Bob Dylan, earning him an iTunes Top 10.



*Wednesday 27<sup>th</sup>*  
**ERJA LYYTINEN: The Bullingdon**  
Finnish blues guitarist Erja Lyytinen was a regular visitor to town earlier in the decade, hosted by The Famous Monday Blues and The Haven Club, but not since she became one of the foremost stars on the European blues scene, including winner of the 2017 European Blues Awards Best Guitarist – no small feat in what’s traditionally been such a male-dominated genre. Having started playing at the age of 15, Lyytinen signed to Germany’s stalwart blues label Ruf Records and subsequently made her name on the 2006 Blues Caravan tour, which took her to the States for the first time as well as exposing her to a wider European audience. Early on she was produced by David and Kinny Kimbrough – sons of blues legend Junior – but it was her album of Elmore James songs, ‘The Sky is Crying’, that proved to be her big breakthrough. Renowned for her slide style, her blending of traditional and modern blues with elements of jazz, soul and straight-up rock has seen her playing with Carlos Santana, Walter Trout, Southside Johnny and John Mayall, but she’s always been keen to avoid being too tied down to traditional blues, inviting the likes of Apocalyptica’s Paavo Lötjönen and Nightwish’s Marco Hietala to work on her albums previously. Tonight’s return to town sees her promoting most recent album ‘Stolen Hearts’.

**SKARLETT RIOT: O2 Academy** – Melodic stadium metal in the vein of Bullet For My Valentine, Asking Alexandria and In This Moment from Scunthorpe rockers Skarlett Riot, touring their ‘Regenerate’ album. **SPORTS TEAM: The Bullingdon** – Swaggering indie rock from the rising London outfit, out on a headline tour to promote new single ‘Get Along’ after supporting Hinds, Honeyblood and Cabbage last year. **FLINTLOCK RIFLES + MAKE FRIENDS + LEIGH & LIAM + RICH RAINFORD: The Wheatsheaf** – Funnel Music tour. **RATTLE + FARM HAND + AFTER THE THOUGHT: Fusion Arts** – Lo-fi rhythmic minimalism from Nottingham drums duo Rattle at tonight’s Divine Schism show, the pair touring new album ‘Sequence’ and joined by Welsh one-man band Farm Hand, the work of Islet and Shape Records chap Mark Daman

Thomas. Meanwhile local electronic soundscapist After the Thought makes his first live appearance in a number of years, mixing loops, beats and drones into a sound somewhere between Flying Saucer Attack and Mountain a times. **FEAST OF FIDDLES: Nettlebed Folk Club** – Second night of the fiddle-based banquet.

**WEDNESDAY 27<sup>th</sup>**  
**ERJA LYYTINEN: The Bullingdon** – Electric blues from the award-winning Finnish guitarist – *see main preview*  
**GALICIAN FOLK SESSION: The Port Mahon**

**THURSDAY 28<sup>th</sup>**  
**FUN LOVIN’ CRIMINALS: O2 Academy** – Return to town for Huey Morgan and chums after their sold out show here back in 2016, still documenting New York life twenty years on from their biggest UK hit, ‘Scooby Snacks. From hip hop, funk and rock, to lounge, there’s an endearingly gleeful satire entrenched in their crime and drug narratives and Huey’s innate star quality – these days as much as a 6Music presenter as on stage – always makes the band worth a visit.

**THIS FEELING with SUGARTHIEF: The Bullingdon** – Indie rock club night with live sets from Birmingham’s Sugarthief plus local acts The White Lakes, Brixtons and The Foliants. **SPIN JAZZ CLUB: The Wheatsheaf** – With Swiss tenor saxophonist Luca Stoll and his band. **ART THEEFE + FIVE FATHOMS DEEP + RAMONA ROSE: The Jericho Tavern** – Noirish surf-pop, lounge blues and folk-infused 60s rock from Matt Sage’s Art Theefe, taking inspiration from Roy Orbison, Mark Lanegan, Jeff Buckley and Bob Dylan among others. **REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon** – Acoustic blues, country, folk and rock, with sets from Five Fathoms Deep and Richard Brotherton. **CATWEAZLE CLUB: East Oxford Community Centre**  
**BLUES JAM: The Catherine Wheel, Sandford**

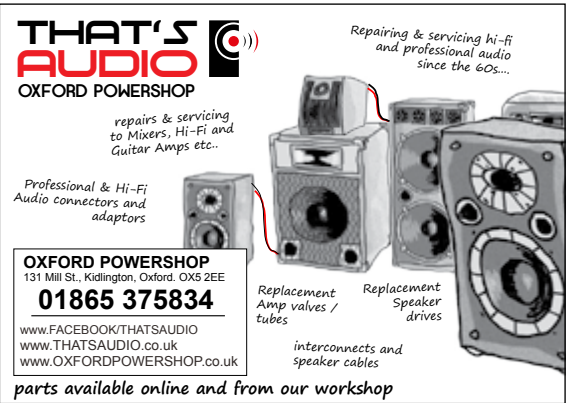
**FRIDAY 29<sup>th</sup>**  
**WILLIE & THE BANDITS: O2 Academy** – Epic, intricate prog-roots rocking and blues from Plymouth’s Willie & The Bandits, out on tour to promote new album ‘Paths’, their fifth, the band having variously been compared to Led Zeppelin, Cream and Santana as they mix up rootsy rocking and blues with electronics and convoluted song structures. **DEATH OF THE MAIDEN + GHOSTS IN THE PHOTOGRAPHS + JEFF: The Jericho Tavern** – This month’s cover stars launch their debut album – *see main interview feature*  
**JULIA MEIJER + CAMPBELL**

**SIBTHORPE: The Port Mahon** – Single launch for the locally-based Swedish electro-folk singer/songwriter ahead of the release of her debut album later this year.. **ALBOA + CHARMS AGAINST THE EVIL EYE + FACTORY LIGHTS FRACTURE: The Wheatsheaf** – It’s All About the Music local bands showcase. **BENNET WILSON POOLE: Fat Lil’s, Witney** – Dreaming Spires frontman (and Truck and WOOD Festivals founder) Robin Bennett returns alongside Danny Wilson from Danny & the Champions of the World, and producer and 12-string Rickenbacker player Tony Poole, the trio’s eponymous debut last year mixing up their love for Crosby, Stills and Nash with an occasional earthy bluegrass feel and sweet three-way harmonies.

**SATURDAY 30<sup>th</sup>**  
**GAPPY TOOTH INDUSTRIES with LONDON GRAFFITI + THE MAGIC LOTUS + THE LAND GIRLS: The Wheatsheaf** – Another mixed goody bag at the monthly GTI, tonight with local grunge and post-punk crew London Graffiti, London-based Anglo-Greek indie punks Magic Lotus, and local twee-pop outfit The Land Girls. **RAWDIO: The Bullingdon** – Drum&bass club night. **SILVER: Harcourt Arms** – Rock, country and blues. **OSPREY & CO: The Half Moon** – Funky blues and more from local stalwart Os and chums. **URBAN FOLK QUARTET: The Cornerstone, Didcot** – Lively folk and roots from the acclaimed quartet, out on another mammoth UK tour, 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. **HAIRFORCE 5: Fat Lil’s, Witney** – 80s hair metal covers  
**STEAMROLLER: Red Lion, Old Marston**

**SUNDAY 31<sup>st</sup>**  
**ELECTRIC EEL SHOCK + THE GRAND MAL + BAD BLOOD RECOVERY: The Wheatsheaf** – Fun, furious, ferocious and theatrical metal from Tokyo’s metal crazies at tonight’s Buried in Smoke show, the band back in Europe touring their most recent album ‘Sweet Generation’, their first for almost a decade but showing no sign of growing up or playing it sensible. Suitably ear-bothering support from groove rockers The Grand Mal and Bad Blood Recovery. **OPEN MIC SESSION: Harcourt Arms**  
**FOLK SESSION: The Half Moon**  
**BLUES JAM: Fat Lil’s, Witney (3pm)** – Free monthly open blues jam.

*Nightshift listings are free. Deadline for inclusion is the 20<sup>th</sup> of each month, no exceptions.*







## CONJURER / DESERT STORM / DRORE

### The Bullingdon

Tonight is the coldest of the winter so far. We know this because Cowley Road is covered in deep frozen slurry from the previous night’s snowfall, and also because Droe guitarist Tom Greenway is wearing a zipped up snorkel parka and ski mask on stage. Droe could be used to clear snowbound roads; they’re a thirty-minute wind blast that could create thirty-foot drifts, a molten sonic sludge that could melt glaciers and with a rage that could turn snowmen into puddles. Taz Corona is a one-woman force

of nature with a throat-ripping roar to match the band’s flesh-flaying riffage. By the time they finish it’s nowhere near as cold in here. Mainly because the musical equivalent of hell has just opened up in the Bully. Heck, Tom’s even taken his hood down. If Droe are the molten lava flow, Desert Storm are an arid sonic tumult of the sort that can shape and level landscapes. After over a decade leading the local heavyweight field it’s easy to take the quintet for granted but here’s a

band that just keeps getting better. Such a synchronised show, the result of countless tours, could almost be described as smooth, if it weren’t so sandpaper rough, Matt Ryan’s rasping holler equal to the double guitar onslaught that takes it slow and steady but equally takes no prisoners, not so much a steamroller as an entire Panzer division that lays waste to anything in their way. A timely reminder of what an astonishing band they are. After which Conjuror’s choreographed display of

windmilling and shredding initially feels a bit too generic. This is a stealth attack though. Over the course of forty five minutes the Rugby-based quartet ramp up the intensity, symphonic death metal via post-metal excursions, fast bits, slow bits, quiet bits, loud bits and phenomenally loud bits, until they become something relentless and indestructible and any warmth in the room is replaced by implacable desolation. Here is the endless winter. The Night King sits on the Iron Throne. There may also be some disruption to local bus services. **Dale Kattack**

## WOLF GIRL / THE COOLING PEARLS / GOOD CANARY

### The Jericho Tavern

Together, the bands on tonight’s All Tamara’s Parties bill form an odd trio. Wolf Girl’s queer noise pop is somewhat the opposite of the moody indie folk of The Cooling Pearls, and Good Canary is – well, what? The solo act, which consists of piano and singing over mismatched drum beats, is hard to place. Sometimes the clever lyrics remind us of Regina Spektor but other times her delivery makes us suspect these songs will feature in *Frozen 2*. There’s a hint of CocoRosie, too. Good Canary is both as good and as bad as that sounds.

We’ve been listening to their album ‘The Red Laugh’ a great deal, but live, The Cooling Pearls are something else entirely. It’s like seeing a Picasso in the flesh. At the Jericho Tavern, the individual instruments get space to breathe, quite literally in the case of lead singer Aiden Canaday’s accordion. His intensity is reminiscent of The National’s Matt

Berninger: tightly gripping the microphone like a raft when singing, and looking somewhat lost during the intermezzos. At the end of their show, there is strange sensation that for some reason they would never play live again, and you feel both glad that you’ve had seen them and sad that others would never get that chance. Fortunately, as far as we know they’re not thinking of disbanding anytime soon, so you’ll be forgiven for missing them, just this once. Wolf Girl, then, up the tempo again with their infectious indie pop. Our old favourite ‘Middlesex’ is played early on, but most of their set is comprised of material off their second album ‘Every Now and Then’, including the sympathetic single ‘Dream Lover’. Apart from these good songs, the band has got a great stage presence, effortlessly making us feel part of the scene without contrived banter. An especially cool moment comes when drummer Christabel Williams has to adjust her bass pedal halfway through the set, casually telling the rest of the band to just start playing the next song, and still manages to make it on time for the beat to kick in. Now, that’s punk. **Caspar Jacobs**

## DILLY DALLY / HOTEL LUX

### The Bullingdon

South London’s Hotel Lux look more like a football firm than a band and they’re not here to give off good vibes. Some of their sullenness might be down to crashing their van a couple of nights earlier on the way to a gig, but it does make for good musical entertainment. Mixing up a slurry of motorik garage rock and post punk noise with Lewis Duffin’s *Sprechgesang* they sound like Blue Aeroplanes getting their krautrock on. It’s a hard opening gambit to follow and they occasionally sound like they don’t know whether to be The Fall or Happy Mondays, but ‘Vice’ injects a bit of rockabilly urgency to proceedings and they keep up an impressive level of intensity throughout their rumbling, grumbling half hour. Dilly Dally’s set is one of those once-a-year wonders that makes you want to scream at the world to sit up and take notice. This is the sort of show that makes you remember exactly why you fell in love with rock and roll in the first place. Singer/guitarist Katie Monks, dressed in distressed gothic wedding dress and wielding a Flying-V, has a voice that hovers

like a wraith and swoops like a raptor; she can roar like Courtney Love, growl smokily like Kim Deal or switch from baby-like babble to piercing scream like Katie Jane Garside, all this over a wall of guitar noise that sounds like a tortured banshee. Underpinning this is a dirty, relentless rhythm from bassist Jimmy Tony, resplendent in a black rubber and lace dress. This is feral stuff: individual songs lose their identity as they’re thrown into the noise blender and fired out at bludgeoning volume, odd moments of humour punctuating the storm as Monks complains she’s getting shocks of her microphone: “I like to get it on with the mic“ she exclaims before stamping down hard on a pedal doubtless labelled Shrapnel. Over in the UK to tour their second album, ‘Heaven’, the Toronto quartet are faced with a late-January Monday night crowd numbering barely 50 but no-one leaves here tonight in any doubt they’ve just witnessed something spectacular and very special indeed. Is it too early to start talking about gig of the year? **Dale Kattack**

## THE TESKEY BROTHERS

### The Bullingdon

Hailing from the Australian state of Victoria, the Teskey Brothers’ sun-soaked smiles speak of kinship and the humble enjoyment of playing Oxford for the first time. And then the rhythm strikes up. The Teskey Brothers’ music clearly hails from an altogether different state: straight out of the legacy of Stax Records; their sound is pure Southern soul and blues. The percussive electric guitar strikes first before the beat comes in light and crisp and a rocking-chair sway built with the bass and rhythm guitar, brings the crowd to hushed attention. Leading with ‘Crying Shame’, singer Josh Teskey pushes us over the edge; with a husky, smoky voice, it takes a single line to make us feel we were in the presence of Otis Redding, despite Josh’s lion’s mane and white teeth look of Barry Gibb; his gift is simply incredible. The bold 60s brass elevates the sound even higher and the section’s rendition of Tony Iommi’s guitar solo during an unexpected soul rendition of ‘War Pigs’ is brilliant. Not quite the promised “dark side” to the band, but electric nonetheless. As the set progresses, though,

Josh begins to lose the crowd’s rapture. It’s always going to be tough standing his ground against the Memphis greats who leave you hanging, heart wrenching in anticipation of each blues-soaked line, but despite his incredible talents, Josh can’t quite make you *feel* the ‘Pain and Misery’ the band write of. Luckily that voice isn’t the only way to sing the blues and the brothers know it. Regularly taking centre stage, lead guitarist, Sam Teskey channels the likes of B.B. King and Steve Cropper; his solos on numbers like ‘Say You’ll Do’ express the depth and struggle the songs speak to with painful veracity and rawness. And the crowd feels it too; their respect for the musicianship and showmanship of the band is unusually sincere, evoking the feel of a true blues club. Not the latest craze or the next big buzz perhaps, what The Teskey Brothers do is masterfully hark back to a rich musical vein, and that earns them both respect and significant reverie from the receptive Bullingdon crowd. **Clare Dodd**



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**Matt McManamon**  
(The Dead 60s/The Specials/Pinhole)  
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## THEOVERLOAD / HATEPENNY / THE PHAT CARDINALS

### The Wheatsheaf

You can't beat a drummer wearing a horse's head, except in the case of The Phat Cardinals where they have an *excellent* drummer wearing a horse's head. How Mr Horse manages to play

## WILLIE J HEALEY / JELLY BOY

### The Bullingdon

Love is in the air for local golden boy Willie J Healey at his Valentine's Day headline show. Having recently embarked on a headline tour after supporting Gaz Coombes and Slaves, Healey seems ready and roaring to soak up the admiration ebbing through The Bullingdon's steamy, sold-out backroom. Supporting Healey are Jelly Boy who wouldn't go amiss at a country barn dance or high school prom. They blurt out bluesy pop with the occasional touch of indie and it's easy to see why their one single, 'Give Up and Gamble', is their only released music to date; it epitomises their sound and is considerably more memorable than the rest of their set. With an EP due soon, you can only hope it can match that level. The gentle mix of classic surf rock and punk that plays before Healey takes the stage gets the crowd dancing without them even realising it, subtly pumping up the room for the combination of hazy surfer sounds

so well while peering down though two rows of teeth only he knows, but this off-shoot of The Vicars of Twiddly are masked masters of elaborate goofiness, coating their Hawaiian-shirted surf-rock with maximum entertainment, right down to their audience raffle where the joy is not in winning but watching those who thought they had won go up and collect genuinely rubbish prizes. The splenetic yowl of 'On The Blindside' heralds duo Hatepenny's arrival from Trowbridge, en route to London to film a new video. Dan Payne's drumming inhabits a particular seventh circle of rancour, amassing as it does with Rich Coppack's ear bleeding bass sound to make your socks fall down. It's quality carpet bombing in the vein of McLusky or Big Black, or basically anything that has Steve Albini's boot print kicking over an amp, and reminds us of the time Part Chimp sonically tested the structure of the 'Sheaf, only this time we manage to stay in the room. The Overload's vocal librettist Arthur Osofsky loves words that end in 'ock'. He relishes the enunciation, hiccupping the final palate cluck, as he rounds on typically polemic lines from 'Thriving in Tel Aviv' like "Watch the pig on the right, he has a Glock / And absolutely no foreskin around his cock", his Star of David pendant glinting proudly on his bare chest. It's good to have words back on the agenda, their thrilling feral cadences holding equal status with the powerful rhythms and melodies, every syllable gurned and moulded to Jake Haydn's instinctive guitaring, as if the spirits of The Ruts' Malcolm Owen and Paul Fox are lurking large alongside them. The supreme potency of The Overload, though, lies not in the Rollins-like vein popping of 'Halitosister' or 'ADickT', but rather it's hidden in their deceptive epics like 'It's The Weather, Man', which starts out quietly reflective, grows in majesty, like an imminent storm, then cloudbursts over our heads in the final title-chorus, everyone hollering along with Arthur's sensational call of the wild. Never has such emotion been wrung from just the placement of a single comma. No matter how many times you fetch up against this very special outfit they leave you dazed and elevated at the sheer amount of fire, ice and soul they broadcast. It's these primal manifestations that make them such an unmissable phenomenon. *Paul Carrera*

and lo-fi loveliness that Healey brings to every show. You could almost hear hearts throbbing when he appears, with his cheeky grin and rusty shock of hair. Launching into album title track 'People and Their Dogs', the room is quickly ensnared by Healey's incredible talent for observing the small things in life, then turning them into beautifully mellow songs. It's almost impossible to not sway in time to tracks off the album and subsequent EP '666 Kill'. He even gives us a Valentine's Day gift of new music. There are other treats too in the sultry sax solos on tracks such as 'Somewhere in Between', heavier songs like 'My Room' and a very decent cover of Harry Nilsson's 'Without You', prepared especially for the day. Healey's voice could potentially be perfect; as one person pointed out: "he has a beautiful voice, even when speaking", and this is all too evident on the climax of 'Lazy Shade of Pink', a song centring on Healey's morning routine, and the various mishaps involved in it. Like love, Healey's songs, voice and shows are intoxicating. *Emily Freeman*

## JOELY

### O2 Academy

The O2 is surprisingly packed for a Thursday night. A young woman, barely out of her teens, plays to a rowdy local crowd. A daunting task for anyone, but Joely is an old hand, having been musically active since her mid-teens. This is a landmark moment in Joely's fledgling career, as she launches her debut EP. It's a quaint collection of summery pop songs that show off her soulful disposition and refined musicality; while her recorded music has an intimacy that is unable to be recreated live, the songs are really brought to life when fleshed out with a full band. Despite a slow start, the mellow 'Mean' falling flat amongst a crowd that has yet to settle down, the pace soon picks up. 'Desire' gets the best reaction of the night; it's a soft jazzy number that flirts with blissed-out dreampop and in the darkness of the O2 Academy it glitters like the first dance at a wedding. This said, Joely struggles to command the complete attention of the audience at any point during the set, even during the moments that demand quiet.

## FREE CAKE FOR EVERY CREATURE

### The Library

"An amateur works according to his own necessity... and is, in that sense, at home anywhere he works," quote soft-pop Philadelphia-based band Free Cake For Every Creature on their website. In the crowded basement of The Library on a cold Tuesday night, audience breathing distance from the band, Free Cake certainly feel at home in the vulnerability generated in such an intimate gig. While songwriter, multi-instrumentalist and frontrunner Katie Bennett self-defines as "amateur", perhaps a word with negative connotations, it feels not wholly misplaced, her lyrics feeling amateur in an honest and familiar sense, as though a friend has decided to read you their diary at 3am: unsurprising given how Free Cake began as Bennett's "secret solitary project". Musically, though, as tonight's gig proves, there is nothing amateur about Free Cake. Free Cake for Every Creature are a band for every 20-something struggling to adjust to the burdens of adult life, or simply to the realisation of one's own incessant

existence, articulated with lines such as "I know it's everyday, its constant / Your head's in a jam cause you don't feel right" ('Shake It Off'), or the brilliant "Are we just getting older? / We ride off to our jobs, then run home to wash them off" ('Goodbye Unsilently') that feel all too relatable. Despite the nod to the jarring sensation of saying goodbye to teenage youth, there is hopefulness and romanticism in the words spun by Bennett, with 'Be Home Soon' depicting her "Riding home from work on a Friday afternoon / I smell like citrus, fresh and new / Six more stops / I'll be home so soon". There is something universally comforting about the way she sings of her experience of friendship, love and growing up, with the soft and honeyed instrumentals providing the ideal accompaniment to such fresh and new vulnerability. Bennett's stage presence is small but charming, with anecdotes about the "cool and beautiful" buildings of Oxford interwoven between the music that says it all. *Amy Barker*

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## ...AND YOU WILL KNOW US BY THE TRAIL OF DEAD O2 Academy

It's been twenty years since ...And You Will Know Us By The Trail Of Dead released their breakthrough album 'Madonna' and, as is the way of things, anniversaries need to be acknowledged. So it is that the band has hit the road, playing the album in its entirety.

Ordinarily these evenings of celebration are little more than a chance to revel in nostalgia. Even classic albums tend to have the odd duff track that could be happily left out, so is there any real need to hear the whole thing from start to finish? Thankfully, 'Madonna' has stood the test of time and there are few weaker moments on what some consider to be their most complete

work.

What is certain is that it was during the 'Madonna' period that ...Trail Of Dead really made their mark. Then, along with At The Drive in, the band was tearing through the UK like a whirlwind of unbridled fury. After every show there were trashed stages, broken instruments, injured musicians and gobsmacked audiences left in their wake. Their Oxford show with The Rock Of Travolta lingers long in the memory as one of the most furious and awe inspiring gigs ever witnessed.

Tonight gets off to a somewhat flat start, which is a surprise because the opening salvo of 'Mistakes

And Regrets' and 'Totally Natural' are both frantic songs filled with energy. Perhaps it's telling that the only part of the band's gear that breaks tonight is the bass amp, which splutters to a halt early on, ceasing to be purely from natural causes. The band themselves don't trash their gear or pour wine into waiting mouths of the audience tonight, instead they let the songs do the talking. The slightly slower, more considered tracks, such as 'Mark David Chapman' and 'Claire De Lune' make the most impact.

It seems as if the band's audience has grown with them, and they also take a while to warm up. As the gig goes on, so the charge in the

room begins to take hold. By the time they reach the next out and out explosion, 'A Perfect Teenhood', the room is primed, and it's a reminder of what a blast of fresh air the band were when 'Madonna' first emerged.

...Trail Of Dead might have changed shape but they're playing to their strengths these days. Twenty years ago it was all out energy and rage, now, it's all about the nuances and the slow-burning elements of their songs. That said, anyone who doesn't feel a modicum of teenage rage conjured up by the sheer bombast of Jason Reece's drumming and the repeated call of "Fuck You" at the close of 'Perfect Teenhood' is dead inside. It'll be interesting to see how they celebrate the 40th anniversary.

*Sam Shepherd*

Big Joanie are almost like a one-band mission to defy every expectation you can think of about music. Not least having stand-up drummer Chardine stood front and centre stage, where her brittle tattoos become the star of the show, tom-heavy to complement Estella's nasty, metallic bass clang and Steph's buzzsaw guitar. Their songs are short and abrupt, sometimes finishing just as you're expecting they'll move up a level or take an about turn, guitar solos, such as they are, wandering off piste and never hanging around too long. At their best they opt for an almost industrial post-punk clamour that hits its peak with their clattering, battering finale, although a bulldozing, dark-hearted cover of a Solange song perhaps takes the crown for tonight's high point. And if there is anything better than seeing a band having fun on stage it's seeing a band being forced to return to the stage for an encore they weren't expecting to have to play: such is the passionate excitement of a crowd genuinely excited to see Big Joanie in Oxford for the first time.

*Dale Kattack*

## THE VACCINES

### O2 Academy

The Vaccines are undeniably an excellent live band, and frontman Justin Hayward-Young is remarkably engaging, possessing a kind of adolescent charm and confidence that makes even their slower tempo songs feel high energy. Even though they've sold out venues far bigger than those Oxford has to offer, there's still a sense that the band can't quite believe their luck. Playing smaller venues on this tour is anything but a chore for them.

They open with 'Your Love Is My Favourite Band' before diving straight into the intensely addictive 'Teenage Icon'. Playing this pair back to back makes clear a divide in the room – sixth formers with glitter-covered cheeks go in for the former; everyone knows the latter. Older songs are played at a mile a minute, not to get them over with, but because the drive from their prominent bass riffs and choppy guitars gives way to a good old-fashioned mosh, and what's more fun than that.

But herein lies the problem: The Vaccines are in danger of pulling a Kings of Leon on us, going from dynamic favourite of the indie kids, to running the risk of producing albums of filler tracks. It's true that they were never *that* edgy, but there was definitely something more individual

about their earlier lyrics. The conversational tone and drollness of favourites like 'Post Break Up Sex' – "Everyone needs a helping hand / Who said I would not understand? / Someone up the social scale / For when you're going off the rails" – has been replaced by platitudes like "your love is my favourite song" and "why don't you put it on a t-shirt".

Hayward-Young's charisma is perhaps the only thing that saves some of the newer tracks from falling flat, though 'I Can't Quit' is an exception: a recent song that still has something of the smart simplicity and pace of the first two albums. Their latest release 'All My Friends Are Falling In Love' wouldn't be out of place in a teen rom-com from the mid noughties – it's anthemic but empty, missing the memorable rhythms and bass-as-driving-force of 'No Hope' and 'If You Wanna'.

I hope The Vaccines find some way of courting the (very lucrative) teenage audience they've acquired without losing what made them so much fun in the first place. Maybe they'll go the way of the Followills and steer into blandness, but for now the good outweighs the bad and I'll be sure to go back and see them again.

*Amelia Gabaldoni*

## ART BRUT / CASSELS / HERE ARE THE YOUNG MEN & UNCLE PEANUT

### The Bullingdon

Here Are The Young Men & Uncle Peanut are very upset with an old review in this very periodical, and have written the song 'The Day The Hipsters Stole Our Look', to prove that they look stupid on their own merits. In fact, they don't really look like hipsters, they look like lorry drivers suffering PTSD from a particularly frightening ghost train. Sour grapes aside, they're great fun, each track a garish punk-hop rant rarely breaching two minutes. Fans of Oxford's Restructure will find plenty to enjoy, especially in their tale of brash kids who think they're pop stars cluttering up a perfectly good pub. Far more fun than a band with such an infuriating name has any right to be.

Fun not being something Cassels are supposed to be. They're all math-grunge settings of 5000 word essays on neoliberalism and voting habits in the Cotswolds, aren't they? Well, yes, but tonight, they find time for a few jokes and a surreal discussion on relative drum popularity (snare for the square, rack tom for the maverick). Also, angular as the songs might be, they no longer seem to be played by the sort of hyperactively awkward kids who get holes in their blazer elbows before the first week of term is out, but by a couple of riff-sucking rock heavies with a taste for both Sabbath and Shellac. This feels like a new version of Cassels. We really like them both.

"Popular culture no longer applies to me",

intones Eddie Argos toward the end of Art Brut's fascinating set, a return to touring after seven years, and nearly twice that since they were famous. The question is, what does someone clearly in love with the magic of pop do when then they lose track of it entirely, and what does an absurdist do when our media landscape is more absurd than any fantasy. The answer, just admit it, is to play everything twice as loud and for twice as long and see what happens.

With their spoken and barked narratives and chugging, minimal rock, Art Brut are The Nightingales without the Beefheart abstraction; The Blue Aeroplanes without the well-thumbed paperbacks; Ten Benson without the *Wire* write-ups, and a comedy band without any jokes. In fact, the best parts of this set are two long wayward monologues that are purest Stewart Lee ("You think I'm improvising this, but you can buy a CD of me saying the whole thing... even that bit, about the CD"). Let's be honest, a lot of the songs are pretty crap, but the experience as a whole is irrepressibly gleeful, and, at the end of the last song, as we all raise our hands as one to a bit nicked from 'Rock 'n' Roll Suicide', suddenly it's all oddly moving. How did that happen? Wasn't this all a joke? Does it matter that Argos and Emily Kane are now Facebook friends? When did the hipsters steal our look? Where the hell did all those years go so quickly?

*David Murphy*

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DOE / MILK CRIMES / JUNK WHALE

The Wheatsheaf

In the last couple of years, seemingly out of nowhere, Oxford has developed a thriving punk scene, one that covers intense hardcore through to the charming, refreshing, and optimistic pop-punk of Junk Whale, tonight’s opening act. Their set starts with dizzying 100mph enthusiasm but as it progress the local four piece expand their pallet to bring more measured reflective sections in. Following in the steps of bands like

The Wonder Years, Junk Whale are a bouncy, energetic, and really enjoyable punk band but not in any way simplistic. Milk Crimes, a four-piece hailing from Leeds, have a more straightforward take on modern punk, with a slight twee edge. It’s all non-stop power chords, punctuated with gunshot snare hits. It’s a very American West Coast punk sound, familiar to most rock fans of the last 20 years, but with just a hint of northern English

attitude. Where Junk Whale have a wide-angled cohesive view of punk, Milk Crimes feel a little scattershot, hanging too many ideas onto the basic formula. I’d rather they stuck to what they do best: blistering jump-around punk rock. Doe, the London three-piece closing out tonight’s Snuggle Dice showcase, blast on to the stage in a whirlwind of upbeat guitar, then rapidly pivot to nod-along chords akin to ‘Blue Album’ era Weezer. Huge discordant riffs give way

to open-hearted emotion, and the dual vocals of Nicola Leel and Jake Popyura add a triumphant, anthemic energy. Doe have less of a punk vibe than the rest of Tonight’s line-up tonight, but no less energy. They are the definition of a tight group of musicians; every song is perfectly crystallised to its perfect musical core and by the end of their set all you can think is that they have no right playing a stage this small. Pay attention to these three: they will have festival audiences bouncing around before long. *Matt Chapman Jones*

FRANK CARTER & THE RATTLESNAKES

The Bullingdon

The anticipation at tonight’s sold-out show is tangible, the excitement at seeing Frank Carter kick off his tour in Oxford matched only by the shock at seeing a band capable of selling out Brixton Academy in such an intimate setting. The Bullingdon buzzes with pent-up energy, making the room seem even more intimate; the reward is something really, truly, incredible. Carter, former lead singer of Gallows and Pure Love, is one of the best frontmen of this age, and he proves it again and again on a rainy Thursday night in a suitably sweaty room, forming a connection with those here through being obviously genuinely ecstatic to show off his band’s new songs, as much as we’re excited to hear them. Heavily tattooed, wiry and with a snarl to make you cross the road, Carter has regularly shown in the past he’s not someone you’d mess with, but new album ‘End of Suffering’ and this gig also show a different side to the man and his music. Conveying his experiences with anxiety which feed into the new songs,

he describes his troubles with drugs and alcohol and encourages fans to speak to family, friends and strangers, to help themselves deal better with what he had himself dealt with. In commendable between-song talk, he pushes everyone, and men in particular, to fight against toxic masculinity, in a deeply refreshing move which, alongside the messages coming from the likes of Idles and Shame, shows that the music industry is starting to wake up to the issue. Moments later he’s swinging around the lighting rig while the “snake pit” writhes beneath him. This is the kind of frontman Carter is. Likewise, the Rattlesnakes match their leader in their intensity, proving that, live, the new songs are on a par with anything that’s come before. Across the set, we’re treated to old favourites like ‘Juggernaut’, ‘Wild Flowers’ and the band’s love song, ‘I Hate You’, causing a frenzy of jumping, crushing and overwhelming noise that drowns out of the performance itself. Tearing several of the new tracks out when given the chance, including ‘Crowbar’ (twice), Carter and the Rattlesnakes deliver a show that is hands-down electrifying, musically and performance-wise as good as they’ve ever been, and a band that is worth any amount of frenzied anticipation. *Emily Freeman*

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The police have said that it's not a priority to enforce the law and have left the hunts to continue their blood sport with little fear of prosecution. When hunts are caught red-handed, they claim it was an 'accident' that an animal was chased and torn apart by their hounds.

The Hunting Act needs to be strengthened and enforced. However it is now under threat from the hunting fraternity who want to revoke it. Knowing that they don't have the support of parliament, they are seeking to weaken it by creating even more loopholes. Hunts must be held accountable for their cruel and reckless actions.

Until the law is tightened and properly enforced, hunt saboteurs are needed out in the fields to directly intervene to protect hunted animals.

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TIM TURAN’S SESSION NOTES

Part One  
CD BUSINESS - METADATA

Greetings noisemakers; last month I looked at how to prepare your files ready for mastering. This month I will address the thorny problems of Metadata: the stuff that isn’t music but is essential in identifying your music and ownership across the wide marketplace. This is relevant for anyone releasing material digitally and that of course includes the good old CD. The CD format, apart from the area on the disc that contains the music, also contains an area known as the subcode. This subcode can contain a variety of information pertinent to the release. In the not too distant past CD masters were delivered to duplication plants on CD-Rs (Compact Disc-Recordable). Today they are delivered by a file-set known as DDP (Disc Description Protocol). Both master formats include metadata but the DDP format is completely error free; this obviously is a good thing. I send DDP masters all around the world via Wetransfer and this error-free format is now the common standard. Okay, now what is Metadata. Simply put, Metadata is data that provides information about other data, i.e. your music. I embed all metadata into the subcode area of the master for CD manufacture. This does not interfere with the music in any way; it simply provides information about the music.

Firstly, **ISRC**: Stands for International Standard Recording Code. This is a code that identifies unique sound and music-video recordings. It identifies the recording, not the composition or lyrics. You will need a different ISRC for any new versions of a track, i.e. a radio edit, extended edit, remix etc. ISRC’s can also be embedded into files (WAV, FLAC, MP3, M4A and AAC). This is different to embedding into the CD subcode. The ISRC code is an alpha/numerical string that is broken down as follows. Here is an example: GB-XXX-19-00001. GB is the country of origin. UK is also used for British releases. XXX is the ‘owner’ code or first registrant. 19 is the year of manufacture or year of reference, and finally 00001 is the designation code for that individual track. Subsequent tracks on an album will have 00002, 00003 etc. You can apply for your own ISRC’s and get a whole lot more information using this link: <http://www.ppluk.com/en/I-Make-Music/Why-Should-I-Become-A-Member/Record-Companies/What-is-an-ISRC/>. This is a rather lengthy string to type so maybe use the online version of Nightshift to copy and paste. Lastly, ISRC’s are optional not mandatory. When you apply for

ISRC’s you will register with PPL (Phonographic Performance Ltd). They will collect and track royalties across the entire globe for you. This again is a good thing. The ISRC enables them to do this.

**CD TEXT.** CD text is also stored in the subcode area and comprises of album name, song name, band/artist name, genre, composer and a few others including “comments”. This text can only be read by CD players that are equipped to read it. A lot of CD players do not have this facility. Also please do not confuse CD TEXT with computer or car recognition systems. When you insert your CD into a computer, for example, it will not recognise your disc unless you have registered it with “Gracenote”. Formerly known as CDDB (Compact Disc Data Base) Gracenote will upload your info and make it available to anyone inserting your CD into their computer or car system. This link for more info: [http://support.gracenote.com/support/pkb\\_Home?l=en\\_US&c=Public%3AArtists\\_Labels\\_Publishers](http://support.gracenote.com/support/pkb_Home?l=en_US&c=Public%3AArtists_Labels_Publishers). If you don’t do this your CD could accidentally match (in the table of contents TOC) with another registered CD and identify your album for example as ‘Stab Me Til I Cum’ by Gorerotted (I actually mastered that title), so beware. Finally, music CDs are actually called **CD-DA** (Compact Disc-Digital Audio) also known as Red Book. Music CDs comply with the Red Book set of specifications. Why Red Book? Well that was the colour of the binder cover when the specs were published!

Next month I’ll look at the CD track list; index points; the dreaded secret track; PQ sheets and more besides.



INTRODUCING....

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

Pandapopalypse

**Who are they?**  
Pandapopalypse are a jazz-infused indie-dance, electro-pop trio, consisting of Clare Heaviside (*saxophone*), Rachel Ruscombe-King (*vocals and keyboards*) and Stu Wigby (*guitar and vocals*). they formed to “keep busy during down-time in other projects” (Clare and Stu are in The Balkan Wanderers, Rachel in Ragdoll ), and “to try out something distinct from our past musical efforts. We’ve tried to make music in a different way from anything we’ve done before, starting with snippets of beats or basslines and building them up, rather than working out fully formed songs. Typically, we might jam over a loop and record the results, then Stu chops it up and remixes it to form the basis of a track. We sample our own creations in the way that 90s big beat producers would have sampled old records.” The name came from a late night ‘nostalgia’ brainstorming session with a tableful of comedians in the Jericho Tavern. “It’s really hard to spell and say, but we like a challenge.” After a handful of local shows the band release their eponymous debut EP this month.  
**What do they sound like?**  
A giddy mess of skronking sax, skittering beats, squawking synths and chopped-out guitar that party round Rachel’s pure, smoky jazz-folk voice to make for a relentlessly exuberant pop sugar high. Or, in their own words, “A brassy big-beat bonanza.”  
**What inspires them?**  
“Highly toxic 1980s fizzy drinks; the end of the universe; big beats.”  
**Career highlight so far:**  
“Liz Green from BBC Introducing in Oxford was kind enough to interview us and spin our first demo: that was a special way to kick things off; thanks Liz!”  
**And the lowlight:**  
“The realisation that Panda Pops (the drink) are not on sale any more. Worse, they seem to have been replaced by a smartphone game of the same name.”



**Their favourite other Oxfordshire act is:**  
“The now sadly retired Vienna Ditto were one of the best live acts around, producing an amazing amount of noise and euphoria. And they held dancing competitions. And they were, and still are, thoroughly lovely people.”  
**If they could only keep one album in the world, it would be:**  
“Betty Boo – ‘Boomania’. A highly underrated modern classic.”  
**When is their next local gig and what can newcomers expect?**  
“Klub Kakofanney at The Wheatsheaf in Oxford on 1<sup>st</sup> March, releasing our debut EP the same day. Expect primary colours, a modern take on The Champs’ ‘Tequila’, and – all being well – some fresh dance moves.”  
**Their favourite and least favourite things about Oxford music are:**  
“Leon Stiles surely attends, does the door, and dances at more gigs than anyone else in Oxford: we really appreciate you Leon, you’re a champion! We’re much less keen on people who move in next to a music venue then make a fuss about the noise.”  
**You might love them if you love:**  
Fat Boy Slim; Confidence Man; Go! Team; Dubstar; Hot Chip; Blondie; Carter USM; Miaow.  
**Hear them here:**  
[soundcloud.com/pandapopalypse](https://soundcloud.com/pandapopalypse)

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Friday 1 <sup>st</sup> March – <i>KLUB KAKOFANNEY</i> 7:45pm FLIGHTS OF HELIOS / JUNIPER NIGHTS PANDAPOPALYPSE / EMMA HUNTER
Saturday 2 <sup>nd</sup> March – <i>M2TM</i> 7:45pm EDENFALLS / MERCURY’S WELL / THE FREUDIAN SESSION
Wednesday 6 <sup>th</sup> March – <i>DIVINE SCISM</i> 8pm NO VIOLET / SELF HELP / CIPHERS
Friday 8 <sup>th</sup> March – <i>MOT ONE STEP BACK</i> 7:45pm ORDER#227 / THE UNDERTAKERS R.I.P / KEYED UP
Saturday 9 <sup>th</sup> March – <i>IT’S ALL ABOUT THE MUSIC</i> 7:35pm SMASH FALCON / MAMZER / BEARD OF DESTINY
Thursday 14 <sup>th</sup> March – <i>THE SPIN JAZZ</i> 8pm TOM RICHARDS & FRANK HARRISON
Friday 15 <sup>th</sup> March – <i>IT’S ALL ABOUT THE MUSIC</i> 7:35pm OTTO / MAN MAKE FIRE
Saturday 16 <sup>th</sup> March – <i>SAMGULE DICE RECORDS</i> 7:45pm WOAHNOWS / RAINBOW RESERVOIR / DAISY
Wednesday 20 <sup>th</sup> March – <i>M2TM</i> 7:45pm THE HOPE BURDEN / THE REAPER / CINDERMIST
Thursday 21 <sup>st</sup> March – <i>THE SPIN JAZZ</i> 7:45pm ADAM WALDMANN & JOHN LAW
Friday 22 <sup>nd</sup> March 7:45pm CRYSTALLITE / SUBJECT TO CHANGE / FUJI
Saturday 23 <sup>rd</sup> March – <i>M2TM</i> 7:45pm DEADBLOW / SLEEPER / CRIMSON TUSK
Tuesday 26 <sup>th</sup> March – <i>FLANNEL MUSIC</i> 7:45pm FLINTLOCK RIFLES / MAKE FRIENDS / RICH RAINFORD
Friday 29 <sup>th</sup> March – <i>IT’S ALL ABOUT THE MUSIC</i> 7:35pm FACTORY LIGHTS / ALBOA
Saturday 30 <sup>th</sup> March – <i>HAPPY YOUTH INDUSTRIES</i> 8pm LONDON GRAFFITI / THE MAGIC LOTUS / LAND GIRLS
Sunday 31 <sup>st</sup> March – <i>BURIED IN SMOKE</i> 7:35pm ELECTRIC EEL SHOCK / MY DIABLO BAD BLOOD RECOVERY
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Dr SHOTOVER: Touch Me, I’m Thick

Ah, there you are. Welcome to the East Indies Club bar. Form an orderly queue to get me a drink, kiddies. Yes, mine’s a Spring Offensive, and tell Bedingfield to spice it up with a double glop of the Extra Nuclear Armageddon Sauce. Now, does anyone remember the terrible 90s phenomenon known as ‘grunge’? What a waste of everyone’s time THAT was. All those spotty grundies headbanging to Nurdana, Pearl Yawn, Snotgarden, Toilets in Trains and Spudgun. One of the worst things about it? Apart from the baggy shorts? The fact that these dumb f\*\*\*s called themselves ‘punk-rock’. First up, they were about as ‘punk-rock’ as Nigel Farage’s underwear drawer. Second up, the word is PUNK, not [simplers] ‘punk-rock’, you plaid-shirted transatlantic soap-dodgers! ‘Wowwww, that is, like, so punk-rock?’ you would hear them say. ‘No it isn’t’, I would reply. ‘It’s like a third-rate heavy metal tribute band... but with dirtier hair’. Now, where was I? Oh yes, Smegzit. Don’t get me started. As I said to Spanish Tony my, ahem, personal trainer when he offered me discount rates on that white powder he’d found behind the cistern in the Zodiac Gents... ‘NO DEAL!’ And when I say NO DEAL, I don’t mean it in the same way as the *Daily Heil* readers who proudly announce that they would prefer to jump out of the plane with no parachute rather than stay on board with all those funny foreigners. No... when I say NO DEAL, I mean NO to the whole sordid sorry business. No Treeza Fart, no Boorish Johnson, no Fauntleroy Freeze-Fogg, no Andrea Ledbrain, no Arron Wanks. NO. EFFING. SMEGZIT. Cheers! Down the toilet.



Next month: Smells Like Eton Spirit, Yah, Yah

ALL OUR YESTERDAYS

20 YEARS AGO

While we’re normally more concerned with record releases at *Nightshift*, back in March 1999 we were celebrating the publishing of a new book by Ruskin College lecturer Mavis Bayton. **Frock Rock** was a sociological examination of women in pop and rock and featured interviews with local acts **Beaker** and **Twist** among a host of stars, including members of Pulp, Skunk Anansie, Poison Girls and L7. Beaker, whose guitarist **Teresa Ward** graced the book’s cover, and Twist were on hand to play a launch gig for the book at **The Zodiac** alongside **DJ Jane Cane** and Mavis herself. There were record releases to be had from Oxford acts this month. **Aquabats**’ second album ‘Sequoia’ found the trio of **Tim Turan**, **Sue Smith** and **Phil Freizinger** continuing to sample the sounds of nature and weave them into an experimental soundscape. Nu-metal heroes **Black Candy** released ‘Implode’; indie stars **Medal** put out ‘Possibility’ on Polydor, and short-lived but brilliant noise-pop crew **Scribble** released debut single ‘God Bless the Kids’ on **Shifty Disco**’s singles club. **Feeder**, **Courtney Pine**, **Gene** and **Symposium** were among just a handful of acts appearing at The Zodiac this month, while **Bis** were at **The Point**. Meanwhile, down in the demo pages a new bunch of noisy types called **JOR** were making their recorded debut; the band would go on to become one of Oxford’s best loved hardcore bands.

10 YEARS AGO

We’ve been blessed with some great singers in Oxford over the years but few as astonishing or unique as **Liam Ings-Reeves** who was glowering from the cover of *Nightshift* in March 2009. The former Suitable Case For Treatment frontman was now armed with an accordion and fronting **Mephisto Grande**, one half of the fall-out from the still much-missed Suitable Case. His ogreish blues holler was still a focal point of the band (“the voice of the Devil himself, fronting Hell’s own house band,” ran the accompanying eulogy). In person Liam was of course quiet and unassuming, putting his demonic onstage presence down to “glossalalic twitches, jerks and outbursts that are the voice of the Devil or possibly God coming through me. I’m having an ECG this weekend to find out which. I’ve always known I was special.” Liam’s death last year following an epileptic seizure, aged just 37, was utterly tragic. In local music news influential local post-rockers **Youthmovies** were going on indefinite hiatus, while denying they were splitting up: “touring and shows are on hold for the time being, but although we may be spread across the country these days, nothing has changed; we all still get on and enjoy making music together.” Much missed, the band did reform for two charity shows last year and they were as brilliant as we remembered them. A plethora of local releases included a debut CD from young local newcomers called **Desert**

THIS MONTH IN OXFORD MUSIC HISTORY

**Storm**, who would quickly become regarded as the leading lights of the Oxford metal scene. “A remarkably fresh take on music that’s as old and heavy as the hills,” ran the review. Wonder what became of them.

5 YEARS AGO

Oh, what were we saying? **Desert Storm** – there they were again, on the cover of March 2014’s *Nightshift*, talking about tour vans and toilet etiquette as they plundered the venues of Europe in search of rock glory. “Our manager found an elegant solution to the problem of needing the loo when we’re on the move,” they explained; “he simply opened the sliding door on the motorway and urinated out of the van.” Boys, please... Local music news was dominated by local festival announcements: **White Lies** and **The Cribs** for **Truck**; **Simple Minds** and **Georgie Fame** for **Cornbury** and **Burt Bacharach**, **Metronomy** and **London Grammar** for **Wilderness**, while on the local release front **Spring Offensive**’s ‘Young Animal Hearts’ was out this month. Oi, Spring Offensive – if Youthmovies can reform, so can you lot. Don’t make us come up there and force you. On the gig front we had **Annie Mac**, **Temples**, **Bonobo**, **Maximo Park**, **Metronomy**, **Katy B** and **5 Seconds of Summer** at the **O2 Academy**, although the highlight of the month was probably a last-minute show from **Suede** at the same venue.



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# TRACKS

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## TOP TRACKS

### MURDERACH

We know very little about Murderach other than she is called Rachel, she's a local music production student and 'February' here is the first song she's made public. It only takes three and a half minutes for us to want to know more, and hear what else she can come up with. This is deceptively sparse and lo-fi, a woozy wash of gently lysergic dream-pop that ripples and shimmies over distorted electronic beats, Rachel's voice swooping from almost folky angelic croon to lost-through-the-looking-glass stream of consciousness, synthetic wows and spangled guitars flitting in and out of focus to provide the softly kaleidoscopic backdrop to it all. What initially feels like it's been cobbled together with sticky tape and hope soon becomes enveloping and trippy, a song half remembered and lost in fog. This month's best musical surprise and a little something really rather lovely to kick off with.

### FOCI'S LEFT

A regular musical contributor over the years, Mick Buckingham's Foci's Left project has been variable in content at times – moments of inspired ambient drone music counterpointed by what can only be described as random, atonal keyboard assault. Usually this is because he's tried to squeeze too many tracks onto a release. So settling for just two here means we should hopefully get more of the quality former and less of the latter. Not much happens over the twelve minutes of 'Overhand Hook', but it happens with stately, even glacial grace, synths washing in and out, something approaching synthesized human voices humming in and out of focus and everything ebbing and flowing like a midnight tide. Second track 'Multi Patching' is exactly the sort of fractured, random plonking we've come to expect as an afterthought, Mick simply picking various patches and letting them run briefly, so we veer from cheesy cruise ship jazz to eerie sci-fi soundtrack to harsh electronic scribbles. Sometimes it's engaging, sometimes it's simply maddening and you want to tell him to pick one sound and let it run. Best to simply rewind to the opener and let its moody serenity wash over you.

*Track of the Month wins a free remix from Soundworks studio in Oxford, courtesy of Umair Chaudhry. Visit [www.umairchaudhry.co.uk/nightshift](http://www.umairchaudhry.co.uk/nightshift)*

### GREAT APE

Dear God, there's some wimps out there. Last month's tracks reviews provoked a substantial outpouring of angst and self pity and at least one threat of physical violence. Not from Great Ape, though. Despite the fact they got a bit of a pasting for sounding like the music from a bank advert, they return with another sacrificial offering, fresh faced and hoping our cash ISA is paying a decent dividend. See, a bit of backbone and a sense of humour – it really isn't that difficult, is it. And happy to report this is a marked improvement on that previous effort. Can't see any bank using this to sell mortgages or pension plans. Maybe a range of alcoholic fun-pops as it canters noisily through a well-worn but lively field of grunged-up indie, like a half remembered Damned track filtered through some uptight 00s garage rock via Sonic Youth's artful alt. rock, everything tumbling together so it's a bit messy and the singer's snarl comes with a bit of poetry student haughtiness, but it's got a fair bit of life and attitude about it and might be more at home in a dark, sweaty basement bar with a swagger about it and a few beers inside it, rather than sat behind a shiny customer-facing desk wearing a cheap suit and a fake smile. Good work Great Ape. You are a lesson to lesser musicians on how to behave – upping your game rather than crying to mummy.

### GEORGE LEWIS

Unsurprisingly it was an acoustic singer-songwriter type whose review caused most of the wailing and gnashing of teeth (not from him it must be said, but his dumbfuck social media chums with precious little grasp of the idea that if you ask for a review and you get a review you can't really then say "what gives you the right to write a review?"), so we listen to George Lewis' offering with no little trepidation. He seems like a nice chap, but what if his Facebook mates are part of a Mafia cartel or run with the Chelsea Headhunters? Needn't worry too much. This is standard sensitive fare but likable enough, more sprightly than self pitying, some sparsely used saxophone adding a bit of bounce to the slightly whimsical ode to love that might pass muster as a boyband ballad in need of a bit more studio polish. Or maybe an incomplete James Blunt demo. Hey, we're not about to start slagging of James Blunt. Not only is he viciously witty he used to be in the Royal Guards. He probably knows how to kill a man using just his thumbs. We'll stick to winding up conservatoire-educated Eric Clapton impersonators, thank you very

much. So, yes, anyway: George Lewis: bit drippy but quite nice if you don't mind that kind of thing. Some folks do, apparently.

### NIGHTJAR

Riffage of the old school here from Nightjar, whose guitarist might just have the odd Black Sabbath album in his collection, particularly on tracks like 'Lying To Myself', but sadly this isn't as heavy as we'd like it to be, too polite or too afraid to really launch itself into the metal abyss, preferring to muddle about in the middle, neither light and buoyant enough to be pop, or rugged and uncouth enough to be hard rock. This is also down to singer Alex Read, possessed of a decent, versatile voice that can do strident and dramatic in a Skin-out-of-Skunk-Anansie style, or a bit growly like Lita Ford but is mostly too close to Melissa Etheridge to be likable – sleepy-eyed, soft-focus and occasionally shrill. 'Dying on my Own' is crying out for some blood-between-its-teeth lupine ferocity, but it ends up sounding like so much stadium grunge polish, while 'Love's Unrequited' is the full 80s soft rock balladry abomination – disappointing from a band whose opening gambit, on 'Kick 'Em to the Kerb' is some seriously nasty industrial hardcore guitar crunch. Not a dead loss by any means but please, people, get out of the middle of the road, grow yourselves some serious fangs and embrace the dark side.

### 10 n' 6

And here's someone else who's been listening to Black Sabbath without always fully understanding the duty that subsequently falls upon them to follow The Way of the Riff. In a parallel universe – one where people have lost their sense of hearing, and maybe all their other senses too – 'Lost Is' might have fallen off the back on 'Master of Reality', solid riffage and a slightly desperate, quavering vocal that's really not so far off Ozzy Osbourne. 'Tea Party', meanwhile, makes up in a ham-fisted lack of subtlety what it lacks in energy, tunefulness and sparkle, the musical equivalent of an uncoordinated psychopath crawling through a filthy gutter carrying a lump hammer and a grudge. If it was a meal it would be an enormous slab of cheddar and a six pack of strong lager. If it was a witty retort it would be "Fuck off". If they were a footballer they'd be, no, not Vinnie Jones, maybe Norman "Nightmare" Pigg, feared centre half from the King's Arms Sunday league team (currently serving a six match ban for eating a referee's ear). All of which shouldn't serve to simply put 10 n' 6 down and dismiss them as uncultured oafs without a musical bone in their collective body. They probably are all of those but there's a simple, brutalist charm about

them too. They're slow, they're stodgy and they're heavy going. But then so are most of our favourite puddings. Fruit salads are for joyless imbeciles after all.

### TMA

Scratchy, nominally yobbish garage-indie of the type we generally blame The Libertines for. Particularly in this case since the song in question is called 'I'm Not a Doctor', which suggests some kind of pharmaceutical mischief. Sadly, beyond mention of cigarettes, it seems to regard coffee as the drug of choice. "It's getting late / I've got coffee beans on my mind / Let me go to bed / Let me rest my head" snaps/pleads the singer over a flurry of common-or-garden trash-pop guitars and several generations of rock and roll delinquents hold their heads in their hands and weep bitter tears for The Youth of Today. Imagine the wild times we could have had if only Lemmy, Mark E Smith and Janis Joplin had said, "no, all this cappuccino is doing my head in, I'm off for an early night, don't any of you fuckers try to stop me." Just watch those doors of perception open up.

## TOILET TRACKS

### SLEEPER SERVICE

Formed by various members of local rockers Freemantle, Sleeper Service promise us "jazzy indie tunes." Anyone licking their lips in anticipation of a hitherto unfulfilled meeting of minds of Alice Coltrane, Johnny Marr, Polar Bear and Foals should probably look away now. Maybe throw themselves out of a passing tenth-storey window to escape the horror that is to come. Because in Sleeper Service's world "jazzy indie" translates as a rambling, anonymous musical void, one that sounds like it gave up before it even began and becomes increasingly less bothered as it goes on, to the point where it slumps on the sofa wearing only its pants and struggles to stuff itself with Froot Loops eaten straight from the packet before falling asleep for a hundred years, after which is it woken with a tender kiss from an alien princess who tells it all about the crazy advances in music that have taken place, like Venusian samba-grime, at which point it falls back to sleep, sobbing quietly to itself, much to the consternation of absolutely no one. Where you might hope to discover adventurous fusion fun you'll find a supine soup of sighing, strumming and shuffling, the odd swoon and, oh good, a guitar solo. In a moment of sublime irony they've called the one song here 'Brain Activity' when it is clearly in a permanent vegetative state. Do not resuscitate under any circumstances.

*Send tracks for review to: Nightshift, PO Box 312, Kidlington, OX5 1ZU, or email links to [editor@nightshiftmag.co.uk](mailto:editor@nightshiftmag.co.uk), clearly marked Demos. IMPORTANT: no review without a contact phone number. If you can't handle criticism, please don't send us your demo. Same goes for your stupid, over-sensitive mates.*

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Sat 23rd Feb • 6pm

## Stone Broken

Sat 23rd Feb • 6.30pm

## Scott Bradlee's Postmodern Jukebox

Mon 25th Feb

## Sea Girls

Fri 1st Mar • 5.30pm

## P.O.D. & Alien Ant Farm + '68

Fri 1st Mar • 11pm

## My Nu Leng & M8's

Fri 1st Mar • 6pm

## Uprising – BBC Music Introducing ft. Desert Storm

Sat 2nd Mar • 6.30pm

## Kanadia - Album Launch

Sat 2nd Mar • 6.30pm

## The Coral

Fri 8th Mar • 11pm

## White Magic Birthday Bash

ft. DJ Ize, Party Shot  
Movements, 2exclusive,  
Bullet Movements, Supa  
Nytro, Sir Alan Brando

Fri 8th Mar • 11pm

## Switch Presents Solardo

Sat 9th Mar • 6pm

## U.F.O. - "Last Orders" 50th Anniversary Tour

Sat 9th Mar • 6.30pm

## The Springsteen Sessions

Sat 9th Mar • 11pm

## Garage Nation

Tue 12th Mar

## The Japanese House

Thur 14th Mar

## Hayseed Dixie

Fri 15th Mar • 6.30pm

## YK

Mon 18th Mar

## AJ Tracey

Wed 20th Mar • 6.30pm

## Ady Suleiman

Thur 21st Mar

## The Treatment

Sat 23rd Mar • 11pm

## Straight Outta Cowley vs Brooklyn Zoo Hip Hop Special

Sun 24th Mar • 6.30pm

## Bars and Melody

Tue 26th Mar

## Gerry Cinnamon

Tue 26th Mar

## Skarlett Riot + Fahran + Sertraline

Thur 28th Mar

## Fun Lovin' Criminals

Fri 29th Mar • 6.30pm

## Wille & The Bandits + Rainbreakers

Fri 29th Apr • 11pm

## The Oxford Soul Train

Mon 1st Apr

## The Slow Readers Club

Tue 2nd Apr

## Yak

Fri 5th Apr • 6.30pm

## DMA's

Fri 5th Apr • 6.30pm

## Goldie Lookin Chain

Sat 6th Apr • 6.30pm • SOLD OUT

## The Dualers

Wed 10th Apr • 6.30pm

## KING NO-ONE

Sat 13th Apr • 6.30pm

## Nilufer Yanya

Mon 15th Apr

## Circa Waves

Thur 25th Apr

## Under The Apple Tree – Live on tour with Wildwood Kin + Loud Mountains

Sat 27th Apr • 6.30pm

## Sleaford Mods

Sat 27th Apr • 6.30pm

## UK Foo Fighters

Sun 28th Apr

## Maps & Atlases

Fri 3rd May • 11pm

## Robbo Ranx Bank Holiday Special

Sat 4th May • 6.30pm

## The Wedding Present... Bizarro Tour

Sat 11th May • 6.30pm

## Blaenavon

Tue 14th May

## Lucy Spraggan

Tue 14th May

## J Mascis

Wed 15th May • 6.30pm

## SOAK

Sat 18th May • 6.30pm

## Samantha Fish

Wed 22nd May • 6.30pm

## Sons of the East

Sat 25th May • 11pm

## I LOVE REGGAETON

Fri 31st May • 11pm

## Bass Odyssey

Sat 8th Jun

## Honeyblood

Fri 28th Jun • 11pm

## Mad Cobra

Sat 29th Jun

## The AC/DC Experience

Fri 20th Sep • 6.30pm

## Boyzlife

Fri 4th Oct • 6.30pm

## CoCo and the Butterfields

Fri 11th Oct • 11pm

## The Greatest Showman Singalong Club Tour

Sat 2nd Nov • 6.30pm

## The Dualers

Mon 11th Nov

## Elder Island

Thur 14th Nov

## The Smyths... A celebration of the debut L.P

Tue 26th Nov

## Fontaines D.C.

Wed 27th Nov • 6.30pm

## Electric Six

Sat 30th Nov • 6.30pm

## Definitely Mightbe (Oasis tribute)

Thur 12th Dec

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