OLIVER WILDE

BACKGROUND

OLIVER WILDE is a Bristol based 26 years old musician, producer and artist.
Oliver released two quickfire albums on revered indie label Howling Owl Records, 2013's *'A Brief Introduction To Unnatural Light Years'* and 2014's *'Red Tide Opal In The Loose End Womb'*, both created, recorded and produced in his bedroom.

Reviews across both albums were incredible (see selection below) including being declared *"a Jeff Buckley for the 21st Century"* by NME.

Oliver's prolific nature led to barely a few months between releases, with *Red Tide Opal* making significant breakthroughs at UK radio, with 2 playlist singles, Album Of The Day, and a session for BBC 6 Music, and a plethora of spot plays and session for BBC Radio 1. Appearances with his band followed in the summer of 2014 at a number of festivals including End Of The Road and Latitude, and syncs with the likes of New Balance and Urban Outfitters.

For his third album, Oliver has stepped out the bedroom and into the studio. A band based, multi-layered tome, conceived and recorded in several locations and mixed by Ali Chant (Gruff Rhys, Perfume Genius, Youth Lagoon) at Toybox Studios. *'Long Hold Star The Infinite Abduction'* is weightier dynamically and lyrically than it's predecessors, benefitting from a longer gestation and a greater cast.. the more variant sound and chiseled down songwriting representing Oliver's strongest work to date.

Oliver's meld of lo-fi folktronica and wonky indie pop spans from deep delicacy, evoking the ghosts of Mark Linkous or Elliot Smith, to the woozy widescreen other worldliness of Aerial Pink and Deerhunter. But above all, Oliver's multi layered sonic and lyrical world is very much of his own making, tackling the usually uneasy peace between analogue and digital atmosphere, mixing organic instrumentation and orchestral flourishes with bit crushed synths and rough cut loops to create his beautiful, swirling world.

In October 2015, Oliver signed an investment deal with Amplify Music.

PRESS QUOTES

”Oliver Wilde's second album is as ethereal and dreamy as they come..Truly magical stuff" 8/10 NME

"His admirers are right to think Wilde has fabulous talent at his disposal..he'll be a world beater” The Guardian

"Oliver Wilde is the kind of talent that comes along very rarely; the type which should be cherished and encouraged at every muffled step." 17/20 Crack

*"Nothing short of fascinating... a f*cking grand achievement"* DIY

"Oliver Wilde eschews all the fashionable hallmarks of the current mainstream in favour of a pallet that’s as much nostalgic and familiar as it is entirely of his own creation" 9/10 Louder Than War

"This is intricate music that never sounds labored, widescreen yet intensely personal, somnambulent yet breathlessly alive.." Stereogum

"His debut album is one of the best we've heard so far this year" The Guardian

"Basically, it's the perfect debut album...." Loud & Quiet

"The album feels like an amble through a magical mist...flittering guitars appear through the smog like gilded butterflies.." 4/5 The Fly

"We’re more than happy to take a punt on his first LP being the DIY sleeper hit of summer 2013". The Line Of Best Fit

"Woozy to the core, but with an innate ear for a sweetly melodic pop hook.." NME

"Oliver Wilde is the man. Seriously. He's made one of the best debut albums I've heard in a long long time. Yeah, that good..Imagine Deerhunter teaming up with mark Linkous in a bid to try and break your heart rather than your face. Beguiling, beautiful, compelling...." Fake DIY

"Things are really heating up for the now Bristol-based producer and musician...a tantalising taste of what could well be one of this summer’s big sleeper hits" Notion

"Few songwriters are able to connect to those murky, unavoidable pasts that we all try to bury, yet Oliver manages to coax them out with earnest delicacy, and Oliver has triumphed in the genre-blending stakes..stunning song that needs no introduction but I love it so much, that I went and wrote about it anyway." GoldFlakePaint

"You'll find it difficult not to fall in love with Oliver Wilde....his mix of glitchy gloom-pop will extract all of the melancholy euphoria you can muster. With nods to legendary songsmiths such as Elliott Smith and Nick Drake, Wilde's earnest lyrics and aching vocals prove that he's steadily on his way to joining the superior songwriting ranks". The 405

Buy it from amazon.co.uk

Buy the CD
Download as MP3

Oliver Wilde
RED TIDE OPAL IN THE LOOSE END WOMB
Howling Owl/ROM
2014

The people who like Oliver Wilde's second album will really adore it: the sense of diffident playfulness (in titles such as Stomach Full of Cats or Say Yes to Ewans); the very English stateliness of his indie-cum-folk-cum-shoegaze, all done in a determinedly DIY fashion (it's like a stately home made out of papier- mache); the willingness to let his songs unwind rather than rush through them. Indeed, as On This Morning opens the album, you have the suspicion that you're in for something rather special: here's a songwriter who combines melody and mood, and understands that a hook needn't be a huge chorus – it can be the strange, Geiger counter-like percussive clicks on St Elmo's Fire. So why does Red Tide Opal in the Loose End Womb end up feeling a little underwhelming? At 56 minutes, it's just too long: after a while, one starts willing him to be a little less willing to let his songs unwind, to give them an edit, and to find a mood other than slightly woozy. By the end of Red Tide Opal, everything has melded together into one very pleasant but rather undifferentiated mass of pastels. His admirers are right to think Wilde has fabulous talent at his disposal: focus it, and he'll be a world-beater.

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Oliver Wilde – Red Tide Opal In The Loose End Womt

Howling Owl keep on delivering the goods and this one was no doubt on my list of top albums of 2014 – following on from his critically acclaimed debut last year, Bristol singer/songwriter **Oliver Wilde** produced another spectacular album, one more darker, intense but strikingly beautiful all at the same time. Dreamy gloom pop which can't be matched with anything else out there; a record that confidently showcases Oliver's unravelling lyricism and artistic soundscapes. A pleasure to review this record which you can read here.

3 MAY 2014 · NME

Oliver Wilde
Red Tide Opal In The Loose End Womb
Howling Owl

Forgive him the title, which seems to be some kind of pretentious analogy about menstruation: Bristol songsmith Oliver Wilde's second LP is as dreamy and gorgeous as they come. It's part distortion-laden guitar warmth, part dappled electronics; 'Pull' – a hypnotic mix of acoustic guitar, strings and electronic drones – and the mellifluous 'Rest Less' are what you imagine Beck might end up doing if he swallowed an entire box of Xanax. The equally ridiculously titled 'Stomach Full Of Cats' soars by on gloriously giddy, swirling synths, like Deerhunter at their most doe-eyed, while 'Say Yes To Ewans' is a dusky caress that finds Wilde's vocal at its spine-tinglingly ethereal peak. Truly magical stuff. ■ LISA WRIGHT

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MEDIA SELECTION

OLIVER WILDE

The Prince Albert, Brighton

28.10.2013

By Nathan Westley

Photography by Mike Burnell

As the announcement of another delayed train breaks free from the nearby station on this cold, wet evening, firmly reminding those taking the last couple of drags from a nearly spent cigarette outside the Albert that the after effects of storm St. Jude still rumble on, upstairs from the closed sash window leaks the muted beginnings of earnest young troubadour Oliver Wilde's set, his colourful pop peppering the night in a different and more pleasing way. Contained within those four walls, above a bustling pub, is a singer songwriter who has the capability to temporarily transfer the gig goer outside of their reality with a cavalcade of woozy kaleidoscopic pop songs that bustle with undeniable character. With songs such as 'Curve' and 'Perretts Brock', the Bristolian leads a quartet of supporting musicians perched alongside him on a narrow stage that struggles to hold them, through a musical path that wanders around the outskirts of Sparklehorse and Deerhunter's sonic territory, whilst the occasional implementation of hazily atmospheric, electronic soundscapes occasionally meld with the weaving sounds of a violin leads to it having a slight slowgaze feel. That he sometimes looks as if he is not wholly comfortable with being the centre of attention is a reminder that what separates Oliver Wilde from many of his contemporaries – he hasn't been carefully moulded to meet the expectations of a certain demographic, nor have his imperfections been firmly ironed out. Instead, what is presented is genuine and has character. Oliver Wilde's realness is grounded and endearing, and it defies imitation. And while he could definitely benefit from some lessons in stagecraft and inter-song flannel, he remains a sage reminder that pop music should always start and end with the songs.

Oliver Wilde

Colston Hall, Bristol

Friday, May 9

The fancy choral room at Bristol's Colston Hall makes an unusual setting for local artist Oliver Wilde and his fans. Although both are more used to filling the city's grubbier venues, tonight's surrounds seems appropriate. Wilde is something of a Bristol hero, a gentle genius whose woozy dream-pop exists in its own soft-focus universe. Though written in isolation in his bedroom, a four-piece backing band brings out all his music's nuances live, the fuzz seeping away to leave thick melodies shot through with strings. Oliver is quiet between songs, sipping rosé from miniature bottles, looking out on the faces of friends. It can't be long until he's this cherished further afield.

■ HAZEL SHEFFIELD

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Monday, 12 May 2014

'Red Tide Opal In The Loose End Womb' - Oliver Wilde

It's always nice to stumble across an artist you've never heard before and be more than pleasantly surprised. This happened to me about an hour ago, and the artist is **Oliver Wilde**, a singer-songwriter from Bristol.

'**Red Tide...**' is a blend of avant-garde pop and orchestral magic, 56 minutes of music that is as light and lovely as its title is puzzling (something about menstruation..?). Reading the track names (e.g. 'Stomach Full of Cats'), won't help you work out their meanings, and listening to the tracks probably won't either - Oliver's drawl sleeps below his instruments and at times sounds like a long, sweet sigh. This isn't a criticism - the dream-like haziness of each track is what makes the album so mesmerising, and a lot of 'Red Tide...'s beauty lies in its simplicity.

Oliver is at his most conscious during 'Say Yes To Ewans'; vocals dance alongside drums and guitar, rather than hiding behind them - and sprinkles of tinkered electronics on top make for some ethereal listening. Similarly guitar-heavy is 'Play & Be Saved', making an appearance three tracks down the line - just as you're getting comfy again.

'Plume' is arguably the most dream-like, 'follow-Alice-into-wonderland' track on the album. Wilde croons around a gentle, Asian-tinged orchestra, his murmurs accompanied by those of a female. Like every track on the album, its magic is difficult to fully explain in words - and really, you need to listen yourself. No excuses.

Harriet Gibsone

Albums

Beck - Morning Phase
Mac Demarco - Salad Days
Keaton Henson - Romantic Works
Caribou - Our Love
Taylor McFerrin - Early Riser
Real Estate - Atlas
Childhood - Lacuna
Flying Lotus - You're Dead!
Aphex Twin - Syro
Oliver Wilde - Red Tide Opal in the Loose End Womb

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RED TIDE OPAL IN THE LOOSE END WOMB (HOWLING OWL)

17/20

Seriously, the backstory is almost too perfect.

Unassuming record store clerk self-records lo-fi classics from the solidarity of his bedroom at a prodigious pace, keeping them mostly to himself. At one point he's consigned to a hospital bed for a week, and proceeds to record an entire album on his phone. And as these songs begin to unfurl in the light of day, the reception is utterly glowing.

Oliver Wilde's debut full-length *A Brief Introduction to Un-natural Light Years* was one of the most unanimously praised records of last year, critics beguiled by these massive little songs, and the unlikely individual responsible for them.

Inevitable, mumbled rumours of Wilde moving on to any number of large-scale British labels started to spread, but for his sophomore effort, *Red Tide Opal in The Loose End Womb*, Wilde has opted to stick with his friends at Bristol DIY institution Howling Owl. And it's paid off.

The opulent crimson of the cover and the elaborate title hints at it, and within the opening two minutes of opener *On This Morning* it's clear: Wilde has taken the kitchen sink approach to confronting second album expectation. For music which seems so subtle – music thought then realised – there's a huge amount going on. Pining strings bleed into signature tin-pot percussion and forgotten guitars with a touch of subaqueous gargle, then Wilde's compressed vocal hum, with even a suggestion of softly plucked banjo. There's a definite full-band feel to the smothering riff at the song's core, but still; it's as if the entire effect is emanating from the man himself, as if he opens his mouth and this sound emerges, fully formed. The spectre of lo-fi lingers, but it's in an approach to sound, rather than a sonic effect.

Oliver Wilde (No 1,551)

Bristol one-man-band squares circle between shoegaze, laptop pop and folk

Paul Lester
guardian.co.uk, Thursday 11 July 2013 14.43 BST

Jump to comments (0)

Oliver Wilde

Hometown: Bristol.

The lineup: Oliver Wilde (vocals, instruments).

BEST OF 2013: 16. Oliver Wilde – A Brief Introduction To Unnatural Lightyears

I wrote about the strange feeling of being handed music by somebody you know when covering **The R.G. Morrison**'s beautiful *'Diamond Valley'*, and similar sentiments can be applied to this wondrous debut. **Oliver Wilde** is a warm, enthusiastic and generous chap who I met through my potentially unhealthy attachment to **Rise**, Bristol's premier record emporium, where he helps keep the South West in fine tunes and sorts out orders for pedantic vinyl purchasers like me. Having established that he had fine taste and was a safe bet for recommendations, it took one of his colleagues to tell me that he had started releasing music of his own. Quite why he had been ensuring his light was obscured, bushel-style, I'd no idea as this was something very special.

Take a look at the weird and wonderful artwork created to promote Oliver Wilde's new release.

› You'll be hard pressed to find a better looking record this month

The music business may be mainly about downloads these days, but a decent album cover design remains vital to the success of a

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OLIVER WILDE: RED TIDE OPAL IN THE LOOSE END WOMB - ALBUM REVIEW

Posted on May 5, 2014 by Ben Tansey

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Oliver Wilde – Red Tide Opal In The Loose End Womb (Howling Owl Records)

CD / DL / LP

5 May 2014

9 / 10

The ever brilliant "downer pop songsmith" Oliver Wilde is back with his second album. We fell in love with his first one and gave it an impressive 8.5 / 10. His second album, recently selected as a 6 music "album of the day", carries more than on the good work. Check out Ben Tansey's review below.

On his new album, Red Tide Opal In The Loose End Womb, Oliver Wilde eschews all the fashionable hallmarks of the current mainstream in favour of a pallet that's as much nostalgic and familiar as it is entirely of his own creation.

Across these twelve songs we can hear Grandaddy keyboards, Kevin Shields style fuzz drones, the warm string arrangements of Beck's Sea Change and the melancholic, languid vocal delivery of Mark Linkous at his most evocative.

LP3 - BASIC TIME LINE - 2015/16*

'Long Hold Star The Infinite Abduction'
*subject to change, guide only

2015
JULY /AUGUST
Finish mixing album at Toybox.
Start artwork concept with James Hankins.

OCTOBER
Begin artwork - album, singles, online.
Start FADE video - Lauren Orme.
Live rehearsals.
17th REHEARSAL @ LOUISIANA 10-6PM
19th STUDIO - AMENDS/EDITS ON TRACKS
22nd REHEARSAL @ FACTORY - 10-6PM
24th SIMPLE THINGS FESTIVAL, BRISTOL

NOVEMBER
Complete track order.
Mastering.
Build 'Tape Machine' for live shows.**
Create collection of 'infomercials'*
Video for track 1 completed.
Album artwork completed.
Create other assets - short films etc.
New press photos.
Start new website structure.

DECEMBER
Start video for single 1 - James Hankins.
Promo warm up track/PR to online/radio.
Updated biog.
Press releases approved.
Potential live shows Bristol/London.
New website up.
Complete extra tracks/B sides.

2016
JANUARY
Begin promo of Single 1 to radio, press, online.

FEBRUARY
Tour rehearsals.
Release video for first single.
Album announcement.

MARCH
Release single 1. Short UK warm up tour - small venues.
Or support tour.
Oliver away in Japan - OPPORTUNITY***

APRIL
ALBUM RELEASE (UK) - 29th.
UK tour.
Album launch events - art galleries/unusual spaces.
Complete video for single 2.

MAY/JUNE
ALBUM RELEASE (EUROPE/US)
European Dates.
Begin promo of single 2.
UK Festivals/events - 'Tape Machine Orchestra'.

JULY/AUGUST
UK Festivals - full band and stripped down.
Release single 2.

SEPTEMBER/OCTOBER
New EP - 1 track from LP/3 new.
Re-release LPs 1 & 2
(plus potential deluxe 3 album package?)

*We are creating a number of short (10-30 seconds long) 'infomercials' we can use across socials for push out information on dates, merchandise, releases etc. rather than just having the usual 'dry' messaging. These will be badged like they come from a non existent branded satellite TV channel.

**Oli is building a Tape Machine Orchestra - essentially a one piece machine using cassette players and mixer, which he can perform live shows with. A different slant on the usual live shows, giving more scope for places to play, such as galleries, and non music focussed festivals.

***Oli is planning to be in Japan for 2-3 weeks in March, providing an opportunity to do some promotional work there.

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