



# NIGHTSHIFT

## Oxford's Music Magazine

**Free every  
month  
Issue 296  
March  
2020**

photo: Jason Warner @Fyrefly Studios

*"Dance your cares away, worry's for another day!"*



# Pandapocalypse

Positive thinking and dancing  
in the face of disaster with  
Oxford's big beat bears.

Also in this issue:

**TRUCK, CORNBURY, WILDERNESS,  
NOCTURNE & OH COMMUNITY** line-ups announced  
Introducing **LIMPET SPACE RACE**

Plus

All your Oxford music news, previews, reviews  
and six pages of gigs for March.

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# THE BULLINGDON

## MARCH 2020 GIG & CLUB LISTINGS

Thursday 5th March <b>So Fetch</b> Doors: 11pm	Friday 20th March <b>Rusty Shackles</b> Doors: 11pm	Thursday 9th April <b>Suns Up</b> Doors: 7pm	Thursday 28th April <b>Felix Rabin</b> Doors: 7pm
Friday 6th March <b>Ryders Creed</b> <b>Molly Karloff</b> <b>Black Tree Vulture</b> Doors: 7pm	Friday 20th March <b>Bangerz and Lash</b> Doors: 11pm	Friday 9th April <b>Kanadia</b> Doors: 7pm	Thursday 28th April <b>Simple Mayday</b> <b>Feat. Batu</b> Doors: 8pm
Friday 6th March <b>Drum and Bass</b> Doors: 11pm	Saturday 21st March <b>Back to the 80s</b> Doors: 11pm	Friday 10th April <b>Pitch Black</b> Doors: 11pm	Friday 1st May <b>Haute Mess</b> Doors: 8pm
Saturday 7th March <b>Simple DJ Stingray</b> Doors: 11pm	Tuesday 24th March <b>Elephant Sessions</b> Doors: 7pm	Saturday 10th April <b>Reggaeton Party</b> Doors: 11pm	Saturday 2nd May <b>Saved by the 90s</b> Doors: 8pm
Tuesday 10th March <b>Jesse Malin Band</b> Doors: 7pm	Thursday 26th March <b>Billy Walton Band</b> Doors: 7pm	Sunday 12th April <b>The Lovely Eggs</b> <b>Dog Daisies</b> Doors: 7pm	Friday 6th May <b>The Operation</b> Doors: 8pm
Thursday 12th March <b>Haute Mess</b> Doors: 11pm	Friday 27th March <b>Squid [Sold out]</b> Doors: 7pm	Tuesday 16th April <b>Bridges</b> Doors: 7pm	Saturday 9th May <b>Simple DJ Seinfeld</b> Doors: 11pm
Friday 13th March <b>The Raving Trippy Presents</b> <b>The 2020 Vision</b> Doors: 11pm	Friday 27th March <b>Cut the Trap</b> Doors: 11pm	Thursday 18th April <b>Another Sky</b> Doors: 7pm	Friday 15th May <b>Bambara</b> Doors: 7pm
Saturday 14th March <b>Musical Medicine</b> <b>Kamma &amp; Masalo</b> Doors: 8pm	Saturday 28th March <b>Volume #19</b> Doors: 11pm	Friday 17th April <b>K-Funkz</b> Doors: 8pm	Friday 15th May <b>The HAUS Party</b> Doors: 8pm
Sunday 15th March <b>Selfworth &amp; Reclaimer</b> Doors: 7pm	Thursday 2nd April <b>Wille and the Bandits</b> <b>Troy Redfern</b> Doors: 7pm	Saturday 18th April <b>Musical Medicine</b> <b>Kitchen Disco</b> Doors: 11pm	Saturday 16th May <b>Musical Medicine</b> <b>Horse Meat Disco</b> Doors: 11pm
Tuesday 17th March <b>Cabin Boy Jumped Ship</b> <b>Red Method</b> <b>The Uncharted</b> Doors: 7pm	Friday 3rd April <b>Porridge Radio</b> Doors: 7pm	Friday 24th April <b>OxPhwoard</b> Doors: 7pm	Wednesday 20th May <b>Hands Off Gretel</b> Doors: 7pm
Thursday 19th March <b>Warmduscher</b> <b>Lyngs Afrikka</b> Doors: 7pm	Friday 3rd April <b>OP-95 - 2020 vision</b> <b>Burt Cope</b> <b>Joca</b> <b>De:Formed MCs</b> Doors: 11pm	Friday 24th April <b>Soul Sista</b> Doors: 11pm	Friday 22nd May <b>Holy Fuck</b> Doors: 7pm
	Saturday 4th April <b>Make Emo Great Again</b> Doors: 11pm	Wednesday 26th April <b>Melt Yourself Down</b> Doors: 7pm	Saturday 23rd May <b>Reggaeton Party</b> Doors: 11pm



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Sunday 1st March - 7pm

**Rob Auton - The Time Show**

Monday 23rd March - 7pm

**Am Umor cu Badea si Bogdan**

Friday 10th March - 1pm

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# NEWS

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RICHARD WALTERS releases a new album in May. ‘Golden Veins’ is the singer’s fifth studio album; it is released on the 8<sup>th</sup> May on **Cooking Vinyl** and Walters will be playing a homecoming show at **The Jericho Tavern** on the 20<sup>th</sup> May. A single from the new record, ‘Kintsugi’, is available to stream now. Talking about the album, Richard said: “‘Kintsugi’ uses the Japanese art of repairing broken pottery with lacquer, resulting in the golden veins of the album title, as a metaphor for my relationship with my wife, and my newfound sense of creativity and inspiration and the very nature of being human. When she and I got together ten years ago, I was a mess; I was taking too many drugs, drinking too much, not living as well as I should, and as a result I felt very fragmented. I was broken and she put me back together. But it’s also about rediscovering the joy in life and music again. Kintsugi is an art-form that highlights imperfections and for me, when I meet new people, I’m always relieved to find out that they’ve got flaws too. Those small cracks make us more interesting and stronger.” Last year Walters celebrated the tenth anniversary of the release of his debut album ‘The Animal’ with a vinyl release and a series of shows that included orchestral concerts and

a tour with The Divine Comedy. Over the years the Oxford-born singer’s songs have been used on *CSI: Miami*, *Bones* and *Grey’s Anatomy*; he has collaborated with Alison Moyet and The Cranberries’ Noel Hogan, and recently formed a new band, LYR, with poet Simon Armitage; their debut single, ‘Never Good With Horses’, is out now.

THE OXFORD DEAF AND HARD OF HEARING CENTRE looks set to close at the end of March. The venue, in St. Ebbe’s, has become a regular venue for local DIY promoters, notably Divine Schism, and is one of Oxford’s most accessible music venues. Currently the future of the building is unclear but as it stands, the final gig there will be the Piney Gir, Samantha Waite and Fiona Bevan show on Friday 13<sup>th</sup> March, hosted by Young Women’s Music project as part of their 20<sup>th</sup> anniversary celebrations.

MSRY have gone on indefinite hiatus. The local metalcore band, who released their acclaimed ‘Loss’ EP last year, featuring a guest vocal contribution from Cancer Bats’ Liam Cormier, announced their decision on Facebook at the beginning of February, saying: “Everyone here at MSRY has agreed we need a break from all things about the band for a while. We have all agreed some time ago that it be best if we go on an indefinite hiatus. We’ve come to this conclusion due to personal reasons, other endeavours and to concentrate on more important aspects of our lives at the moment. Note, we are all still great friends and haven’t fallen out.”

The message continued: “We



**BOMBAY BICYCLE CLUB**, **CATFISH & THE BOTTLEMEN** and **THE KOOKS** will headline this year’s **TRUCK FESTIVAL**.

The 23<sup>rd</sup> Truck runs from 30<sup>th</sup> July – 2<sup>nd</sup> August at **Hill Farm**, in Steventon. In addition to the main headliners, **Blossoms** will head up Thursday’s line-up.

Other names announced include: **Sundara Karma**, **DMA’S**, **La Roux**, **Pale Waves**, **The Big Moon**, **Easy Life**, **The Pigeon Detectives**, **The Hives**, **Swim Deep**, **Shame**, **Sports Team**, **The Magic Gang**, **Dinosaur Pile Up**, **The Lathums**, **Matt Maltese**, **The Hara**, **The Snuts**, **Chappaqua Wrestling**, **Fickle Friends**, **Lazarus Kane**, **Lauran Hibberd**, **Pigs Pigs Pigs Pigs Pigs**, **The Orielles**, **Kawala**, **Genghar**, **Working Men’s Club**, **Buzzard Buzzard Buzzard**, **Rhys Lewis**, **The Pale White**, **Noisy**, **Lola Young**, **The Goa Express**, **Aaron Smith**, **Abbie Ozard**, **Mr Motivator**, **Barryoke** presented by **Shaun Williamson**, and **The Oxford Symphony Orchestra**.

The line-up announcement on the 30<sup>th</sup> January coincided with the release of earlybird tickets for the festival, which follows on from last year’s sold-out weekend, headlined by **Wolf Alice**, **Foals** and **Two Door Cinema Club**, which raised over £100,000 for charities including **The Batemans Trust**; **Helen & Douglas House**; **Footsteps Foundation** and the **Game & Wildlife Conservation Trust**. Tickets are on sale now at [truckfestival.com](http://truckfestival.com).

would like to thank everyone over the last three years that we’ve had the pleasure of performing to, selling merchandise to, sharing the stage with, the promoters that have booked us, the audio engineers that have made us sound better than we could’ve hoped for, the videographers and photographers that captured not only our awful concentration faces but those who got images of us looking like the 4.5/10s we really are.”

**KANADIA** launch a new single next month with their first local headline gig since early 2019. ‘Buried’ will be available to stream on Spotify on the 2<sup>nd</sup> April and downloadable on the 10<sup>th</sup>, the same day the quartet play at The Bullingdon with support from **Easter**

Island Statues and **Juniper Nights**.

**Kanadia** released their debut album in February 2019 and saw them make the *Nightshift* front cover debut. ‘Meet the End’ from the album was included in *Nightshift*’s Tracks of the Year.

**DESERT STORM** release their new album ‘Omens’ on the 1<sup>st</sup> May on **APF Records**. The local rock titans play a hometown launch show at **The Wheatsheaf** on Saturday 23<sup>rd</sup> May; support comes from the recently reformed **Undersmile**, plus **Battalion**. ‘Black Bile’, the lead track from ‘Omens’, is on Youtube now.

**VIENNA DITTO** release their semi-posthumous second album in April. The synth-pop-psych-blues duo release ‘Flat Earth’ on the 10<sup>th</sup> April on **Ubiquity Records**. A single, ‘Dose of Salts’, is released the same day. The band, formed by singer **Hattie Taylor** and synth/guitar man **Nigel Firth**, announced their split in 2018 after a decade earning a reputation as one of the best, and certainly most chaotic, live bands in Oxford. Talking about the new album, Nigel said: “This is fitting, as it’s the album that broke Vienna Ditto, after we’d been pushing our ramshackle electronic blues for over ten years. After finishing not only

Cont’d over...



**FOALS AND SUPERGRASS** will headline this year’s **Wilderness Festival**.

The local heroes top the bill over the weekend of the 30<sup>th</sup> July-2<sup>nd</sup> August at **Cornbury Park**. They’re joined by fellow headliner **Loyle Carner** as well as **Kelis**, **BICEP Live** and **Elder Island**. **Kidlington** born and raised reggae legend **David Rodigan** also features. The festival will be **Supergrass**’ first Oxfordshire show since reforming last year and follows on from **Foals**’ triumphant **Truck Festival** headline set last year.

This year’s **Wilderness** is the tenth and as well as live music, will feature its usual mix of art, theatre, dining and weird and wacky stuff.

Tickets at [www.wildernessfestival.com](http://www.wildernessfestival.com).



NEWS



**BIG JOANIE** headline a new one-day festival in April. **Oh Community!**, organized jointly by Divine Schism and Freak Scene, takes place at **Florence Park Community Centre on Saturday 11<sup>th</sup> April** – Easter weekend. The event is set to raise money for the *Young Women’s Music Project*, which celebrates its 20<sup>th</sup> anniversary this year. *Big Joanie*, who recently played with *Bikini Kill* and *Gossip* and are due to tour with *Sleater Kinney*, return to Oxford and will be joined by *Cheerbleederz*; *Charmpit*; *Schande*; *Me Lost Me*; *Lande Hekt*; *Eilis Frawley*; *Fight Milk*, and *Snake Chain*, plus local acts *Junk Whale* and *EB*. Earlybird tickets are on sale now, priced £12, which then go up to £16. *Oh Community!* is an all-ages event. Tickets are available from [wegottickets.com](http://wegottickets.com).

the recording, but also a successful crowdfunding campaign to raise the money to release it, the band fell apart, leaving the record unreleased. Now the money’s all gone but we figured we should release it anyway as the vinyl’s taking up too much space in my flat. We’ll be more of an online phenomenon from now on but we can shamelessly direct your readers toward our Patreon: [www.patreon.com/viennaditto](http://www.patreon.com/viennaditto).”

**AUDIOGRAFT** runs from the **12<sup>th</sup>-22<sup>nd</sup> March**, with a host of new performances added to the annual celebration of experimental music and sound art. The festival opens on the 12<sup>th</sup> with a screening of *Notes on Blindness* at the John Henry Brookes Lecture Theatre, a film documenting

composer John Hull. Later in the festival live music comes from Rebecca Lee & Marie Thompson, Coims & Adam Bohman, and Shirley Pegra with Dom Lash at Ovada warehouse on the 17<sup>th</sup> March; Hen Ogledd, Katz Mulk, Beth Shearsby, Simon Blackmore and Jacek Smolicki on the 19<sup>th</sup> at Modern Art Oxford; the 20<sup>th</sup> sees Parkinson-Saunders, Irene Kurka and Paul Whitty at The Holywell Music Room, while on the 21<sup>st</sup> Dan Linn-Pearl, Lee Riley, Cities & Memories, and Limpet Space Race perform at Fusion Arts, while Clara de Asis, David lacy, Ain Bailey and O Yama O are at Ovada. As well as the live performances Audiograft, hosted by Brookes’ Sonic Art Research Unit along with Oxford Contemporary Music, features exhibitions at Modern Art and Ovada. Full programme details at [www.ocmevents.org](http://www.ocmevents.org).

**GLOFEST AND FLOFEST** return on **Saturday 20<sup>th</sup> July**. The twin community events take place in Florence Park with the free, family-friendly Flofest running from 11am through to 4.30pm and the ticketed Glofest kicking off at 6.30pm and running til 23.30. Cuban dance ensemble Rank Kan Kan are the first act to be confirmed for Glofest, with Megan Henwood, The Tropics, The People Versus, Young Women’s Music Project, Decovo, Manouche and Norren & Adrian so far confirmed for Flofest. A ticket launch event for Glofest takes place at Tap Social on Friday 15<sup>th</sup> May with details to be announced.

**OVER THE HILL** returns this year after 2019’s sold-out inaugural event. The celebration of Americana and roots music, organised by Glovebox Live, takes place at **Cogges Manor Farm** in Witney on **Monday 31<sup>st</sup> August**. This year’s festival features sets from Bennett Wilson Poole, four-times UK Blues Awards nominee Elles Bailey, and Nashville’s Kaitlyn Baker, with more acts to be announced. The festival is open to all-ages and is fully accessible. Tickets and info at [www.overthehillfestival.co.uk](http://www.overthehillfestival.co.uk).



**JACK SAVORETTI AND THE WATERBOYS** headline the Saturday of **Cornbury Festival**. Both were acts were announced on the 12<sup>th</sup> February as the festival drip-feeds its line-up in the build up to the event over the weekend of the **10<sup>th</sup>-12<sup>th</sup> July** at **Great Tew Country Park**. Kid Creole has also been confirmed for the Saturday, with Dido and Van Morrison already announced to headline the Friday. Tickets for Cornbury are on sale now at [www.cornburyfestival.com](http://www.cornburyfestival.com).

**DEADBEAT APOSTLES** have released a new video for their song ‘Paint a Picture’. The song was written around World Mental Health Awareness Day and is taken from their ‘Bring Out Your Deadbeats’ EP of last year. The band are currently in the studio recording two new singles: ‘I’m a Man’ and ‘Viva la Evolution’, due for release in the next couple of months. The next Day of the Deadbeats event, hosted and headlined by the band, takes place on Friday 1<sup>st</sup> May at The Bullingdon, where The Deadbeats will be joined by Wonderland and Tiger Mendoza. Tickets on sale soon – follow them at [facebook.com/deadbeatapostles](https://facebook.com/deadbeatapostles).

**SELF HELP, LITTLE BROTHER ELI and THE AUGUST LIST** are the latest Oxford acts to be added to the line-up for this year’s Are You Listening festival. The event takes place on Saturday 25<sup>th</sup> April across various venues in Reading town centre. Kid Kin was the first Oxford act to be announced for the festival. Other new additions to the line-up include Warmduscher and Matt Maltese, who join BC Camplight, Dream Wife, John, and Melt Yourself Down across the day. Are You Listening, organised by Black & White Music

who also co-ordinate the live music at The Jericho Tavern, has raised over £70,000 for Reading MENCAP since 2013. This year the event is partnering with Safe Gigs For Women. Full line-up and ticket info at [www.areyoulistening.org.uk](http://www.areyoulistening.org.uk) and [facebook.com/aylfest](https://facebook.com/aylfest)

**JAZZ AT ST. GILES** celebrate the 900<sup>th</sup> birthday of St Giles Church with a spring jazz season. Pete Oxley & Nick Meier’s Guitar Project kick off the special three-show season on Saturday 2<sup>nd</sup> May, followed by concerts from Oxford University big Band The Donut Kings on Saturday 16<sup>th</sup> May and Ben Holder’s Gypsy Jazz on Saturday 6<sup>th</sup> June. The regular Jazz at St Giles autumn season returns in September.

**AS EVER**, don’t forget to tune into **BBC Introducing in Oxford** every Saturday night between 8-9pm on 95.2fm. The dedicated local music show plays the best new Oxford releases and demos as well as featuring interviews and sessions with local artists. The show is available to stream or download at [bbc.co.uk/oxford](http://bbc.co.uk/oxford).

**OXFORD GIGBOT** provides a regular local gig listing update on Twitter ([@gigbot](https://twitter.com/gigbot)), bringing you news of new gigs as soon as they’re announced. They also provide a free weekly listings email. Just contact [oxgigbot@datasalon.com](mailto:oxgigbot@datasalon.com) to join.

**THE NIGHTSHIFT PO BOX** address will cease to exist from the end of March. The decreased amount of physical post has made it unsustainable. All releases and tracks for review should be sent as downloads or streaming links to [editor@nightshiftmag.co.uk](mailto:editor@nightshiftmag.co.uk).



**SIMPLE MINDS** are the latest act to be confirmed for **Nocturne Live**. The Scottish rock stars will play on **Friday 19<sup>th</sup> June** at **Blenheim Palace**, performing a Greatest Hits set as part of this year’s four-day live music season. Support comes from fellow Scots **Deacon Blue**. Nocturne Live kicks off on **Thursday 18<sup>th</sup> June** with **David Gray** celebrating the 20<sup>th</sup> anniversary of his ‘White Ladder’ album; he is supported by The Lighthouse Family and Nina Pallot. **Saturday 20<sup>th</sup>** sees **Lionel Richie** play an already sold-out show. Sunday’s concert is yet to be announced. Tickets and info at [www.nocturnelive.com](http://www.nocturnelive.com)

**KIEFER SUTHERLAND**  
The Bullingdon  
Oxford  
Oxford  
02.03.20

**THE BIG MOON**  
O2 Academy2  
Oxford  
**SOLD OUT**

**JAMIE CULLUM**  
New Theatre  
Oxford  
16.03.20

**WARMDUSCHER**  
The Bullingdon  
Oxford  
**SOLD OUT**

**THE CAT EMPIRE**  
O2 Academy  
Oxford  
**SOLD OUT**

**PALACE**  
O2 Academy  
Oxford  
21.03.20

**SQUID**  
The Bullingdon  
Oxford  
**SOLD OUT**

**LLOYD COLE**  
SJE Arts Centre  
Oxford  
02.04.20

**PORRIDGE RADIO**  
The Bullingdon  
Oxford  
03.04.20

**THE NIGHT CAFE**  
O2 Academy2  
Oxford  
**SOLD OUT**

**THE LOVELY EGGS**  
The Bullingdon  
Oxford  
12.04.20

**ANOTHER SKY**  
The Bullingdon  
Oxford  
15.04.20

**FAR CASPIAN**  
The Jercicho Tavern  
Oxford  
28.04.20

**MELT YOURSELF DOWN**  
The Bullingdon  
Oxford  
29.04.20

**WILLIE J. HEALEY**  
The Jericho Tavern  
Oxford  
**SOLD OUT**

**WILLIE J. HEALEY**  
The Jericho Tavern  
Oxford  
02|05|20

**PAUL WELLER**  
The New Theatre  
Oxford  
**SOLD OUT**

**JFDR**  
The Jericho Tavern  
Oxford  
06.05.20

**BAMBARA**  
The Bullingdon  
Oxford  
15.05.20

**ROBERT FORSTER**  
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02.06.20

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# Pandapocalypse

photo: Jason Warner @ Fyrefly Studios



“WE’RE NOT SURE IT WAS important to have fun, upbeat music to listen to, but it’s the type of music we – selfishly – want to make right now,” say Pandapocalypse when *Nightshift* asks them if their songs are a necessary reaction to all that’s wrong in the world right now. “Partly it’s an internal dialogue,” they continue, “we need the positivity ourselves, as a release and distraction from the horrors on the news because it’s true that there seems to be an extraordinary number of negative things happening at the moment.”

**THESE ARE DARK DAYS** indeed – both literally and figuratively. As *Nightshift* chats to local electro-pop-cum-big beat dance trio Pandapocalypse, the skies are a grim gun-metal grey in the wake of Storm Dennis, which has brought devastating flooding to parts of the UK. Around the world populist demagogues are taking over; nationalism is on the rise; climate breakdown is ever more evident and Brexit has finally happened. In dark times, music can go one of two ways: rise up in anger and match the ferocity of those it opposes, or

provide some light, some positivity to counter to darkness. Pandapocalypse are that musical light.

**PANDAPOPALYPSE ARE** singer and keyboard player Rachel Ruscombe-King, saxophonist Clare Heaviside and guitarist and singer Stu Wigby. The trio came together last year “to keep busy during down-time in other projects.” Rachel had previously been playing in local folk outfit Ragdoll as well as pursuing a solo career, while Clare and Stu were part of previous *Nightshift* cover stars The Balkan Wanderers. Their debut EP, released exactly a year ago, was an effervescent blast of good vibes: a giddy mess of skronking sax, skittering beats, squawking synths and chopped-out guitar that partied round Rachel’s pure, smoky jazz-folk voice to make for a relentlessly exuberant pop sugar high. It was dance-friendly pop music with FUN writ large across its forehead. *Nightshift*’s review of the EP concluded: “never mind the apocalypse, here’s the Pandapocalypse and everything is going to be bloody great.” The EP’s

lead track, ‘Glitter & Gems’, made it to Number 4 in our end of year Top 25 – nestled between local big guns Ride and Foals.

**THIS MONTH THE TRIO** are back with a follow-up: ‘Pandapocalypse Now’, which carries on where their debut left off: exuberant, beat-lead synth-folk-pop that’ll make you want to dance and then head into your day with a smile and sense of can-do. While that first release came as Rachel, Clare and Stu took time out from other musical projects, the new EP sees Pandapocalypse as their main focus with both Ragdoll and The Balkan Wanderers on indefinite hiatus. “Ragdoll reached a point where our attentions turned to other things in our lives and other projects,” says Rachel; “the end was amicable but a resurgence is not on the cards, particularly as not all of us live in Oxford anymore.” “True to name, several of the Balkans took to some seriously long-distance wandering, and spread themselves pretty well spread around the globe,” adds Stu. “At one point

various members were in various bits of Europe, America and the Middle East. We all miss it terribly, but there’s no re-emergence likely anytime soon. “Pandapocalypse is definitely the main musical thing for us all right now, although Rachel still writes and performs solo on rare occasions, and Clare is fairly busy as she plays saxophone with Moogiemans and the Masochists and The Shapes, and plays with the Oxford Beatles in The Sgt Pepper Orchestra.” “Stu does bits and pieces, but producing Pandapocalypse’s songs takes him forever, so he hasn’t time for too much else!” says Clare. Pandapocalypse is quite a departure from what each of the trio have done before, which if not exactly trad folk, was rooted in various folk traditions. Was it hard to transition to something so much more pop? “We were keen to deliberately depart from what we’d done previously, to make a clean start. But that did mean we had no idea what we were doing! Making electronic music was pretty exciting, and the naivety can facilitate creativity – we just went by what sounded good to us, without

worrying about any rules. I think Confidence Man, a band we admire, have said similar things about being indie kids having a stab at dance music. We took a leaf from big beat, by taking samples, chopping them up and putting them back together, the main difference being that we create the samples ourselves; typically by recording jams or snippets of songs we’d written, rather than hacking bits from old funk records. So that was also quite a departure: having been used to individually composing full songs on a guitar or piano, we now tend to start with a riff or beat of some kind and build from there.”

**JUST AS THE MUSIC IS** awash with positivity, the name Pandapocalypse is similarly ebullient, if something of a spellchecker’s nightmare. The trio wanted something that evoked happier, more innocent times. “One night in the Jericho Tavern we were brainstorming band names with some stand-up comics who were rehydrating after their Jericho Cafe gig. We wanted a retro sounding name and we were thinking of things from our childhood, like Panda Pops, but also needed a rock element. In a moment of genius someone came up with Pandapocalypse. We tried what seemed like a billion other options but nothing quite beat it. We have to tell people the name at least three times before they get it, and almost everyone spells it wrong. But on the plus side, it is memorable and Googleable, if not easily spellable, and we only have a black and white printer, so pandas work for flyers.” That first EP went down an absolute storm and saw Pandapocalypse playing at Combury Festival last summer where they, unsurprisingly, went down well on a hot summer day – described as “as infectious as chickenpox but without the irritation.” Was it the intention to create music that provoked an unabashed positive reaction?

Rachel: “Yes! We were drawing inspiration from 90s big beat acts and more recent bands like The Go! Team and Superorganism, so it was always going to be fairly upbeat. Clare and Stu also wanted to bring over some of the energy that the Balkan Wanderers had. I came up with some highly motivational lyrics, and had a desire to bring joy and dancing to the world, so we’ve run with that!” The influence of 90s big beat on Pandapocalypse’s sound is well documented and freely admitted; is that music they grew up with and is it due a mainstream revival? “Totally, we used to thrive on it in the late 90s heyday, when it was a staple in clubs, and particularly liked acts like Fat Boy Slim, Propellerheads, and The Chemical

Brothers. To our ears, quite a lot of contemporary pop actually draws on features that big beat acts used heavily, such as the extended crescendos, big drops and use of varied samples. We hear it in loads of new songs: ‘I Don’t Think I Can Do This Again’ by Mura Masa and Clairo being one recent example. And more generally big beat broke the divide between rock and dance that existed in the 90s, and helped create today’s continuum. However, we’d welcome a proper mainstream revival – it’s well overdue!”

**‘PANDAPOPALYPSE NOW’ IS** out this month, and saying all that stuff about the band’s exuberance and positivity, there’s an almost melancholic feel to ‘Do Ya Wanna’, the lead track on the EP, even as it

***“Bring back all those sweets and fizzy drinks with E numbers that used to make kids go crazy. We could give them away to our audience at gigs!”***

delivers a ‘live for today’ message. Do we detect some downheartedness amid the good cheer? Clare: “It’s a song about helping each other out. It’s about acknowledging when you’re not getting anywhere so need someone to pull you along with them, and having the bravery to set your own direction in life. I’d say I was going for more of an empathetic sound, if that’s a thing, than perhaps melancholic, and building to a positive ending.” ‘Make Plans’, meanwhile, feels like a musical sibling to the debut’s ‘Be the Best’, with its almost lifecoach go-get-em message. Was that something you intended? Stu: “Entirely right! Rachel came up with the ‘Be The Best’ lyric and melody on the first EP, and I wanted to make something with a similar theme. It was actually going to be one short song, but then I started writing a second tune and realised I’d used exactly the same chords. That is why it now has a bit of a Day-In-the-Life feel to it: I just shoved the new song in the middle. Actually, we did the same with ‘Take Me Home’. The verse in ‘Make Plans’ is an affectionate, if not particularly witty, riposte to Alice Cooper’s ‘School’s Out’. I was trying to point out that work brings rewards, as exemplified by Mr Furnier himself.” Pandapocalypse’s positivity might be seen as either appropriate or ironic given the trio’s day jobs. Rachel’s work involves getting people involved in campaigns at The Citizen’s Advice Bureau; Stu is an evolutionary biologist, and Clare is a climate scientist studying climate change, so as well as working to

effect change in the world, they must also see some of the worst of things. Do they follow their own positive message in life? Rachel: “People say I’m a positive person. My jobs mainly involve interacting with people and helping them, so even if I don’t necessarily feel it on the day, I try and project positivity as much as possible, and then that makes you feel better anyway...” Clare: “It can be tricky, but for me, it’s about putting things into perspective and realising there are some things that you have more control over than others.” Stu: “I fail regularly and fairly miserably at following our own lead: hence the constant need for reminders in the music we make.” What single piece of life advice

would you give to the world? “Dance your cares away, worry’s for another day!”

**‘PANDAPOPALYPSE NOW’** will be launched with a show at The Port Mahon on Friday 13<sup>th</sup> March, with optimism set to trump the unlucky connotations of the date. Just to enhance those good vibes, the band have picked poet/producer EB as support, another artist who brings a sense of fun to her shows. What appeals to them about her music? “Beanie Tapes brought us together. They very kindly asked us to be on their ‘Continuous Play’ mixtape and to play at its launch at the Truck Store on Cassette Day last summer, where we caught EB’s set and we were won over. Her music has a sense of playfulness and very smart production that creates a unique and thoroughly appealing act. We were stoked when she said yes to play at our launch party, although it gives us a tough act to follow! We will also have Enjoyable Listens supporting us, who were unlike any act we have seen before: a real charismatic pop crooner with lots of stage presence.”

**AS WELL AS THAT** hometown launch gig, the release of the new EP will hopefully allow Pandapocalypse to head out on the road and take their message to a wider world. The three-piece line-up makes for a pretty compact set-up; could they imagine having to expand at all as and when bigger stages or events beckoned? “We put some thought into our setup at the start, and deliberately went for practicality: few members

and a simple set of kit to lug about. It’s definitely an advantage when setting up for gigs if you don’t have to transport and set up a drum kit. We wanted to make sure we wouldn’t have to turn down too many gigs – if we ever got offered them – and that anyone was replaceable, e.g. in case they moved abroad, as seems to happen a lot. *We could* do it all with live performers, which would be ace, if there were about 15 of us on stage; so maybe we’ll ditch the laptop – the panda-machine – for our first arena tour, ha!” We guess it makes touring easier. “100%! We can get everything into a car boot. We’ve even looked into whether we could feasibly do it with a bike trailer, to be sustainable, avoid parking issues, and mean we don’t have to do rock-paper-scissors to decide who’s designated driver. That’s perhaps something to work on for 2021. Mind you, we once got five people, a drum kit, guitar, bass, guitar amp, sax and clarinet in a Ford Focus, so I guess anything is possible.”

**SADLY, THE PANDA POPS,** the kids’ drinks that gave the band their name, no longer exist. What other now deceased treats from childhood would Pandapocalypse most like to resurrect, sugary or otherwise? Rachel: “All those sweets and fizzy drinks with E numbers that used to make kids go crazy. We could give them away to our audience at gigs, and they would have enough energy to dance all night! In terms of music, kids TV shows used to have the best theme tunes, things like *Henry’s Cat*, *Dangermouse*, *The Really Wild Show*, *The Flumps* and *Grange Hill* were all great.” Stu: “I miss the *Garbage Pail Kids*, despite getting an unfortunate nickname after one of them at school. And there were some sweets called fizzy dizzies – little hard boiled things with a highly toxic sour sugary coating – that probably accounted for half of my childhood calories, and dentist trips.” And looking to the future, should the world – as always teetering on the brink of myriad disasters – avoid an apocalypse and instead headed full-on into the pandapocalypse, what could we expect – should we be afraid or excited? “That depends on whether you’re a goodie or a baddie. The pandapocalypse, when it comes, will only wipe out nastiness, leaving a world filled with good people, music, dancing, joy, fizzy pop, and black and white furry mammals.”

***Pandapocalypse release ‘Pandapocalypse Now’ on Friday the 13<sup>th</sup> March.***



# RELEASED

## THE SUBTHEORY

### ‘Ventura Blvd’

(*RetroReverb*)

Andy Hill, the man behind The Subtheory, describes this EP as “an electronic journey through the decaying night streets of Los Angeles. This isn’t the LA of palm trees, Rodeo Drive and Ferraris but closer to the decaying, rain sodden city streets of *Bladerunner*.”

The *Bladerunner* comparison is appropriate with these four instrumental tracks harking back to two separate strands of 80s music: the dark electronics of early synth-pop and industrial music, and the epic guitar solos of bands like Toto at times. One of the few short passages of human voice here comes right at the start – a cheesy cinema announcement which enhances that 80s feel even further.

From here it’s into moody, clinical electronica, like a hip hop-conscious take on John Carpenter’s compositions for *Halloween* or *Escape From New York*; you can imagine a couple of the pieces here being used on drill tracks. Synths swirl, wow and bubble ominously, electronic beats clatter and click with steely precision and at times you can almost hear the rain sheeting down onto grim, grey pavements. Occasionally it gets very slightly



retro cheesy, as on the flouncy synth sounds on ‘Vengers Revenge’, but that’s compensated for on the darker, grimier ‘Two Years’, the track that most sounds like it could live alongside Vangelis’ seminal soundtrack, although with the epic guitar it’s maybe more *Terminator*, or even *Dune*. Evoking such movies is obviously the intention and Hill has created a neat, unabashedly retro soundtrack that balances cheese and sleaze with something like cyborg efficiency.

**Dale Kattack**

## THE ELEPHANT TRIP

### ‘The Devil At The River’

### / ‘Surf Flamenco’

(*Self released*)

The first release from Oxford psychedelic types The Elephant Trip, whose vocalist and bass guitarist Jo Chapman has a long, rich history of exploratory musical wig-outs in this town, ‘The Devil At The River’ and ‘Surf Flamenco’ showcase two sides to the band, albeit ones that are both very much enrobed in the music of the mid-to-late 1960s.

Of course, much time has passed since the 60s, providing at least a few generations’ worth of subsequent acts that pass down an increasingly complex set of influences. So ‘The Devil At The River’ sounds as much informed by the portentous tones of Echo And The Bunnymen – particularly in the strident, intense vocal style of Chapman – as it does the fuzzy repetition of Loop and Thee Hypnotics. And that’s before we even reach back enough to mention the twin sources of The Doors and just-post-Barrett Pink Floyd, also evident here.

‘Surf Flamenco’ follows a different path, previously set out by a whole lineage that runs from Dick Dale to Shadowy Men on a Shadowy Planet and Man or Astro-man?: instrumental, surfy guitar music that The Elephant Trip have nailed in terms of accuracy and echoey aural delight.

With this strong, enjoyable pair of songs, The Elephant Trip continue in the Chapman tradition of carving out the reality of a musical whim, with enough technical chops and background knowledge to make it sound both authentic and original. Even when in the midst of an array of

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## THE GREAT

### WESTERN TEARS

### ‘Trials of the Apple Isle’

(*Self released*)

The Great Western Tear’s new album is based on stories, emotions and the landscape of Tasmania. Singer-songwriter Dava Waterhouse is a traveller by nature and has previously sung deeply emotive songs about far-off lands and the loss and love that inhabits them.

On the face of it ‘Trials of the Apple Isle’ is earthier and more tethered than the band’s previous releases, but it gradually reveals itself a slow-burning album, one of subtle shifts rather than bold strides. At the heart of every song here is Dava’s rich, rough-hewn baritone, a voice that’s not so much hangdog as slightly battered and bruised: experience having lent it a sense of resignation. It’s tempered in the album’s finest moments by co-singer Fern Thornton, whose far lighter tones bring a little sunshine to the likes of opener ‘Spirit Well’ or ‘Kind Woman Highway Blues’, cutting through the solemnity of the latter. She’s also pivotal to the record’s high point: the turbulent ‘Let It Storm’, released as a single back in 2018, sounding like Lee Hazlewood and Nancy Sinatra cast adrift on a tempestuous ocean, Ben Heaney’s violin only adding to the tension in the song as it builds to a stormfront of cumulonimbus.

The sparse arrangements on tracks like ‘Still Wild, Still Threatened’, just voice and guitar, find The Great Western Tears dropping into too-standard downbeat country territory, while ‘Shadow Cast’ borrows from classic country blues without adding much, but there’s always something better round the corner: banjo and steel guitar lifting ‘In the Valley’ to greater heights, touching on The Velvet Underground at its peak, while ‘Fuji Time’ too is wilder, while retaining a heavy heart.

Closer ‘Van Diemen’s Land’ (the original name for Tasmania) is a classic tale of a man lost in the wilderness and a woman left behind, but mixed up with colonial barbarism and an overbearing sense of mortality. Not only does it once again showcase Heaney’s sublime string skills, it’s a perfect fusion of Waterhouse and Thornton’s voices and provides a beautiful, sorrowful finale to a richly textured, precisely scripted album that rewards repeated listens handsomely.

**Dale Kattack**



## OCTAVIA FREUD

### ‘Smoke & Mirrors’

(*Self released*)

On the surface there seems to be a lot of love on Octavia Freud’s new album. Just look at the track titles: ‘Love Me Again’; You Love To Watch’; ‘End Love/Solo’; ‘I Am Lost to a Higher Love’. In reality these ten tracks conjure up images closer to dimly lit basement S&M bars than soft-focus honeymoon scenes.

Octavia Freud – the work of musician Martin Andrews – is part of a tiny but fertile local electronic music sub-scene alongside the likes of Tiger Mendoza, Means of Production and The Subtheory, all eschewing the modern, mangled lightweight incarnation of the term for darker, heavier, more austere electronic sounds.

In Octavia Freud’s case the starting points are 70s synth pioneers Suicide: from the reverbed-to-buggery vocals of the title track and the giddy yelps on ‘No Final Light’, to the almost rockabilly propulsion of ‘You Love to Watch’, Vega and Rev are Andrews’ touchstones.

He’s at his best when he’s at his darkest: the bubbling, lo-fi minimalwave of ‘Photographs and the lysergic ‘Love Me Again’ that sounds like Depeche Mode through the prism of a fractured sound mirror. Best of the lot is the sleek, dark ‘Safety in Numbers’.

The album tends to run out of steam towards the end; ‘We Are Killers Tonight’ should be scowling industrial bleakness but needs to be much, much heavier and loses the plot when the piano comes in, while ‘End Love/Solo’ might aim for Prince or maybe Heaven 17 with its electro-funk but falls short on both counts.

Mostly though, ‘Smoke & Mirrors’ is enjoyably low-rent synth-pop, inventive enough to rise above its production values to deliver its stark message: there is no love here, just the beating heart of the machine.

**Dale Kattack**

## STEVE DANIELS

### ‘Green Triangle’

(*Self released*)

“Words are flowing out like endless rain” sang John Lennon, and for Steve Daniels words are his prime colours for these twelve pleasing “song paintings”. During a working lifetime, initially as a school teacher and then onto the fringes of the music business with *Edition UK*, Steve has scratched his itch by singing in minor bands with poster-gold names like Plussupport, while simultaneously working up his own material for this debut release. His fine voice has a rich, easy quality, much like Justin Hayward, and it’s that, along with the mining of the folk idiom of fulsome old tales and supernatural stories, that brings to mind echoes of the Moody Blues, but without any prog bombast.

## WORRY

### ‘Good Person’

(*Self released*)

Good things come in small packages. Four songs in little more than seven minutes means that the ‘Good Person’ EP is a bit like an early Mike Tyson fight: it throws a series of well placed and wild punches and gets everything over and done with as quickly as possible.

There are few bands around at the moment that commit quite as strongly to the hardcore sound as Worry and ‘Good Person’ sees them continuing to blaze their way through four songs that leave you breathless by the time the last beat hits.

With opener ‘Consequences’ they seem content to keep things relatively mid paced, indulging in a relentless rolling riff and growled vocal from Nathan Bell. “I didn’t want to let you down / I only ever want to make you proud,” he hollers as his band thunders around him with a finely controlled aggression. ‘Know When To Rest’ ups the ante in terms of aggression, with Luke Allmond’s filthy bass tones riding roughshod over Joe Turner’s phenomenal drumming. It ebbs and flows between explosions of speed and an unsettling scree of noise at the close. “Know when to rest” hollers Bell, while clearly not really taking his own advice. Even as the pace slows, there’s a malevolence at play, suggesting that the band is readying themselves for another onslaught. And there is another onslaught, with ‘False Gods’, which sounds like an off cut discovered in the Black Flag vaults. Worry save their best til last with ‘Judge’; discarding the straight-up hardcore approach, they throw blastbeats into the mix alongside gut-punching bass, squalling guitar and a howled vocal. It lasts 90 seconds but doesn’t need to hang around any longer. Seven minutes is all it takes to prove that Worry are a band to take seriously. Whether they’re good people or not, they’re more than capable of making vital and breathless punk.

**Sam Shepherd**



So we have local ghostly legends recounted; about Ipsden’s highwayman in ‘Alas My Brother’, with its hints of early Genesis guitaring, and Checkendon’s ‘Green Triangle’ about US Airmen based there in WW2, where he spectacularly rhymes “Jeep” with “eternal sleep”. Then there is the delightful bluesy lady called ‘Serpentine’ who apparently has the kind of face that “commits crimes”, and a Medieval mystery ‘Miraculous Beam’, fashioned in the style of Chris de Burgh’s ‘A Spaceman Came Travelling’, another oral narrator that Steve sits well alongside.

It’s probably true that inside every music publisher there is a personal album gnawing to get out, and with beautiful help from his erstwhile bandmates – Ollie Clark (drums), Graham Field (bass) and Matt Arthur (keyboards) – and all produced by the redoubtable Ian Davenport at Courtyard Studios, this is Steve’s legacy time, because off in the land of ghosts you can’t take it with you.

**Paul Carrera**



## ORDER#227

### ‘This Promised Land’

(*NotOneStepBackRecords*)

Order#227 first gave *Nightshift* a copy of their debut full album at a gig last September when they were supporting punk veterans The Xtraverts. Not only did we no longer have the CD by the time we got home, we don’t even remember being given it. Which feels appropriate for a band whose mission statement seems to be “Six Cans of cider and The Truth”.

From a bellowed “It’s alright for you but not for us / Fuck you, lying cunts!” on ‘In the Bag’, through choice sloganeering lines like “Gonna kill you cos you’re different to me” on ‘Generation Genocide’, Order#227 are old-school anarcho-punk street scrappers: beer in one hand, Molotov in the other, “Fuck you, I won’t do what you tell me” painted on the back of their battered leather jacket.

Across a dozen songs in just 30 minutes they kick it out bolshy and simple in the style of third-wave punk acts like Anti Pasti, Vice Squad and, at their high octane best, GBH. Subtlety, both musically and lyrically, doesn’t so much take a backseat as get left at home to watch the battle unfold on telly as they cover social injustice, male violence and euthanasia among a host of fun issues. ‘Stay Alive’ is a rare moment when the trio let the pace slacken a little and they lose sight of what makes them work; ‘Pub Crawl’ is pure yobcore – Angelic Upstarts via Cockney Rejects – replete with closing c-bomb, while ‘Paedo Playground’ is the band’s most memorable anthem: all nonce, little nuance, and a proper beast of a riff to power it all along.

Six months after losing that original CD, the band post us this replacement and it’s safe to say that Order#227 probably haven’t mellowed an iota in the interim. The worse the world becomes, the more furious they’re gonna get, so choose a side, yeah.

**Ian Chesterton**



# GIG GUIDE

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

**SUNDAY SOCIAL: The Half Moon** (3pm)  
– Free afternoon of live music with sets from Lost Dogs, Des Barkus, The Scott Gordon Band, Ady Davey, and Franklin’s Tower.  
**BEARD OF DESTINY + FRANKLIN’S TOWER + MARK BOSLEY BAND: Donnington Community Centre** (6pm)  
– Free early evening of live unplugged music, with blues from Beard of Destiny, Grateful Dead songs from Franklin’s Tower and gothic rocking from Bosley.  
**PUZZLE CREATURES: Natural History Museum** – Immersive contemporary dance scored by local musician Seb Reynolds in conjunction with Neon Dance and set designers Numen/For Use.

*Monday 2<sup>nd</sup>*  
**KEIFER SUTHERLAND: O2 Academy**  
Received wisdom has it that actors make lousy musicians; the bloated, indulgent vanity projects of Bruce Willis, Russell Crow and Kevin Bacon outnumber rare, unexpected turns by Scarlett Johansson and a scant handful of others several to one. Don’t even mention Laurence Fox (seriously, don’t). There’s no doubting Kiefer Sutherland is a superb actor but can he cut it as a grizzled country rocker? He grew up on a ranch and was an adept rodeo rider early in life, so he has the roots at least. His show here two years ago proved that he’s as authentic and accomplished as you could hope for, not to mention a great showman and excellent company, possessed of a grizzled and gravelly, whisky-soaked baritone reminiscent of Steve Earle, Waylon Jennings and Johnny Cash, that suits his boozy songs about stupid stuff he used to get up to, or favourite horses. And unlike many A-listers he’s more than happy mixing it up in the crowd after shows to share stories, selfies and a drink or two. While most Hollywood stars’ musical careers tick down quicker than a bomb timer on 24, Sutherland looks like he’s in it for the duration. Like the whisky, it’s in his blood.



# MARCH

**OPEN MIC SESSION: Harcourt Arms** – Weekly open night.

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

**KEIFER SUTHERLAND: O2 Academy**  
– David Powers; Nelson Wright; Dr Daniel P Schreiber; Jack Bauer, and again tonight, Country rock Kiefer – *see main preview*  
**OPEN MIC SESSION: The Castle** – Weekly open night.  
**NANCY KERR & JAMES FAGAN: Nettlebed Folk Club**

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

**THE BIG MOON: O2 Academy** – Juliette Jackson and gang bring the pop – *see main preview*

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

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

**THE ARISTOCRATS: O2 Academy** – Technical instrumental rock fusion from Guthrie Govan’s Aristocrats at tonight’s Haven Club show, the guitarist having made his name playing alongside Asia and Hans Zimmer over the years, while bassist Bryan Beller’s credits include Stevie Vai and Joe Satriani.  
**SO FETCH: The Bullingdon** – Noughties retro dance night.  
**LIGETI QUARTET, LAURA JURD & SOOSAN LOLAVAR: Holywell Music Room** – Mercury-nominated trumpeter Laura Jurd returns to Oxford for tonight’s OCM concert, joined by string quartet Ligeti, plus Anglo-Iranian santoor player Soosan Lolavar, together playing material from Jurd’s new album ‘Stepping Back’, plus a selection of specially composed pieces.  
**SPIN JAZZ CLUB: The Wheatsheaf** – The legendary local jazz club hosts veteran British saxophonist Art Themen.  
**CATWEAZLE: East Oxford Community Centre** – Oxford’s oldest open night continues to showcase singers, musicians, poets, storytellers and performance artists every week.  
**JON BODEN: The Cornerstone, Didcot** – Post-Bellowhead, Jon Boden continues his journey to becoming the greatest living British folk musician, while having to build a succession of new mantelpieces to keep all his awards on. Virtuoso, maestro, genius – probably all labels you could stick on him, his skill with the fiddle, as well as myriad other instruments, put him in the top echelon of folk music people.

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

**TEMPLES: O2 Academy** – The psych-pop project returns – *see main preview*  
**RYDERS CREED + MOLLY KARLOFF + BLACK TREE VULTURE: The Bullingdon** – Classic hard rocking from Staffordshire’s Ryders Creed, touring their new ‘Lost Souls’ album, alongside grunge/alt.rock crew Molly Karloff, set to release their new EP ‘Supernaturalation’.  
**DRUM&BASS: The Bullingdon** – Self-explanatory club night.  
**KLUB KAKOFANNEY with KAIJU BLUE + THE RELATIONSHIPS + SCREAMIN’ IRENE: The Wheatsheaf** – The monthly KK party hosts Gloucester/Dorset techno-pop-punk duo Kaiju Blue, plus local tweedy psychedelic heroes The Relationships and Aylesbury’s grunge rockers Screamin’ Irene.  
**ISLET + DESPICABLE ZEE: Florence Park Community Centre** – Strange sounds from darkest Wales – *see main preview*  
**MAKE THIS OUR HOME: Port Mahon** – Local alt.folk and country rock stars The Epstein continue their monthly residency, tonight with special guests The Deadbeat Apostles.  
**DESMOND CHAUCER + POLLY JOSEPHINE + KADI LINDA: The Jericho Tavern** – Blues storytelling from Desmond Chaucer – previously Chancer. Support from local soul, blues and jazz singer Polly Josephine, singing standards by Ella Fitzgerald, Peggy Lee, Etta James, Nina Simone and Bessie Smith amongst others.  
**LAURA OAKES: Quaker Meeting House** – Pop-friendly country-roots from Liverpooldian singer Laura Oakes, inspired by Dixie Chicks and Carrie Underwood. She’s on tour to promote her self-titled debut EP having toured with The Shires, Ward Thomas, and Raintown.  
**ROCK FOR HEROES: The Cornerstone, Didcot** – Classic rock covers in aid of veterans charity Help For Heroes, with tributes to Queen, The Eagles, Toto, Bon Jovi, Guns N Roses, AC/DC, Dire Straits and more.

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

**METAL TO THE MASSES: The Wheatsheaf** – First quarter-final of the rock and metal bands competition to win a slot at this year’s Bloodstock, with Transients, Gutlocker, Weaponry and Arimea battling it out with riffs for weapons.  
**SIMPLE feat. DJ STINGRAY: The Bullingdon** – Oxford’s long-running house and techno club night welcomes Detroit electro veteran Sherard Ingram, aka DJ Stingray, whose pioneering style has taken him to Berlin, Madrid, Glasgow, Amsterdam, Paris and, London as well as his hometown scene.  
**GARAGE NATION: O2 Academy** – UK garage club night.

**OXFORD DUB CLUB: East Oxford Community Centre** – New dub club night in town, tonight’s opening night featuring Field Frequency Sound System and Truth and Rights Sound System.  
**THE DIRTY BIG CANAL DANCE BAND: Wolvercote Village Hall** – Ceilidh night with Jon Fletcher alongside members of Owl Light Trio and Xogara, playing English, French and Breton dance tunes.  
**SLEDGEHAMMER: Fat Lil’s, Witney** – 80s covers.

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

**FRANKLIN’S TOWER + THE SCOTT GORDON BAND + THE WHITE TIPS + ASTEROX: The Wheatsheaf** (3.30-7pm) – Klub Kakofanney host an afternoon of free live music in the downstairs bar.  
**ALUNAH + MORASS OF MOLASSES + THE GRAND MAL: The Port Mahon** – Super heavyweight rocking triple bill at tonight’s Buried in Smoke show with doom and desert sludge riffage from Alunah, fresh from playing the Heavy Psych Sounds Festival

*Tuesday 3<sup>rd</sup>*  
**THE BIG MOON: O2 Academy**  
The Big Moon are increasingly looking like Truck Festival’s house band as they return again this summer (thus far one of depressingly few female acts on the line-up) having played in 2016 and 17. They’re a band whose star continues to rise, even given their high starting point. 2017’s debut album ‘Love in the 4<sup>th</sup> Dimension’ was a critics’ favourite and earned them a deserved Mercury nomination, but this year’s follow-up, ‘Walking Like We Do’, has been a commercial success too, earning them a Top 20 placing to go alongside the positive reviews. Where their debut was all post-grunge indie rock – with Pixies, Sleeper and St Vincent the primary influences – the new album is poppier and more lushly produced with more prominent piano, keys, vocal harmonies, even flute and horns to match the guitars. Juliette Jackson, though, remains both an excellent singer and songwriter and one of contemporary indie’s best lyricists, both caustic and romantic as she sings about boys, friendship and escapism: there’s a real sense of longing about songs like ‘Dog Eat Dog’ and ‘It’s Easy Then’, but that old spikiness is never too far from the surface and The Big Moon look like being one of the few indie bands who can make a successful transition into the musical mainstream.



and heading off on tour with Mondo Generator as they release new album ‘Violet Hour’. They’re joined by Reading’s bowel-quaking doom’n’blues crew Morass of Molasses and local sludge-blues/groove-rock stars The Grand Mal.  
**OPEN MIC SESSION: Harcourt Arms** – Weekly open night.

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

**OPEN MIC SESSION: The Castle**  
**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.

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

**JESSE MALIN BAND: The Bullingdon** – Grimy, downbeat tales from New York from Jesse Malin, former glam-punk with D Generation; Ryan Adams collaborator, and mate of Bruce Springsteen, back in the UK having previously supported Chuck Prophet and touring new album ‘Sunset Kids’, his first since 2015’s ‘Outsiders’.  
**PENGSHUI: O2 Academy – Kerrang!’s** Fresh Blood tour brings London grime-punk-metal supergroup Pengshui to town, the trio having variously played with Goldie, Foreign Beggars, Gentlemens Dub Club and Submotion Orchestra.  
**INTRUSION: Cirkus** – Monthly goth, industrial ebm and darkwave club night with residents Doktor Joy and Bookhouse.

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

**THE CALLING: O2 Academy** – Stadium-sized rocking from LA’s Alex Band, kicking it out in the vein of U2, Bon Jovi and Pearl Jam.

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

**SPIN JAZZ CLUB: The Wheatsheaf** – Jazz pianist Alex Hutton is tonight’s special guest.  
**CATWEAZLE: East Oxford Community Centre**  
**REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon** – Acoustic blues, country, folk and classic rock with live sets from Indiana Dave & The Raiders, Tom Ivey and Richard Brotherton.

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

**PANDAPOPALYPSE + EB + ENJOYABLE LISTENS: The Port Mahon** – EP launch show from this month’s *Nightshift* cover stars – *see main interview feature*  
**PINEY GIR + SAMANTHA WHATES + FIONA BEVAN: Oxford Deaf & Hard of Hearing Centre** – Young Women’s Music Project host a show as part of their 20<sup>th</sup> anniversary celebrations – *see main preview*  
**PEERLESS PIRATES + INFLIGHT MOVIE + THE KENNEDYS ARE COMING: The Wheatsheaf** – Roustabout 80s indie



## Friday 6<sup>th</sup> ISLET / DESPICABLE ZEE: Florence Park Community Centre

Islet’s 2010 set on the Barn stage remains one of the great Truck Festival shows, the Welsh outfit’s wide-ranging adventurousness and ability to be both mayhem experimental showboaters and a fantastically cohesive rock band making for an unforgettable spectacle. Back then the Powys band refused to even have a Myspace page – and doesn’t that date them and us – and if they’ve succumbed to Facebook, they’ve remained a resolutely enigmatic, almost reclusive act as befits their slightly remote origins. This month they release their sixth album, and have punningly named it ‘Eyelet’, almost in some kind of “whatchoo gonna do about it?” statement. The new record is their first for the reliably excellent Fire Records and finds the trio continuing to pursue an off-kilter mix of highly rhythmic electro-pop, woozy krautrock and lysergic dreampop. Isolation, as is so often the case, can make for the best kind of musical experimentation. Fittingly it’s one of Oxford’s best experimental musicians supporting them tonight, and on their short UK tour – Despicable Zee, the work of Zahra Tehrani, whose exploration of ideas of heritage, longing and belonging through the prism of electronic music, with Middle Eastern and Persian motifs, all chants, hums, vocal samples and loops, marks her out as Oxford’ answer to Gazelle Twin – and there is no higher praise.

rocking, spaghetti western soundtracks, Tex-Mex, rockabilly and shanties from everyone’s

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*Friday 6<sup>th</sup>* -

## TEMPLES: O2 Academy

When Temples released their debut album ‘Sun Structures’ back in 2014 they found themselves at the crest of a new wave of Brit-born psychedelia alongside the likes of The Horrors, Toy and Hookworms. Even back then the band, from the decidedly unpsychedelic town of Kettering, were lighter on the reverb and heavier on the pop tunes, singer James Edward Bagshaw, with his corkscrew curls and bejewelled face, a deadringer for Marc Bolan and musically closer to the classic psychedelic pop of The Beatles and Syd Barrett, bringing it all up to speed with the modern age by way of The La’s, The Coral and in particular Tame Impala. If the band’s slightly more experimental follow-up album, ‘Volcano’, didn’t really build on that early promise, they’ve survived (despite leaving Heavenly Records and losing drummer Sam Toms indirectly to Fat White Family), and their most recent album ‘Hot Motion’, despite mixed reviews, found them upping the riffage while retaining that pop-friendliness that’s made them enduring festival favourites over the past half a decade. In fact their most recent Oxfordshire showing was at Truck, which showed they could do proper big stage wig-out psych as well, if not better, than pretty pop songs.

favourite seafaring rock voyagers.

**ROWAN RHEINGANS: The North Wall** – A solo show from the Lady Maisery and Rheingans Sisters fiddle, guitar and banjo player, songwriter and award-winning folk pioneer, her ‘Dispatches on the Red Dress’ tour telling the story of her German great grandmother’s childhood in Nazi Germany. **THE SUPERSONIC 70s SHOW: O2 Academy** – 70s hits brought to life, featuring songs from ELO, Elton John, Abba, Queen, Fleetwood Mac, Suzie Quatro, Cher and more. **RAVING TRIPPY: The Bullingdon** – Psychedelic house and techno club night. **FAST LOVE: The New Theatre** – Big stage tribute to George Michael.

## SATURDAY 14<sup>th</sup>

**TWIN ATLANTIC: O2 Academy** – Glasgow’s melodic post-hardcore stars return to town, touring fifth album ‘Power’, the follow-up to Top 10 hit ‘GLA’, the band increasingly moving into synthier territory, with hints of Depeche Mode and Duran Duran in their impassioned, anthemic rocking.

**ANAMANAGUSHI: O2 Academy** – Punky chiptune from New York’s leading lights of the pixel-pop scene, back with a new album, ‘[USA]’, six years after their break-out ‘Endless Fantasy’ opus, this time featuring a roster of guest singers amid the clutter and clatter of electronic space debris and sweet-natured glitch-pop nuggets. **MUSICAL MEDICINE feat. KAMMA & MASALO: The Bullingdon** – Good vibes from Amsterdam’s Brighter Days DJ duo Kammer & Masalo at this month’s Musical Medicine, with the emphasis on nu-disco, funk and disco house. **OTTO + TOBY LLEWELLYN: The Wheatsheaf** – Bluesy grunge rocking from OTTO at tonight’s It’s All About the Music show. **CHRIS WOOD: Old Fire Station** – Traditional English folk songs brought up to date from Wood, bringing an emotional and human element to his political stories. **STORYTELLER: The Harcourt Arms** – Reggae, funk and pop fusion. **BON GIOVI: Fat Lil’s, Witney** – Bon Jovi tribute.

## SUNDAY 15<sup>th</sup>

**ELVIS COSTELLO & THE IMPOSTERS: The New Theatre** – return to town for the songwriting genius, Grammy-winning elder statesman and national treasure and his current band, continuing to defy genre and classification as he bestrides new wave, country, acoustic pop and soul to jazz, classical and opera across an almost 50 year career. Who knows what tonight’s set will bring given his extraordinary back catalogue but expect hits of the calibre of ‘Oliver’s Army’, ‘Watching the Detectives’ and ‘(I Don’t Want to Go to) Chelsea’ alongside unexpected covers and more. And if you’re really lucky, ‘Shipbuilding’, simply one of the most astonishing and moving songs ever penned. **SELF WORTH + RECLAIMER + CRIMSON TUSK + BROKEN EMPIRE: The Bullingdon** – Dancing Man Leon celebrates his birthday with a double dose of melodic hardcore, courtesy of London’s Self Worth and Lincoln’s Reclaimer, plus local heavyweights Crimson Tusk and Broken Empire in support. **SUNDAY SOCIAL: The Half Moon (3pm)** – Free afternoon of live music, with sets from blues rockers Mojo Demon, Beard of Destiny, Artisan Blues Trio, and Larry Reddington. **SUNDAY SESSIONS with ROGER BEAUJOLAIS + THE TROPICS: Florence Park Community Centre (2-5pm)** – Family-friendly music session with jazz and pop fusion from local vibraphone virtuoso Roger Beaujolais alongside London-based jazz-funk five piece The Tropics.

**OPEN MIC SESSION: Harcourt Arms**  
**THE MIGHTY REDOX: The Tree, Iffley (4-6.30pm)** – Blues, rock, funk and more from the local veterans.  
**YOUR MUSIC with FIREGAZER + ANNA RENAE + THE RAG & MOAN MEN: Guildhall, Abingdon (2-5pm)** – Live music and talks on the art of songwriting with folksters Firegazer and Anna Renae, plus Americana and

roots crew The Rag & Moan Men.  
**THE HOLY FOOLS + WATERFAHL + THE CIRCLE: The Loose Cannon, Abingdon** – First of a new series of Music Cannon gigs, raising funds for Abingdon’s Make Music Day in June.  
**LIVE JAZZ: Abingdon Arms, Beckley (6.30-8.30pm)** – Free live jazz with a trio of Stuart Henderson (trumpet), Frank Harrison (piano) and Mark Hodgson (bass).

## MONDAY 16<sup>th</sup>

**JAMIE CULLUM: The New Theatre** – Industrial death-rock and grindcore from the controversial singer and Church of

*Friday 13<sup>th</sup>*

## PINEY GIR / SAMANTHA WHATES / FIONA BEVAN:

## Oxford Deaf & Hard of Hearing Centre

Having celebrated their 20<sup>th</sup> birthday last month, the Young Women’s Music Project tonight host a gig featuring three female musicians ploughing highly individual musical furrows. Piney Gir should be no stranger to Oxford audiences: the Kansas-born, London resident has been a regular at Truck festival over the years in her various bands, she’s most recently supported Ride on tour and provided backing vocals for Gaz Coombes, and is set to do the same for Noel Gallagher later this year. No surprise then that her band features three of our city’s finest musicians: Nick Fowler, Mike Monaghan and Garo, who similarly have played with Gaz. From synth-pop, through country rock to new wave, Piney has mixed and matched styles at will, recent album ‘You Are Here’, her seventh, a characteristically sunshine mix of all those styles plus a hefty dollop of 60s West Coast folkly psych-pop. Joining her tonight are singer-songwriter Samantha Whates, whose sparse, ethereal folk songs are a perfect vehicle for her pure vocal style with its rich Scottish burr, plus Fiona Bevan, whose mellifluous, soulful folk-pop calls to mind Joanna Newsom, Kate Bush and Erykah Badu. In addition to the show, all three artists will be hosting an afternoon at the Faculty of Music, talking about their experiences in the music industry.



Satan priest, touring his new album ‘Taller’, reworking classic Whitehouse, MZ.412 and Stalaggh songs.  
**OPEN MIC SESSION: The Castle**

## TUESDAY 17<sup>th</sup>

**REBECCA LEE & MARIE THOMPSON + COIMS + ADAM BOHMAN + SHIRLEY PEGRA & DOM LASH: OVADA Warehouse** – An evening of collaborations and experimental sound exploration to kick off this year’s Audiograft festival, hosted by Brookes’ Sonic Art Research Unit alongside OCM and Supernormal.  
**CABIN BOY JUMPED SHIP + RED METHOD + THE UNCHARTED: The Bullingdon** – Electro-metal, trancecore, dubstep and metalcore from Leicester’s Cabin Boy Jumped Ship, touring new album ‘We the Heartless’, taking inspiration from Enter Shikari, While She Sleeps and Bring Me the Horizon. They’re joined by tech-prog-deathcore crew Red Method, back in town after playing last year’s Rabidfest.

## WEDNESDAY 18<sup>th</sup>

**GAYGIRL + DEATH OF THE MAIDEN + BEDD: The Library** – Glowering grunge and noise-pop from London’s Gaygirl at tonight’s Freakscene show, the band channelling PJ Harvey, Hole and Sonic Youth on singles ‘Sicknote’ and ‘Hair’ and supporting the likes of Shame, Sorry and John along the way. They’re joined by darkly emotive *Nightshift* song-of-the-year winners Death of the Maiden, and Bedd, the new band fronted by former Daisies, Medal and Family Machine frontman Jamie Hyatt.

## THURSDAY 19<sup>th</sup>

**WARMDUSCHER: The Bullingdon** – Rock and roll excess and a little lunacy in the night – *see main preview*  
**LEE SCRATCH PERRY: O2 Academy** – The Grand Dubfather returns – *see main preview*  
**HEN OGLEDD + KATZ MULK + BETH SHEARSBY + SIMON BLACKMORE + JACEK SMOLICKI: Modern Art Oxford** – Live music as part of Audiograft, with Welsh avant-folksters Hen Ogled, featuring cult hero Richard Dawson, plus electronics and field recordings from Katz Mulk and more.  
**CLANNAD: The New Theatre** – Donegal’s most famous family band celebrate 50 years bringing Irish folk and folk-rock to global attention – 15 million album sales and counting – with a career-spanning anthology, ‘In a Lifetime’, tracking their evolution from traditional, Gaelic-voiced folk tunes to the later more electronic sounds of their breakthrough success.

**SPIN JAZZ CLUB: The Wheatsheaf** – The weekly jazz club night hosts renowned singer and pianist Liane Carroll.  
**JODY & THE JERMS: The Jericho Tavern** – Indie pop in the vein of Best Coast, Summer Camp and Blondie from the local newcomers.  
**CATWEAZLE: East Oxford Community Centre**  
**SIDEKICKZ + THE MARK BOSLEY**

**BAND + BEARD OF DESTINY: The Loose Cannon, Abingdon** – Music Cannon night ahead of Abingdon’s Make Music Day.

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

**GNARLAH + LAKE ACACIA + NEW DEPTH: The Jericho Tavern** – Brighton’s alt.rock trio Gnarlah make their Oxford debut at tonight’s FourTwenny Records show, the band’s riff-heavy sound inspired by Biffy Clyro, Muse and Audioslave. They’re joined by caustic, harmony-led Banbury rockers Lake Acacia, picking up praise from *Kerrang!*, and local newcomers New Depth.  
**CAT EMPIRE: O2 Academy** – Good-time Latin dance, reggae, ska and jazz fusion from Melbourne’s festival-friendly collective The Cat Empire, mixing up lively Cuban-style party tunes with Marley-esque reggae numbers and back over in the UK to promote new album ‘Stolen Diamonds’.  
**PARKINSON-SAUNDERS + IRENE KURKA + PAUL WHITTY: Holywell Music Room** – Experimental sound exploration from Cage and Fluxus-inspired duo Parkinson-Saunders at tonight’s Audiograft performance, the pair joined by soprano Irene Kurka and SARU founder and sonic adventurer Paul Whitty.  
**MAX BLANSJAAR + APHRA TAYLOR + ALLY CRAIG: Fusion Arts** – Homemade hotpot pop fusion from mighty Max, playing a hometown headline show, taking the influences of Beck, Jeffrey Lewis, Graham Coxon and more and making a winning psych-garage-grunge-pop noise. He’s joined by fellow local teen star Aphra Taylor, tonight launching her debut EP, her emotive, poetic confessional songs reminiscent of Cat Power and kd lang. Opening the show is brilliantly oddball songsmith Ally Craig, with a skewed form of observational noise-pop that draws inspiration from sources as diverse as Slint, Shellac, Ivor Cutler and Sonic Youth.  
**RUSTY SHACKLE: The Bullingdon** – Lively roots’n’roll from south Wales folk-rockers Rusty Shackle, touring new single ‘Sam Hall’ and back in Oxfordshire after playing Towersey Festival and Bunkfest in recent times.  
**BANGERZ & LASH: The Bullingdon** – Club anthems.  
**THE JERICHOs + THE ORKIDS + THE FOLIANTS + SATURN FARMHOUSE: The Wheatsheaf** – Indie rockers The Jerichos headline tonight’s It’s All About the Music showcase.  
**QE2: Fat Lil’s, Witney** – Tribute to Queen.

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

**DAN LINN-PEARL + LEE RILEY + CITIES & MEMORY + LIMPET SPACE RACE: Fusion Arts (2-5pm)** – Multi-media sound art from Welsh conceptual artist Linn Pearl at this afternoon’s Audiograft performance, joined by Stuart Fowkes’ globe-spanning field recording project Cities & Memory, undertaking a psychogeographical journey through the sounds of Venice, plus dronemeister Lee Riley, and electro-folk duo Limpet Space Race.  
**CLARA DE ASIS + DAVID LACY +**



*Thursday 19<sup>th</sup>*

## LEE SCRATCH PERRY: O2 Academy

It’s incredible to think that at the age of 83 – or thereabouts, not even he’s certain – and over sixty years into his wildly prolific careers, Lee Scratch Perry is still as vital and visionary as dub reggae comes. Last year’s ‘Rainford’ album, his fourth collaborative vocal album with long-time chum and musical foil Adrian Sherwood, saw them continue to bring out the best in each other, while its follow-up, ‘Heavy Rain’, was heavier on the dub, harking back to his legendary 70s Black Ark work but bringing it into the digital 21<sup>st</sup> Century, showing he still knows how to make music that make your ribs itch, and featuring a team-up with Brian Eno, teasingly titled ‘Here Come the Warm Dreads’. It’s just the latest cut in an astonishing life and career that’s seen Perry produce the likes of Bob Marley; Junior Murvin; King Tubby; Sir Coxson; The Heptones; Max Romeo, and The Congos, helping develop reggae and practically inventing dub while pioneering sampling among other studio techniques. Perry’s importance in the history of Jamaican music is irrefutable and no-one is going to stop him behaving like the king of all eccentrics. How he performs or what he plays can range wildly between shows, but whatever happens, everyone here tonight will know they’re in the presence of a genuine one-off.

**AIN BAILEY + O YAMA O: OVADA Warehouse** – Final live performance of the Audiograft festival, with Spanish composer and guitarist Clara de Asis, Irish percussionist and sound recordist David Lacy, sound artist and DJ Ain Bailey and Japanese folk-inspired experimentalists O Yama O.  
**PALACE: O2 Academy** – Solemn anthems to love and loss from London’s Palace, touring second album ‘Life After’, the follow-up to 2016’s ‘So Long Forever’.  
**CRUCAST OXFORD: O2 Academy** – Drum&bass club night from indie label Crucast on tour, with south London’s Skepsis and Nottingham’s Darksy among those on the decks.  
**METAL TO THE MASSES: The Wheatsheaf** – Second quarter-final of the rock and metal bands competition to win a slot at this year’s Bloodstock, with Damaged Reich, The Grand Mal, Sleeper and Burned For Heresy.  
**RESTRUCTURE + OCTAVIA FREUD + MEANS OF PRODUCTION + MOJAVE:**





*Thursday 19<sup>th</sup>*

## WARMDUSCHER: The Bullingdon

We first saw Warmduscher live at Ritual Union back in 2018; they were one of those bands that made you wonder how or where they met – two cool, skinny mod-punk lads flanking a guy in a Stetson, cheap tracksuit and shades who looks like he’d fallen off the back of a Trump rally. The chemistry was all there though, possibly in pharmaceutical form as they motored through obstinate blues-punk with all the requisite mayhem and hysteria you’d hope for from a band who careered from Dick Dale surf rumble to Jon Spencer Blues Explosion garage-rock craziness, through The Fall’s acerbic punked-up rockabilly and intermittent squalls of feedback and somehow managed to finish up sounding like Aerosmith. How they actually met was as an impromptu jam band at a NYE house party involving various members of Fat White Family and things just spiralled from there, involving various departures and arrivals but, for all the chaos, the band kept getting better and better and last year’s ‘Tainted Lunch’, which featured cameos from Iggy Pop and Kool Keith, ended up in myriad Best Albums of the Year lists. Live, though, is where it’s at: the spirit of rock and roll mayhem to the fore, something sleazy, debauched and very slightly unhinged pouring from the band.

**The Port Mahon** – A night of local electronic music, with politicised rap, hoolie rave and 80s electro-pop references from Restructure, plus dark electro-industrial man Octavia Freud, inspired by Depeche Mode and Suicide; dark post-punk and synth-pop from Means of Production and Aphex Twin-style ambient soundscaping from Mojave. **BOOTLEG BOSS: The Jericho Tavern** – Bruce Springsteen tribute. **BACK TO THE 80s: The Bullingdon** – 80s retro club night. **PHIL BEER: Tiddy Hall, Ascott-under-Wychwood** – Wychwood Folk Club welcomes Albion Band and Show of Hands mainstay and multi-instrumentalist Phil Beer, currently out on a solo tour as he prepares to release a compendium charting his 40 years on the UK folk scene. **DOG WITH TWO HEAD: Fat Lil’s, Witney** – Status Quo tribute.

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

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

**GOLDFRAPP: O2 Academy** – The electro-pop duo celebrate the 20<sup>th</sup> anniversary of ‘Felt Mountain’ – *see main preview* **RUMOURS OF FLEETWOOD MAC: The New Theatre** – Tribute night. **OPEN MIC SESSION: The Castle** **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.

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

**ELEPHANT SESSIONS: The Bullingdon** – Rocked-up traditional Scottish folk from Inverness’s award-winning quartet, out on tour to promote new album ‘What Makes You’. **WORRY + SCRAP BRAIN + GHOSTS IN THE PHOTOGRAPHS: The Library** – Virulent hardcore noise from local stars Worry, tonight launching their new ‘Good Person’ EP alongside ferocious anarcho-punk crew Scrap Brain and cinematic post-rock/shoegaze soundscapists Ghosts in the Photographs. **FEAST OF FIDDLES: Nettlebed Folk Club** – Second night of the fiddle extravaganza.

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

**PLAIN WHITE T’s: O2 Academy** – Tom Higgenson’s Platinum-selling, Grammy-nominated alt.rock/emo/pop veterans tour new album ‘Parallel Universe’. **STARBELLY + CHEAP PETROL + BONE MACHINE + MILA TODD: The Bullingdon** – Gothic shoegaze from Starbelly at tonight’s It’s All About the Music showcase. Support from rockers Cheap Petrol, Pixies tribute Bone Machine and dark, soulful rocking from Ciphers singer Mila Todd. **MIKE LAND + KEIRA GABRIELLE: The Wheatsheaf** – It’s All About the Music new artists night.

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

**BILLY WALTON BAND: The Bullingdon** – Blues-rock in the vein of Hendrix, Clapton and Stevie Ray Vaughan from the New Jersey guitarist, who has played around his local scene since his early teens, jamming with Springsteen, Gary US Bonds and Double Trouble along the way. **VOYAGE TO THE INTERNATIONAL LIMPET SPACE RACE STATION: Studio Space, Cowley** – Local electro-pop / acid jazz / future-folk / trip hop duo Limpet Space Race play an immersive audio-visual studio show with video artist Siobhan Cox, the culmination of a residency in the Upcycled Sounds and Fusion Arts Studio where they’ve been installing various contraptions, DIY instruments and surround sound – *see Introducing feature* **SPIN JAZZ CLUB: 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 and Latin American

sounds and Bach, on a variety of guitars, at tonight’s Spin Jazz Club. **CATWEAZLE: East Oxford Community Centre** **REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon** – Acoustic blues, country, folk and classic rock with live sets from The Holy Fools, Mila Todd and Richard Brotherton.

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

**JOANNE SHAW TAYLOR: O2 Academy** – Sultry, soulful blues from the star of the UK blues scene, Brummie singer and guitarist Taylor having risen and risen through the ranks to become one of the country’s most successful performers, coming on like a cross between Stevie Ray Vaughan, Bonnie Raitt and Dusty Springfield, with a vocal delivery that matches her much-admired guitar playing. Shaw Taylor started playing at the age of 14 around her native Black Country clubs and was performing at Ronnie Scott’s by the time she was 16. Discovered by Eurythmics’ Dave Stewart, she spent the summer on tour with him, Candy Dulpher from Prince’s band, Jimmy Cliff and Parliament’s Mudbone Cooper in the supergroup D.U.P and has also played alongside Bill Wyman and BB King on her way to becoming a table-topping star in her own right.

**SQUID: The Bullingdon** – Uptight, maniacal post-punk funk from Brighton’s rising stars – *see main preview*

**CUT THE TRAP: The Bullingdon** – Hip hop and trap club night.

**FLATLINERS + DANIEL McKEAN: The Wheatsheaf** – It’s All About the Music show. **THOMAS TRUAX: The Port Mahon** – Eccentric musical adventuring and invention from crackpot poet and boffin Truax, a regular visitor to town over the years, particularly at Truck Festival. Here he is back again with his oddly shaped songs and even more oddly shaped instruments, from a drum machine made of old bike wheels, to his (in) famous hornicator – a souped up gramophone rather than something you’d find in an adult catalogue.

**TIM FRIERS & THE MERCENARIES: The Jericho Tavern** – Celtic-flavoured pop in the vein of World Party and Crowded House. **THE ORANGE CIRCUS BAND: Fat Lil’s, Witney** – Bluegrass, gospel and American folk-roots from the Virginia collective who’ve made their name on this side of the Atlantic playing at Glastonbury, Black Deer and the Cambridge Folk Festival.

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

**GAPPY TOOTH INDUSTRIES with MANDRAKE HANDSHAKE + RIPSY MAY + DADA PARADOX: The Wheatsheaf** – Another quality triple bill of new talent at the monthly GTI, tonight featuring local psychedelic explorers Mandrake Handshake, taking a space flight from the 60s sounds of Jefferson Airplane through the strange lands of The Brian Jonestown Massacre and onwards to Ride’s shoegaze noise. They’re joined by lovelorn London-based poet, painter and songwriter Ripsy May, plus anti-folk and

psych-pop from Dada Paradox. **VOLUME#20: The Bullingdon** – The drum&bass club night team up with Barrage with sets from Bryan Gee, Power, Didz, DJMblaze and Darkspark. **WHITE MAGIC feat. SEANI B: O2 Academy** – Reggae and dancehall club night with a guest set from 1Xtra’s Seani B. **CLOCK OPERA: The Jericho Tavern** – First Oxford show in many moons from Guy Connelly’s electro/indie posters, set to release their third album, ‘Carousel’, having made his name with remixes for Metronomy, Everything Everything and Christine & the Queens. **KAZU & FRIENDS: The Harcourt Arms** **THE PEOPLE VERSUS: Modern Art Oxford** – Sweet-natured, hymnal chamber pop with a hint of folk and bluegrass from the local

*Monday 23<sup>rd</sup>*

## GOLDFRAPP: O2 Academy

Although they never really got the credit for it, Goldfrapp were one of the most influential artists of the Noughties, influencing everyone from Madonna and Bat For Lashes to Florence & the Machine, with singer Alison Goldfrapp becoming an iconic pop figure along the way. At their best Goldfrapp and musical partner Will Gregory’s trick was to take the best ideas from the musical underground and turn them into pop gold, like the techno-glam boogie of ‘Strict Machine’ or the sultry disco pulse of ‘Ride a White Horse’. The career-defining ‘Black Cherry’ was close to modern day electro-pop perfection, while 2008’s ‘Seventh Tree’ took a complete stylistic about-turn and brought a dreamy electro-pop sheen to spooky pagan folk music, inspired by *The Wicker Man*. Tonight’s gig, though, is part of the 20<sup>th</sup> anniversary celebrations for ‘Felt Mountain’, the band’s elegant, graceful debut which spawned classic Goldfrapp tracks ‘Utopia’, ‘Human’ and ‘Pilots’, the duo bringing John Barry, Shirley Bassey and Nancy Sinatra into the realms of sci-fi lounge-pop. They went on to produce better records, but ‘Felt Mountain’ remains an exceptional debut and it’ll be a chance to hear many of the songs from it live for the first time in years, not to mention the chance to catch one of the best pop acts of the past two decades in the flesh once again.



newcomers. **SENSATIONAL SIXTIES: The New Theatre** – 60s retro night with Mike Pender from The Searchers, plus The Tremas, The Fortunes, The Swinging Blue Jeans and The Dakotas. **RAN KAN KAN + ALMA DE TAMBOR: Old Fire Station** – A night of Cuban dance music with local 20-strong ensemble Ran Kan Kan playing mambos and son montuno classics made famous by Buena Vista Social Club; there’s Cuban rumba from Alma de Tambor, a female percussion and vocal group led by Gerardo de Armas Sarria, plus a rumba class with Cuban dancer Ariel Rios. **OSPREY & CO: The Half Moon** – Funky blues from the local stalwart and chums. **DECOVO: James Street Tavern** – Free show for the local indie rockers. **THE A-WATTS: Brewery Tap, Abingdon** – Classic 50s and 60s rock’n’roll.

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

**FIREGAZER + TONY BATEY & SAL MOORE + ONE FOR THE WALL + PETE LOCK & MARK BOSLEY: The Wheatsheaf (3.30-7pm)** – Klub Kakofanney host an afternoon free music in the downstairs bar. **OPEN MIC SESSION: Harcourt Arms** **BLUES JAM: Fat Lil’s, Witney (3pm)** – Monthly open jam session.

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

**OPEN MIC SESSION: The Castle** **DAOIRI FARRELL: Nettlebed Folk Club** – Traditional Irish folk from BBC Folk Awards Horizon winner Farrell, playing songs from his recent ‘Trueborn Irishman’ album, drawing comparisons to Christy Moore, Andy Irvine and Paul Brady.

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

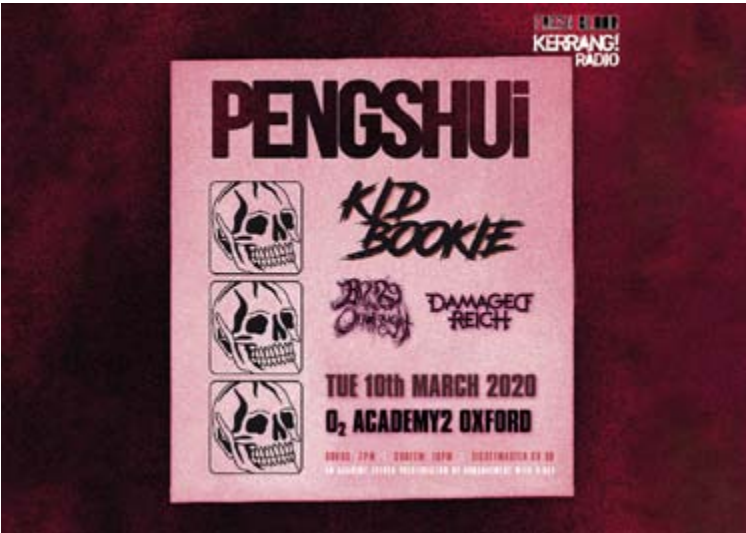
*Nightshift listings are free. Deadline for inclusion is the 20<sup>th</sup> of each month, no exceptions. Listings are copyright of Nightshift and may not be used without permission.*



*Friday 27<sup>th</sup>*

## SQUID: The Bullingdon

Having made their Oxford debut with a low-key festival warm-up at The Wheatsheaf last July, Squid arrive back in Oxford as one of the hottest bands around, and it’s no surprise that tonight’s gig is long-since sold out. The London/Brighton quintet’s angular, angsty and uptight fusion of punk, krautrock and disco seems to be the sound of now as they, along with the likes of Black Midi, celebrate post-punk’s funkiest outer reaches, with heavy nods to Talking Heads (not just musically but in singing drummer Ollie Judge’s borderline hysterical tales of the mundane – high rents; anonymity at work); The Rapture, LCD Soundsystem and McLusky. With no frontman as such, bass and drums take the lead on singles like ‘Houseplants’ and ‘The Cleaner’: frenetic, wired funk workouts with their teeth set on edge. It’s a move on from 2016’s debut single, ‘Perfect Teeth’, which resided at the other end of post-punk’s spectrum: dour and atmospheric in the vein of Joy Division. Having spent most of last summer on the festival circuit and touring across Europe, you feel 2020 is going to be Squid’s year, catching the crest of a musical wave that feels unstoppable. Give them another six months and venues this size will be a dim and distant memory.







PEANESS

The Wheatsheaf

“Can we get a Whoop! for the new song, please,” chirp Peaness partway through tonight’s set. It’s a moment that sums the trio up: here’s a band who, in the middle of post-Brexit angst and a rising tide of post-punk gloom and aggression, seem to exist to put a smile on people’s faces. Even when they announce a song is about feeling sad, they seem unwilling to bring anyone’s mood down. ‘Fortune Favours the Bold’ might dream of leaving but it does it with an infectious exuberance that makes anyone with a heart and a soul want to bounce around the

room and cuddle any passing bunny rabbits. Here, as elsewhere along tonight’s hour-long set, Peaness sound like we imagine Talulah Gosh might have if they’d formed in the wake of grunge and Sleater Kinney: songs like ‘Breakfast’ have just the right amount of ramshackle about them to make their effervescent, supremely well crafted pop nuggets feel like they tumbled out of a giddy child’s imagination, pure and wide-eyed, and that’s how great indie pop should be. With some of the best vocal harmonies you’ll hear anywhere in music

today and a simplicity about their songwriting that belies the dextrous construction and the playing behind them, Peaness barely waste a single note. Clutter and clatter are kept to a minimum and the barbs that do add some sting to their sugar-sweet songs are like kittens’ claws: small but sharp. With their debut album out this month, the Chester-formed trio are on a roll: tonight’s gig is sold out in advance and the band are in good spirits, not least singer/bassist Jess who’s back on home turf, having grown up in Kidlington and who began her musical journey with the

Young Women’s Music Project. Her mum and dad are in the crowd and any parent would be proud to hear their daughter making music of this quality. ‘Beatles Song’ comes with a hefty scoop of Shangri La’s sunshine but it’s closing number ‘Kaizen’ that gets the biggest cheer, unsurprising, a big pop anthem that most brings out that grunge undercurrent while maintaining a sense of effusive positivity. “I want to get lost with you,” they sing with perfect, gilded harmonies on ‘Seafoam Island’; anyone who truly loves pop music would follow them to the middle of nowhere. Dale Kattack

THE WORKING MEN’S CLUB / LAZARUS KANE

The Bullingdon

Tonight is Lazarus Kane’s second expedition to Oxford, and it is no less entertaining than their debut at Ritual Union last October. Before the band take to the stage all that is visible is a classic ‘Electro Voice’ styled Vegas Elvis mic. When Lazarus swaggers on, swathed in a silk dressing gown, Paisley scarf and stars and stripes shirt and lets loose his southern drawl, the comparison to a manic preacher is complete. The rest of the band look like they have just completed a spree in a charity shop: mullets are combined with face paint and pet dog t-shirts; they really come across as a bunch of oddballs and misfits, in the best kind of way. Musically they’re a combination of choppy guitar, pounding bass lines, flowery flute spirals, and keyboards which vary between cheesy 80s pop and squelching acid 303; the guitars layer funk and soul on top for a melting pot of styles that complements their wonky attire for a set of happy gonzo chaos. Working Men’s Club are a wholly different proposition: dark, moody and intense, combining Krautrock and Suicide-like electronics with industrial beats and a gothic edge. In places there are also hints of ‘Frenz Experiment’-era Fall, most notably on second song (and debut Melodic single) ‘Bad Blood’ where last original member and main-man Sydney

Minsky-Sargeant now shares dual vocals with The Moonlandingz’ icy Mairead O’Connor in a Smith/Brix style. Minsky-Sargeant is a live wire too, he comes into the crowd, shirtless, three times, firstly on ‘JCC’, which feels like early Cabaret Voltaire, and his intrusion feels somewhat intimidating in its intensity. ‘Be My Guest’ builds and builds and has a great section punctuated with a guitar duelling assault to produce a stereo effect of the same riff set against a backdrop of strobing lights. Penultimate song ‘Angel’ has a Neu!-style keyboard intro which is coupled with swirling guitars, while throughout the set the bass is undeniably indebted to Peter Hook. The grand finale is an extended version of the recently remixed ‘Teeth’, which again sees the lead singer in a dance pit. There is no need for an encore as the set is perfectly bookended, and mercifully they don’t spoil things by coming back on. Heavenly Records must be pleased with themselves to have collected Working Men’s Club’s scalp as the band’s forthcoming debut album must be one of this year’s most highly anticipated debuts. Mark Taylor

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## LUCY LEAVE / DUCKS / THE COOLING PEARLS

### Oxford Deaf and Hard of Hearing Centre

Alt.folk soundscapists The Cooling Pearls are fronted by tonight’s promoter, Divine Schism’s Aiden Canaday; he possesses a restrained intensity as he delivers his often poetic lyrics, accompanied by the band, often playing old world dance rhythms. Their opener, ‘Galloping Major’, could be an arcane Scottish dirge-cum-waltz; then there’s a slow polka for ‘Black Elizabeth’, before the urgency of the closing ‘Skyscrapers’. The Spanish and Arabic rhythms that accompany a tale set in the Bristol channel are an unexpected twist. The highlight tonight, though, is not a dance but the poignant vocal

and the accompanying harmonies and heartbeat of a drum for the almost unbearably sad and beautiful ‘You Drew Your Breath’, about the last moments before death; it’s an incredibly difficult thing to get right, but it couldn’t have been done better. Sheffield’s wonky synth pop duo Duck are making their first visit to the city. We have to admit to a personal bias against acts that instead of having a human on drum kit have the electronic alternative, but Duck have charm, some good melodies and a singer with an appealing voice, and on this showing their first Oxford gig won’t be their last.

“We are different, you can tell,” sing Lucy Leave, and their fanbase, who know they are and love them for it, are here in numbers to celebrate the launch of the band’s second album, ‘ Everyone Is Doing So Well’, with them. The trio’s songs take on diversity; the dangers of male privilege; miscommunication; the climate crisis; mental health, and personal well being. So their message is that everyone isn’t doing as well as the album titles hopes. The lyrics are sharp but the greatest strength of bassist Jenny Oliver and brothers Mike and Pete Smith is what seems to be their relentless, even reckless

need to experiment with rhythm and pitch, and to appropriate a mass of styles for their own purposes, pushing their discoveries as far as they can. Tonight amongst what we hear is not only psychedelia and grunge but 1970s Joni Mitchell and, in the interlocking vocals of ‘Thumbs’, reverberations of Steve Reich’s ‘Clapping Music.’ Lucy Leave combine this with an admirable looseness and freedom in their playing that turns many of their numbers into a high wire act that could come crashing down at any moment. The trio are too good to let this befall them, but the possibility does add a delicious tension to what develops into a triumphant hour long set. Musically, Lucy Leave is doing so well. *Colin May*

## SORRY / THYRSIS

### The Jericho Tavern

Thyrsis is the latest musical vehicle for former members of local prog crew The Aureate Act, notably singer-pianist Dominic Baum whose striking vibrato brings an operatic edge to the band. Initially, as he sits over his keyboard, all corkscrew curls and soprano drama, we’re imagining a meeting point of Sparks and Adhoni, but musically Thyrsis’ complex jazz rock, with its occasional Latin flourishes and understated prog excursions, is closer to Field Music. If they take a bit of getting into, they reward the effort: a band with that rare what-the-heck factor? It takes a brave or foolish band to kick off their set with their best, and best known, song, but playing ‘Right Round the Clock’ does allow Sorry to precede their appearance in stage with a tape of Gary Jules’ version of ‘Mad World’, which Sorry appropriate in parts on their own song. It’s a slight shame the mix isn’t fully worked out in time and its radio-friendly

hit factor gets a bit lost amid the mud, but it does allow Asha Lorenz to stake her claim as the heir to Shirley Manson’s imperious indie queen throne with a sense of detachment that adds genuine edge to the creeping, crawling machine-beat gothica that is Sorry’s sound for the most part. When they pick up a bit of propulsion there’s a hint of The Breeders about them but mostly they burrow down deep and keep it dark. Which means there are times when the set lacks colour and becomes too sullen, but the arrival of some sax on ‘Rock’n’Roll Star spices things up and ‘More’ steals the show, taking them into sharper, heavier, more rhythmic art-rock lands – somewhere the stylistically restless band should fully aim for and suggesting the best may yet be to come from Sorry. *Ian Chesterton*

## JACKDAW WITH CROWBAR / MOTH DROP / BRUNO MUERTE

### The Wheatsheaf

While Gappy Tooth Industries enjoys its reputation for eclectic line-ups, tonight’s triple bill shares a love for all things synth and by the time the show is over people are talking about a potential gig of the year contender. Bruno Muerte might start in slightly disjointed fashion, their instrumental electro-spaghetti-western-soundtrack gallop coming to a close just as we’re set to ride off into the sunset, but soon they’re soaring, Stefano Maio and Roberto Bini ranging from Depeche Mode-inspired electro-goth, into heavier psychedelic synth-doom and onto something that might be an acid house Ultravox, Stefano going the full Billy Currie, the pair playing with a real sense of exuberance. It’s a brilliant, carefree set. Ben fatto, Bruno Muerte. It’s a live debut for Moth Drop, the solo work of Brendan Morgan, ditching the garagy grunge noise of his band Grub to explore heavily-textured synthscares that remind us of Clark or, as someone suggests, a stoned Autechre, on what appears to be his phone, which is some feat in itself. From dark atmospherics to a euphoric closing space race, it should maybe come with spectacular visuals and armchairs for the audience, but it’s consistently inventive.

How to describe Leamington’s 80s art-pop survivors Jackdaw With Crowbar in mere words? Led by Tim Ellis – kind of the meeting point of prime panto-era Peter Gabriel and Cravats frontman The Shend – tonight’s incarnation of the band is a quartet – expanded since we last saw them as a duo at The Library, all silhouetted by a shifting lysergic backdrop, quickly and sometimes disorientatingly veering between punky rant-pop, arty noise rock, pulsing electro and some stuff that’s all of those and something alien at once. A Glitterstomp Beefheart; a Toytown Faust; a Moroderpop Pink Floyd; a Dadaist Fall; Jackdaw With Crowbar are music and theatre, an absurdist spectacle where silliness is a big part of the fun but never overshadows the superb music the band throw out. The show ends with Ellis carrying an artillery shell into the crowd while wearing a Godzilla mask as the band go full-fried Suicide synthabilly. In a world of sensible, sensitive, soulful dullards, music needs this lunatic fringe more than ever. And yes, it might only be January but any band hoping to pip Jackdaw With Crowbar to the title of gig of the year are going to have to seriously up their game. *Dale Kattack*

## HYPERDAWN / KID KIN / THE BOBO

### The Library

By 2030, middle-aged hipsters will complain about two things: the disappointing appearance of tattoos on sagging street food and craft brew bloated flesh, and why their beloved tapes now sound rubbish, the permanence of both having been ill-considered in different ways. Still, there’s an aesthetic in the sounds of tape degradation that one can appreciate, even as it spoils once cherished recordings. For example, new Oxford artist The Bobo utilises layers of fuzzy, twisted samples of their own voice as virtual accompanists, in a fashion that recalls that odd pre-emptive ghost track that occurs on some worn cassettes. These enticing vocal pile-ups are joined by effected synth stabs, strewn brightly like scrunched sweet wrappers. Tonight’s performance is a little hesitant, and could do with a touch more variation, but is often excellent in obscuring epic pop behind a glitchy sonic miasma, much in the way that Jenny Hval might: one track sounds like the pale spectre of a Kosheen banger wandering lost in a barrage of field artillery, which is something we’re eager to revisit. Kid Kin is back to solo performance after a brief hiatus, and, in swapping guitar for keyboards, Peter Lloyd has made the music cleaner and crisper than ever, a spick-and-span contemporary version of the sort of tuneful clinical lushness you’d find as instrumental beds for non-trailer cinema ads and corporate videos circa 1992. As such,

this is glossy music for shiny CDs, not scuzzy tapes, from the tricky Detroit drum programming to the grown-up, ironed-shirt keyboard curlicues (one selection of near-cheesy piano flourishes is high-end easy listening made ruggedly cool – Richard Clayderman, you da man!). One track reminds us of Boards Of Canada, so perhaps the set would sound even better recorded to VHS and left in the attic for a decade or so. Salford duo Hyperdawn smash the outmoded into the modern, their tables laden with tiny sleek keyboards and digital triggers, alongside two huge reel-to-reel tape players. This wonderful set can be thunderously huge or timid and tiny, but from vast sad looped choirs that sound like 10CC’s ‘I’m Not In Love’ sung by bone-tired analogue banshees, to creamy lopsided r’n’b croons, it never moves far from melancholic melody lines that are as delicate as the long tape loops wound around a handy mike stand. ‘Plastic’ introduces a home-made string instrument, and comes off like Tom Waits’ backing band having a crack at Cocteau Twins, and ‘The End Of The World’ features frenetic mic rubbing that could be an attempt to isolate and capture a single strand of feedback for a sonic lepidopterist’s specimen drawer. The response from the spellbound crowd is simply, wow! Not to mention, flutter. *David Murphy*



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14<sup>th</sup> OttO / Toby Llewellyn & more @ The Wheatsheaf 7.30pm  
15<sup>th</sup> The Sunday Social feat: Mojo Demon / Beard Of Destiny / Artizan Blues Trio / Larry Reddington @ The Half Moon 3pm *free*  
20<sup>th</sup> The Jerichos / The Orkids / The Folliants / The Saturn Farmhouse @ The Wheatsheaf 7.30pm  
21<sup>st</sup> Live Electronica feat: Restructure / Octavia Freud / Means Of Production / Mojave & more @ The Port Mahon 7pm  
22<sup>nd</sup> TBC  
25<sup>th</sup> Starbelly / Cheap Petrol / Bone Machine / Mila Todd @ The Bullingdon 7pm  
25<sup>th</sup> New bands/ solo night feat: Mike Land / Keira Gabrielle @ The Wheatsheaf 7.30pm  
27<sup>th</sup> Flatliners / Daniel McKean & more @ The Wheatsheaf  
28<sup>th</sup> Osprey & Co plus special guests @ The Half Moon 8.30pm

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## DELE SOSIMI'S AFROBEAT ORCHESTRA

### Cowley Workers' Social Club

It's a coup for Bossaphonik having Dele Sosimi and his full band play what's only the second gig in their new venue.

At 16 Dele joined uber-legend Fela Kuti's Egypt 80, and since has become Afrobeat ambassador to the UK. No wonder then there is a sizable crowd inside.

Dele is a dignified figure at the keyboards and on vocals. He's often nearly motionless, yet he's charismatic and charming, leading his seven-piece Afrobeat Orchestra through a mix of popular Afrobeat tunes and newer numbers. His greatest gift is as an arranger; while often he has the beat pounding through the soles of our feet to the delight of the dancers, sometimes it's cleverly understated, as when the hypnotic

repeated 'churp churp' sound of the wood block leads the dance.

It helps if you're surrounded by good musicians, and Dele appears to have made sure he is, particularly the brass section; in unison they rattle our filings but their soloing is even more impressive. The trombonist has his moments and the sinuous trumpet solos are quality and keep coming, each one different but seeming even better than the one before. But it's the playing of the rarely sighted bass saxophone that astonishes most; we speculate that to get through a gig you probably have to work out regularly to be able to lift the monster and then have extraordinary lung power as your superpower. Perhaps this is why this instrument isn't seen out and about that often.

## LISA O'NEILL

### The Bullingdon

It's some kind of talent to switch from a cover of Ivor Cutler's sweetly whimsical 'Squeeze Bees', to a highly emotive paean to a dockworker trying to explain to his wife and children why he no longer has a job, as on 'Rock the Machine'. But Lisa O'Neill is that kind of talent.

Throughout tonight's set – one witnessed by an audience that remains rapt and respectfully silent through every hushed moment – the County Cavan singer-songwriter proves adept at mixing and separating such whimsy and despair, armed with a voice that is several shades of wonderful, with a rich, deep timbre that recalls Lankum's Radie Peat at times.

She begins her set with that voice alone, a funereal *a capella* lament that leads into 'England Has My Man' where she picks up her guitar and is joined by Christophe Capewell on violin, the song mournful and lovelorn, a perfect reflection of the utter stillness in the room.

Not that she's without humour. Each song is introduced with a story, which often detour into self-deprecating asides. "I think this introduction has gone on longer than the actual song," she suddenly remarks after

telling the tale of how a charity skydive and learning about turbulence inspired 'Potholes in the Sky'.

The arrival of Mic Gerachty on Harmonium brings yet further depth and darkness to O'Neill's more drone-influenced songs, but a passage in the middle of the set where it's just her and her banjo on stage provides the high point. Protest songs, like 'No Train to Cavan', and in particular the stunning 'Rock the Machine' come in the form of very human stories, be they redundant dockers or wheelbarrow smugglers, and the Irish traveller songwriting tradition runs through much of her material.

There's a respectable cover of The Pogues' 'Lullaby of London' and another Ivor Cutler piece ('Everybody Got a Triangle of Hair'), but she keeps her most devastating moments til the very end: a mesmerising take on Nina Simone's defiant anti-racist poem 'Four Women' and a closing cover of 'Blue Moon' that works to keep the rarefied atmosphere in the room even after one final round of rapturous applause. Some kind of talent indeed.

**Dale Kattack**

Dele's man not only makes it growl and thunder but also coaxes it into purring and reaching sweet sounds further up the register than we'd expect it to go. Dele's arrangements give plenty of space for the brass players and other band members to impress individually. Another aspect of what we are coming to realise is Dele's generosity in his calling to the stage local musicians who've done a pre-gig workshop with him. The locals do not let either him or themselves down.

Sosimie and his band play without a break for well over two hours (more of his generosity) with one of our favourites being the social commentary of 'Money Get Power'. When he does call time it's with an atmospheric train song; we can hear the wheels turning and the whistle blowing before he announces that "this train terminates here, all change please." Really, the whole gig's been a fantastic ride.

**Colin May**

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## JADE HAIRPINS / BASIC DICKS / JACK GOLDSTEIN

### The Library

Jack Goldstein has drenched himself with water before he's even started his set and he doesn't really let go of the madness from there. Across an intense 25 minutes, backed only by his MP3 player, he contorts, cavorts and throws himself to the ground in a perfectly choreographed display of art-pop theatre and funky disco mania, switching direction so quickly you've only just had time to imagine James Brown possessed by the spirit of Gibby Haynes before you're witnessing what might be a *South Park* tribute to

Flaming Lips fronted by Freddie Mercury. Sometimes Jack looks, acts and sounds like Alvin Stardust reincarnated as a demonic imp; it's sometimes preposterous, occasionally ridiculous, but never, ever less than thrillingly fun, and it's easily the most physical performance we're likely to witness this year.

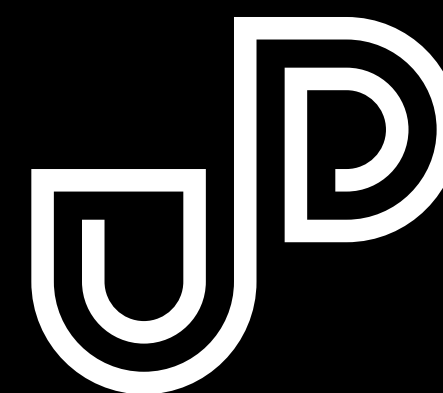
Jack's back later in the night with his band Jade Hairpins, but before that we have the new line-up of Basic Dicks. Still fronted by sisters Loz and Taz Corona they're no less visceral than Jack before them, a

well-aimed musical (vegan) Doc Martin boot to the groin of the patriarchy, a clutter and a clatter of Crass-style punk that reaches its peak with 'Slap', a celebration of wearing make-up and sticking two fingers up to the male gaze, and a short, sharp set ends with bassist Jen being presented with a birthday cake – a little sweetness after the bitter pill.

Jade Hairpins is a new band formed by former Jack Goldstein along with members of Fucked Up and Es and they're every bit as good as that suggests – a brief set, just twenty

minutes, starting off sounding like a raucous power-pop take on The Beach Boys before picking up a bit of electronic squelch and cruising into the melodic heart of The Clash, drummer Tamsin powering everything along at an unfussy rate of knots, the band calling in at Talking Heads-style disco-punk and coming to a glorious final destination with recent single 'Mother Man', which could be New Order's 'Love Vigilantes' given an acid house noise-rock makeover. Too soon it's over and we're out into the tail end of Storm Dennis, but tonight's gig in The Library's intimate confines, was a force of nature all by itself.

**Dale Kattack**



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TIM TURAN’S SESSION NOTES

Part Fourteen
Mastering: Part 4 – What Is Equalisation or EQ?

It’s time to look at the most powerful of all audio tools: the Equaliser. The Equaliser, or EQ as it is commonly referred to, is a tone control. Most of us are familiar with the simple bass and treble controls on Hi-Fi equipment and other audio devices. These are a basic form of equalisation. The idea is to make the range of frequencies equal across the whole audible spectrum. The reality of this is not necessarily musical. Different genres of music require different EQ procedures. In mastering you have a ‘final’ mix that you then use EQ to achieve the optimum sound for that track. Using these devices we can make things sound bassy, trebly or middly. Yes, middly, is now a word. There are essentially three types of equaliser that can be used to shape the frequency response of music.

1. Graphic Equalisers: these are very common on car stereos and PA systems. The outboard unit will consist of a row of fixed frequency sliders that are detented in the centre position. You raise the slider to boost or lower it to reduce the gain (or volume) of that particular frequency. The frequencies are always from left (bass) to right (treble). You can have two sets side by side for stereo. There can be as many as 30 bands for each channel with a fixed frequency usually spaced at 1/3 of an octave apart. The range or bandwidth is fixed. One of my first purchases as a fourteen year old was a 12 band per channel stereo graphic equaliser for my Hi-Fi to improve the sound of my albums. They are called graphic equalisers because they provide a visual graph of the settings you choose. It is very common to see a ‘smiley’ face setting on a lot of graphic EQs. People like loads of bass and treble in their music and boost these frequencies and cut those harsh middle frequencies. If you reverse these settings you will have a ‘sad’ face graph because it will sound like your music is coming out of the telephone – which it often is these days.

2. Filters: filters do exactly what you expect them to do. Like a filter on a coffee machine that lets the coffee through but not the grounds, audio filters allow only certain frequencies to pass. The three common types are the High Pass Filter (HPF) that cuts bass frequencies; the Low Pass Filter (LPF), which cuts high frequencies, and finally ‘shelving’ filters. These first two were often

found on cheap Hi-Fis and labelled “Rumble Filter” and “Scratch Filter. They are to be found on virtually every mixing desk. In the mastering studio I use them to reduce excessive low frequencies usually caused by wind noise on microphones and excessive high frequencies usually caused by pushing the cymbals too high in a mix. The last of these filters are known as shelving filters. These are the bass and treble tone controls you find on most Hi-Fis and consumer playback systems; they will raise or lower the gain above or below a set frequency using a gentle shelf response. Finally, there is the ‘notch’ filter, used for cutting a very narrow range of frequencies.

3. Parametric Equalisers: These, as you can guess from the funky technical name, are quite complex and very powerful tools. They are also known as ‘peak’ or ‘Bell’ EQs. With a Parametric EQ you have three controls: a Gain pot (rotary knob known as a potentiometer, hence the word “pot”) to boost or cut the volume; a Frequency pot, to select the preferred frequency, and a Bandwidth pot, which widens or narrows the range of frequencies to be worked on. The bandwidth is also known or labelled as ‘Q’. This stands for Quality Factor and is derived from the world of physics and engineering. These types of EQ are extremely powerful, you can use the Q control to make a very gentle slope either side of the selected frequency or an extremely narrow precise ‘notch’ which will affect a very small range. I use a mixture of all the above EQ types in the mastering studio depending on the material I’m working on.

Next month: the uses of these types of EQ and the reasons for my choices.



Dr SHOTOVER: Nephewlah Gosh!

WOTCHA. Welcome to the East Indies Club, bro. Whassat - Dr Shotover? Oh, he’s at a regimental reunion – I’m his nephew, yeah? So, as my uncle would say... pull up a beanbag and buy us all a sexy little vegan beer. Yeah-yeah, it’s pretty intense here, right? But it’s also ummm a SAYFE SPAYCE. Do you remember the CELLAR? We saw some AMAYZING gigs there back in the 90s and early Noughties... yeah-yeah, OLD SCHOOL! The acts who are, y’know, like, the Indie-Rock-Royalty of Todayyy... before they got FAYMOUS, yeah? Item one: ELIZABETH, who later turned into FOALS. None more royal than ELIZABETH, geddit? Item Two: MARSCAPONE CLUB – later YOUNG KNIVES! Nothing cheesy about them, eh, EH? Not to mention RACHAEL DADD-ROCK – recently, you know, played by Mr Stuart Macaroni on his Freaky-Deaky-Zone programme? It’s er literally ALL HAPPENING,

yeah? I can’t believe those OLD FARTS closed the Cellar down, man. Just when I’d got my RAD RAP act together. Now, heyyy, what about another drink? Ohh, I’m just going to have a dairy-free ALMOND-MILK-STYLE SKINNY LARTAY? No, not to drink, bro – just to INSTAGRAM! Cheers!

Next month: Abnormal Service is Resumed



Nephew Rhymes: ‘I could bear some spare facial hair, yeah? But would it grow, bro?... No.’

INTRODUCING....

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

Limpet Space Race

Who are they? Oxford electronic music duo Limpet Space Race are Niko O’Brien (drums/guitar/DIY electronics) and Hannah (Jakes) Jacobs (vocals/synths/bits and bobs). Niko is a sound engineer from Paris and Jakes is a musician from Suffolk. They have lived in Oxford for a few years doing music stuff but finally met properly through environmental activism and “bonded over weird bands”. Limpet Space Race began two years ago “to see how much noise we could make with two people”. They released their ‘Cartograffiti’ EP in 2018. The pair also run a recording studio and label (Upcycled Sounds), promote gigs and a festival and run an electronic music residential in their studio space in Cowley together: “so we hang out way too much”. What do they sound like? Using an array of homemade instruments, Limpet Space Race employ a similar mix’n’match to music, fusing elements of electronic pop, folk, prog and jazz to create atmospheric, pastoral pop atmospheres on songs like ‘Half Light’, as well as what could be the soundtrack to elegantly doomed sci-fi films. Or, in their own words: “imagine Pink Floyd, Hiatus Kaiyote, Rozi Plain and Tame Impala had a confused and low budget child.” What inspires them? “Experiments and their disasters; multiple homes; Jakes’ many hospital trips; working on other people’s tunes; Queer Caff; finding a weird way around a capitalist thing; people being silly; house shares; climate apocalypse.” Their career highlight so far is: “We got commissioned to do a piece about climate change and landslides for electronics, surround sound and orchestra for the Ashmolean Proms. Seeing our dumb band name on a classical music programme was funny.” And the lowlight: “Breaking down on tour in the Netherlands and trying to jump start our 30-year-old Volvo using a bunch of stolen extension cables and the help of a very stoned and confused guy we’d just met. Obviously it was unsuccessful.” Their favourite other Oxfordshire act is: “Harsh question! Gonna say Theo, cos we’ve been working on her stuff



recently and her voice and writing are just the top.” If they could only keep one album in the world, it would be: “Camille – ‘OUI’. French wordplay, insane vocals, synths and rhythms. Many layers to dig through and we never get sick of it.” When is their next local gig and what can newcomers expect? “We’re headlining an Audiograft show on the 21st March and doing a residency show in the Upcycled Sounds studio on the 26th, after a week building an installation of sound contraptions, DIY instruments, surround sound and a bunch of old TVs. Expect soundscapes, noises of accidental and deliberate origin, and love songs to abandoned tech.” Their favourite and least favourite things about Oxford music are: “Favourite: an ace scene with lots of energy for things close to our hearts – accessibility; equality; DIY culture; eco-friendliness; the EU. Least favourite: it’s crazy expensive. Creative folks getting squeezed, venues priced out, soulless shopping centres decimating the town centre, blah blah blah. We do music/production full time and love it but it’s hard to survive, especially with roots in other places.” You might love them if you love: Pink Floyd; Tame Impala; Jaala; Joan As Policewoman; Jon Hopkins; Talk Talk. Hear them here: facebook.com/limpetspacrace; instagram.com/limpetspacrace; limpetspacrace.co.uk

ALL OUR YESTERDAYS

20 YEARS AGO

Evidence that Oxford’s music venue situation has been a perennially up and down issue comes with a look back 20 years to March 2000’s Nightshift. Things were very much on the up at the time with the launch of a new world music and folk venue – Roots.net in Park End Street, on the site of The Jam Factory. Promoters Matt Sage (of Catweazle fame) and local folk star Jon Fletcher were seeking to bring stars from around the globe to own and began with a five-day festival that featured British-Asian collective Sister India; South American 12-piece Salsaddiction; Ukrainian gypsy band Zvuk Bazaar; Ghana’s Kakatsitsi and Pentangle guitar legend Bert Jansch. The venue was also to include a musical instrument shop and café. Also opening was the new-look Jericho Tavern and Jongleurs comedy club started a weekly live music night, while over in Witney The Pit – behind The Hollybush pub – had a new promoter in Dan Goddard who was to usher in a golden age for the town’s gig scene. That only one of those venues still exists tells you all you need to know about the precarious nature of grassroots music. But where do the stars of tomorrow begin life? At grassroots level, as we saw again with a glance at the gig guide and a new young band called Coldplay opening for Terris at The Point. Other acts coming town this month included Nitin Sawhney and Gallon Drunk (The Zodiac); Beth Orton (Brookes Union) and Hugh Cornwell (The Bullingdon).

10 YEARS AGO

Back in March 2010, celebrating its fifth anniversary on the airwaves, and coinciding with the 15th anniversary of ‘The Bends’, Introducing released ‘Round The Bends’, Radiohead’s classic album covered by myriad local stars, including Winchell Riots, Borderville, The Epstein, Little Fish, Witches and Xmas Lights, as well as a star turn from The Evenings, turning ‘Street Spirit’ into a major key anthem. In less celebratory news, Stornoway, The Candyskins and Richard Walters played a special instore show at Videosyncratic, which was shutting its doors for the final time. The video rental shop had become a hub for the local scene when it started selling local bands’ CDs, and while we mourned its closure (and its legendary customer service) it paved the way for Truck Store to open in its place. Leaving us too were Youthmovies, who bowed out with a farewell show at The O2 Academy. “We are miles apart and it’s time for something new,” declared singer Andrew Mears, revealing plans for his new band, Pet Moon. “The best things about the past years have been all the travel, playing with people like Foals and Adam Gnade and getting paid to be antagonistic vagrants.” The hugely influential experimental rockers reformed for two shows in aid of The Brain Tumour Charity Michael Barry Fund back in 2018, a reminder of just what an astonishing group of musicians they were. Big names in town this month included Ellie Goulding, Paloma Faith, The Courteeners,

THIS MONTH IN OXFORD MUSIC HISTORY

Trivium, Field Music, Hadouken!, Turin Brakes and, erm, Peter Andre – all at the O2 Academy – while living legend Patti Smith was at The Holywell Music Room and First Aid Kit were just starting out at The Jericho Tavern.

5 YEARS AGO

“Sometimes we feel like people are almost disappointed when they meet us and realise we’re actually just nice people.” So said Undersmile, Oxford’s darkest doom-mongers, who were on the cover of Nightshift for the second time, talking about their masterpiece ‘Anhedonia’ album as well as puppies and kittens (“Why make us choose? WHY!?” exclaimed singer/guitarist Hel). On the lighter side of the musical coin, there was a sold-out headline show at The O2 Academy for fast-rising local stars Glass Animals, who had recently found themselves becoming one of the biggest live bands in Australia on the back of huge Spotify success for their singles ‘Hazey’ and ‘Goosey’. The band were set to release their debut album, ‘ZABA’ this month. On the slightly stranger third side of the coin were Bug Prentice, who were this month’s Nightshift Introducing act. The trio, led by local songsmith and Oxford’s prime punmeister Ally Craig, had just released their first single, ‘Nicholas Ray’ b/w ‘Spoons’. “Silly words with pretty tunes, or vice versa,” said Ally by way of describing the band. Oi, about time we had some more of that strange musical goodness, old chap.



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# TRACKS

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## TOP TRACKS

### THE BOBO & KID KIN

As you read this *Nightshift* is sealed in its office, surrounded by a wall of Bombay Bad Boy Pot Noodles waiting for the pandemic to pass so we can venture back outside to reclaim our dominion and maybe become masters of the remnants of humanity, establishing a new form of religion based on Killing Joke's more apocalyptic lyrics. Not that that narrows it down too much. In the meantime we need something to make the solitary confinement and claustrophobia more bearable, which is why we have this one-song offering, 'Sprinter (At Last)', from The Bobo and Kid Kin on repeat play. The Bobo is the musical moniker of singer and electronic musician Maria, joined here by long-time *Nightshift* fave Kid Kin, together the pair's mix of gently swarming synth-pop and ghostly vocals sounding like a midnight meet-up between Mazzy Star and Chvrches. It's as much a mood piece as a song; it doesn't really go anywhere in particular, instead luxuriating in the splendour of its own existence, and deservedly so. It manages to be simultaneously ominous and wonderfully soothing, existing in a dreamlike state, possibly one where the laws of physics are redundant, or at the very least, you can survive on nothing but Pot Noodles and vodka. A sad, serene soundtrack to imminent Armageddon.

### FOCI'S LEFT

Compared to Foci's Left's new music, The Bobo sounds like a funk-up punch-up at a children's birthday party. The work of prolific local electronic music artist Mick Buckingham, it's twelve minutes of microtonal hums interspersed with occasional echoey, disembodied voices and yawns and reflects the kind of tranquillity you imagine its maker craves in life. The first 20 seconds or so of the piece, entitled 'The Daredevil Details', are little more than silence, and it doesn't get much more animated from there. But, you imagine, this slowly shifting slab of ambient minimalism could tame all the terrors in the world. "Life doesn't stand still" breathes Mick towards the end, but as Storm Dennis follows Ciara across

*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)*

the county, lurching trees, trellises and trampolines across the road, for a dozen peaceful minutes, it does.

### IT

Then again, some things would do well not to be so ambient, laidback or easy on the ear. IT here isn't, sadly, the evil clown from the Stephen King novel, or even someone who helpfully tells you to turn your computer off and on again to see if that fixes the problem, but is instead short for Iman Taghol, who describes himself as a trance producer. And we guess this is trance of a kind as it bubbles and bobbles amiably along, flirting with piano house for brief moments but doesn't get our bodies moving, moving, instead mostly fluffing about in the background, sounding like it would be better off acting as bed music for rolling news idents, Youtube compilations of people doing vaguely inspirational stuff on beaches, or maybe kids' TV cookery shows. There's some nice squelchy synth sounds along the way and the whole thing – it's an album-length set of instrumental tracks all named after chemical elements – has a nice linear simplicity about it, but much of the time it sounds only two-thirds finished and we have to ask, is IT banging? To which we feel compelled to answer: IT is not.

### JESS LEE

If there's a trend in local music right now it's the emergence of a small swathe of jazz, r'n'b and folk-inclined female artists seemingly set to join the dots between Jorja Smith and Joni Mitchell, via Mahalia. Recently we've heard from Joely, Theo and Jen Berkova, and now here's Jess Lee to join the merry throng. Or maybe no merry since this four-track EP tends more towards the downhearted side of life and song. The first impression you get from Jess is that she has a great voice: smoky and soulful and more than capable of delivering the gentle heartache of her lyrics. If sometimes her songs fail to be the vehicle her voice demands or deserves – the rhythmic but slight 'Best Nightmare' doesn't seem to go anywhere much after a promising start and 'Enough' doesn't match the hushed intensity of Jess' voice – at her best she can be richly engaging. 'Takes' could be a lost Sade song with its smooth, jazzy vibes, twinkling electronics and dextrous guitar playing, but the best song here is 'Rose Tinted Glasses': soulful and sad-eyed, sparse and spacious but with a sense of purpose and showcasing Lee's very obvious vocal talents at their best.

### TILLY VALENTINE

Tilly Valentine might similarly fit in with that set, possessed as she is of a smoothly refined take on r'n'b-inflected pop, lightweight, soft and feathery and what might be less than flatteringly labelled "tasteful". Over a bed of semi funky bass and beats and very slightly off-kilter keys her voice plays birdlike with the remains of a relationship. "Our relationship was fit for a king, but you left it behind," she sings to her emotional betrayer but it all feels a bit too polite and lacking in real drama or trauma, as if she's bemoaning the fact her other half has finished all the semi skimmed rather than left her heart in tatters.

### THE ADY BAKER SOUND

And back into the world of rock and roll in all its brash, sweaty glory from The Ady Baker Sound, whose 'Ten Ton Smile' maybe overestimates the weight the song conveys but does manage to deliver a very solid wall of sound: vaguely psychedelic garage rock that harks back to the sort of stuff Oasis were capable of once upon a time but which both Liam and Noel have monumentally failed to keep alive in their respective careers since. Unlike certain other blokey rock offerings this month (see below for details), this lot do at least sound like they mean it, man, and are a bit pissed off about, y'know, stuff. It has a bit of a wild streak about it and could probably drink you under the table. It's also likely got a few Stooges and Sonics records in its collection, so we'll give them the benefit of any doubt.

### THE WHILE

This lot, by contrast, sound like The Ady Baker Sound might if they left that sense of abandon in a box in the garage alongside the Stooges and Sonics records they'd decided were a bit too crazy and decided instead to saunter nonchalantly into town in slow motion, imagining they were The Lizard King himself rather than someone who believes Noel Gallagher's High Flyin' Birds are far crazier and inspiring than Hendrix, Led Zep and Iggy rolled into one. On a superficial level it's got a bit of 60s psych-rock gumption about it but it's paint by numbers stuff, stilted and sounding like the desperate wannabe kid who turns up in last year's cool trainers asking to join the gang. Go home for tea fellas, there's some proper mad bastards in here and you're likely to get squashed.

*Send tracks, downloads or streaming links for review 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.*

### ALEX WELLKES

More heavy duty man-rock here. What joy. Actually, some of this is pretty decent. 'Put It In Order' is sullen and grungy if a little leaden, like it wants to be Mudhoney but somehow ended up rather closer to Stiltskin or – whisper it – Babylon Zoo (look 'em up, kids. Actually maybe don't), and 'It Was All There' is 80s electro-rock balladry that might be Ultravox at their Midge Ure-fronted pomp and deserves kudos for being so unabashedly overwrought but 'Whats This Life For' (*sic*) is ponderous and pompous, all heroic guitar soloing, towering piano and what sounds like the singer competing with himself to be the most sky-searchingly intense person in the room, simultaneously winning and losing his personal battle. From here the vaguely grungy rock wins out, everything Alex can find in the studio gets hurled into the mix and cranked up to maximum volume and the effect is a bit like being chased down the road by a steamroller stuck in second gear but the verge is too steep and slippery for you to escape so you have to keep running else you'll get flattened. On balance standing out in the middle of Storm Dennis and getting decapitated by a flying trampoline would be quicker and funnier.

## TOILET TRACKS

### THE ASSIST

This month's overdose of laddish rocking reaches its zenith, or nadir depending on which way you look at it, with The Assist. Of the many things we can lay the blame for at the feet of Liam Gallagher it's that tendency to elongate vowels to almost comical effect, something that continues to be aped by generations of geezers desperate to assert their working class credentials. Gor blimey guv'nor, strike a light and let's 'av some sunshiiiiiiiiiiiiiiiiine. Fuck off. Really, just fuck off. This lot sound like some arse-end of Madchester popped in the microwave with a side order of Arctic Monkeys, a Reverend and the Makers gravy and a dusting of The Twang. Then forgotten and left to go rancid. It's like a distillation of everything indie rock has needed saving from over the past 25 years, music to drink too much Stella and swagger around 'avin' it large to. Doubtless coming to another male-dominated festival near you this summer. And probably every summer until COVID-19 comes to save us all.

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Fri 28th Feb • 6pm

## Hot 8 Brass Band

Fri 28th Feb • 6.30pm

## Vex Red

+ Ciphers + Sœur

Sat 29th Feb • 6pm

## The Shapes

+ Emma Hunter + The Autumns Saints  
+ Dandelions

Mon 2nd Mar

## Kiefer Sutherland

Tue 3rd Mar

## The Big Moon

Wed 4th Mar • 6.30pm

## Ally Pally Comes to Oxford Uni Student Darts

Thur 5th Mar

## The Aristocrats

Fri 6th Mar • 6.30pm

## Temples

Tue 10th Mar

## Kerrang! Radio Fresh Blood Tour: PENGSHUI

+ Kid Bookie + Bring The Onslaught  
+ Damaged Reich

Wed 11th Mar • 6.30pm

## The Calling

Sat 14th Mar • 6.30pm

## Anamanaguchi

+ yeule + Lovekraft

Sat 14th Mar • 6.30pm

## Twin Atlantic

+ bloxx

Thur 19th Mar

## Lee Scratch Perry

+ Zaia + Count Skylarkin

Fri 20th Mar • 6.30pm • SOLD OUT

## The Cat Empire

Sat 21st Mar • 6pm

## Palace

Mon 23rd Mar

## Goldfrapp

A warm-up show ahead of their upcoming UK tour

Wed 25th Mar • 6.30pm

## Plain White T's

+ Harry Marshall

Fri 27th Mar • 6.30pm

## Joanne Shaw Taylor

+ Sonia Leigh

Sat 28th Mar • 6.30pm

## Bingo Lingo

Thur 2nd Apr

## Hayseed Dixie

+ 8 Ball Aitken

Fri 3rd Apr • 6.30pm

## Cut Capers

Sat 4th Apr • 6.30pm

## Fleur East: The Fearless Experience

Sat 4th Apr • 6.30pm

## Bulsara and His Queenies

Tue 7th Apr

## Red Rum Club

Wed 8th Apr

## Everyone You Know

Fri 10th Apr • 6.30pm

## Dutty Moonshine Big Band

+ Funke and The Two Tone Baby

Fri 10th Apr • 6.30pm • SOLD OUT

## The Night Cafe

+ Dreamers + On Video

Sat 11th Apr • 6.30pm

## brixtons

+ Only Sun

Mon 13th Apr

## Adore Delano - The A/D Tour

+ La Demi

Thur 16th Apr

## Henge

+ LEIFXMATHI

Fri 17th Apr • 6.30pm

## Goldie Lookin Chain

Sat 18th Apr • 6.30pm

## Fell Out Boy & The Black Charade

+ We Aren't Paramore

Thur 23rd Apr • 6.30pm

## Ally Pally Comes To Brookes Student Darts

Thur 23rd Apr

## The Hara (Evening Show)

Fri 24th Apr • 6.30pm

## Whitechapel

+ Dyscarnate + Vexed

Sat 25th Apr • 6.30pm

## UK Foo Fighters (Tribute)

Sat 25th Apr • 11pm

## King Shine Vs Empire

Mon 27th Apr

## Mystery Jets

Sat 2nd May • 6.30pm

## Beardyman

Sun 3rd May

## And So I Watch You From Afar

Tue 12th May

## Lime Cordiale

Sat 16th May

## Rhymeskeemz Live

Tue 19th May

## Mark Lanegan & Band

Fri 22nd May

## The Springsteen Sessions

Tue 2nd Jun

## Asleep At The Wheel

Thur 11th Jun • 6.30pm

## BETSIÉ GØLD

Sat 13th Jun • 6.30pm

## The AC/DC Experience – Bad Boy Boogie Tour

Fri 4th Sep • 6.30pm

## Ultimate Coldplay

Fri 11th Sep • 6.30pm

## The Dualers

Tue 29th Sep

## Scott Bradlee's Postmodern Jukebox

Sat 3rd Oct • 6.30pm

## Nirvana UK (Tribute)

Thur 8th Oct

## The Smyths - Meat Is Murder 35th Anniversary Tour

Fri 16th Oct

## CASH: Paying respect to the Man in Black