



# NIGHTSHIFT

## Oxford's Music Magazine

**Free every  
month  
Issue 276  
July  
2018**

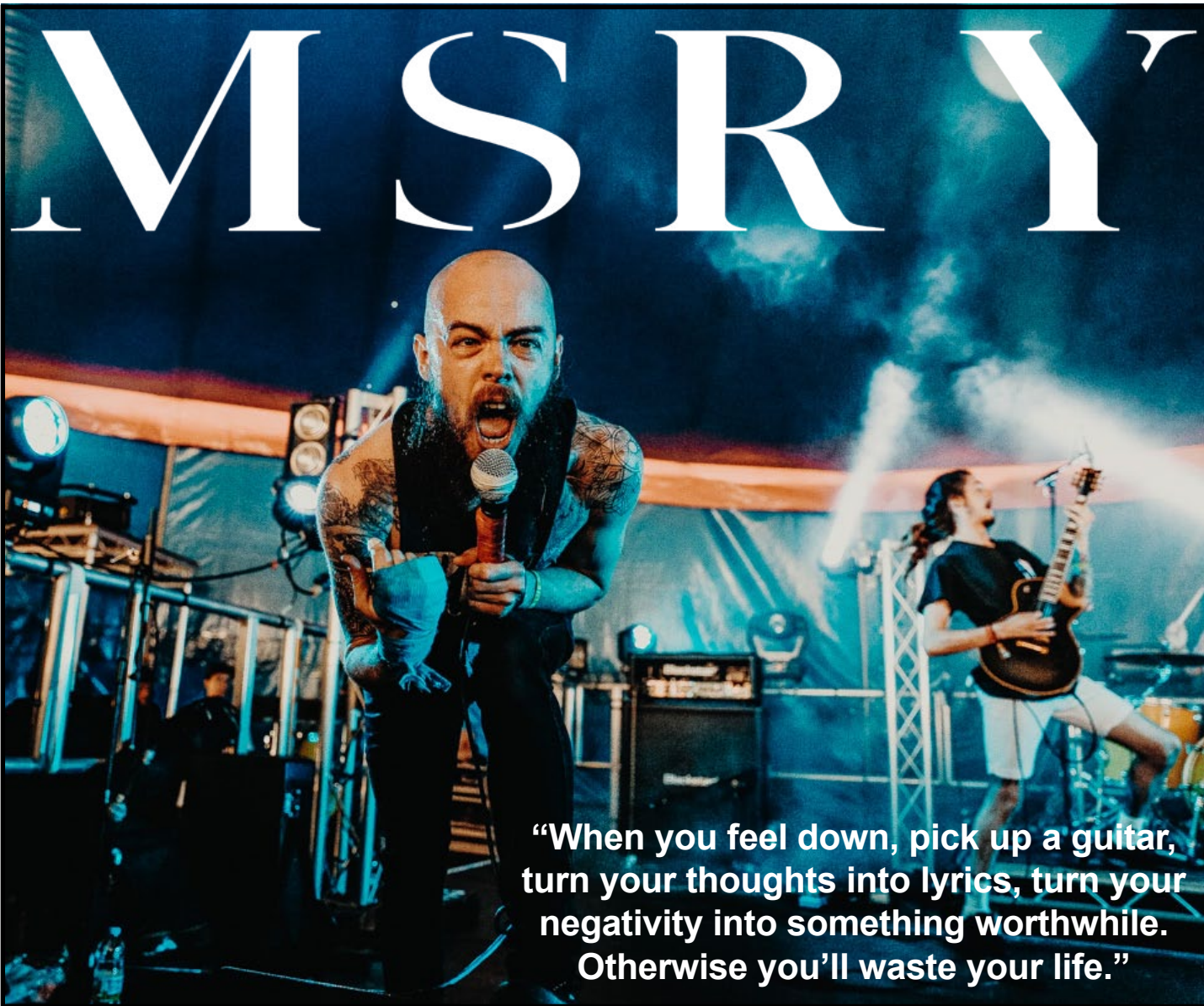


photo: Helen Messenger

**“When you feel down, pick up a guitar, turn your thoughts into lyrics, turn your negativity into something worthwhile. Otherwise you’ll waste your life.”**

Oxford's hardcore kings talk musical violence, injuries and health and safety

*Also in this month's issue:*

**COMMON PEOPLE** reviewed  
**TRUCK & CORNBURY** previewed  
Introducing **YEAR OF THE KITE**

*plus:*

All your Oxford music news, releases, reviews and gigs for July

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

# THE BULLINGDON

## JULY 2018 GIG & CLUB LISTINGS

Sunday 1st July  
**The Bullingdon Cocktail Bar  
Carnival Soundsystem  
DJs from 11am – 5pm**  
Doors: 11am

Sunday 1st July  
**The Carnival Afters  
DJs from 5pm – Midnight**  
Doors: 4.30pm

Thursday 5th July  
**Oli Brown**  
Doors: 7pm

Friday 6th July  
**The Americans**  
Doors: 7pm

Thursday 12th July  
**Billy Branch + Giles Robson**  
Doors: 7pm

Friday 13th July  
**Flat Lager**  
Doors: 7pm

Friday 20th July  
**Hells Gazelles**  
Doors: 7pm

Friday 20th July  
**Flowerz**  
Doors: 11pm

Friday 27th July  
**Arkhive Vol: #1 Launch  
Mozez  
Michael Arkk  
Kelthy Roots  
w/ Empress Peppa Krutial  
White Magic**  
Doors: 11pm

Friday 3rd August  
**K-Funkz: Looney + Hamdi**  
Doors: 11pm

Saturday 4th August  
**Musical Medicine & Friends**  
Doors: 11pm

Friday 17th August  
**Groove**

Saturday 18th August  
**DNA Events**  
Doors: 11pm

Monday 20th August  
**Japanese Breakfast**  
Doors: 7pm

Thursday 23rd August  
**Mike Vernon & The Mighty Combo**  
Doors: 7pm

Friday 24th August  
**Hookworms**  
Doors: 7.30pm

Friday 24th August  
**Rascal Present:  
Contrast**  
Doors: 11pm

Saturday 25th August  
**Volume DnB #12**  
Doors: 11pm

Wednesday 29th August  
**Epic Beard Men  
Sage Francis + B. Dolan**  
Doors: 7pm

Sunday 2nd September  
**We Are Your Friends #3  
Kelly Lee Owens  
Dagga Domes  
Despicable Zee**  
Doors: 3pm

Wednesday 5th September  
**Jolie Holland & Samantha Parton  
(The Be Good Tanyas)**  
Doors: 7pm

Thursday 6th September  
**Hamilton Loomis**  
Doors: 7pm

Friday 7th September  
**Saved by the 90s**  
Doors: 11pm

Friday 14th September  
**Beaux Gris Gris**  
Doors: 7pm

Thursday 20th September  
**Sikh**  
Doors: 7pm

Saturday 22nd September  
**Musical Medicine  
Jive Talk**  
Doors: 11pm

Thursday 27th September  
**Sari Schorr**  
Doors: 7pm

Saturday 29th September  
**Rawdio  
Spectrasoul  
Zero T  
Ant TCl  
DRS**  
Doors: 11pm

Friday 5th October  
**Gentleman's Dub Club  
Gig Show**  
Doors: 7pm

Friday 5th October  
**Gentleman's Dub Club  
Club Show**  
Doors: 11pm

Saturday 6th October  
**Basic  
Mella Dee**  
Doors: 11pm

Thursday 11th October  
**Corky Laing**  
Doors: 7pm

Friday 12th October  
**Rhythm of the 90s**  
Doors: 7pm

Saturday 13th October  
**Simple  
Lena Wilkins  
Juju & Jordash**  
Doors: 11pm

Tuesday 16th October  
**Clap Your Hands Say Yeah**  
Doors: 7pm

Friday 19th October  
**Musical Medicine  
Late Nite Tuff Guy**  
Doors: 11pm

Saturday 20th October  
**Ritual Union 2018**  
Doors: 7pm

Saturday 20th October  
**Official Ritual Union After Party  
Fireshuffle w/ Steve Davis**  
Doors: 11pm

Tuesday 23rd October  
**Yellow Days**  
Doors: 7pm

Thursday 25th October  
**Mike Ross  
Troy Redfern  
Jack Hutchinson**  
Doors: 7pm

Friday 26th October  
**Tom Robinson Band**  
Doors: 7pm

Saturday 27th October  
**Volume DnB #13**  
Doors: 11pm

Sunday 28th October  
**We Are Scientists**  
Doors: 7pm

# NEWS

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**GOLDRUSH** will reform for a one-off set at Truck Festival this month. The local alt.country stars, whose Robin and Joe Bennett founded Truck back in 1998, released their last album, 'The Heart is the Place' in 2007, with the brothers going on to form The Dreaming Spires. The band will headline the Veterans and Virgins stage on Friday 20<sup>th</sup> July and are joined by fellow Truck regulars Fonda 500 and Electric Soft Parade on the stage over the weekend.

The stage also features a host of Oxford acts, many picked from Truck's Band app. They include The Epstein; Katy Bennett; The Shapes; Flights of Helios; Alphabet Backwards; Nick Cope; Co-Pilgrim; Self Help; Mother;

Wednesday's Wolves; Wolfs; Who's Alice, Worry and The White Lakes.

Other local acts already announced for Truck include Low Island, who play the main stage on the Sunday, and Little Brother Eli and Kanadia, who play the new Thursday night session with Peace. See main Truck preview in the gig guide and visit [truckfestival.com](http://truckfestival.com) for full line-up and ticket details.

**THE RUSTY BICYCLE** hosts its annual street party this month. The East Oxford pub hosts a full day of live music and entertainment on Saturday 28<sup>th</sup> July. Among the acts confirmed are: Candy Says; Mother; Lucy Leave; Kanadia; Self Help; QuarterMelon; Le Feye; Michael Fox; Limpet Space Race; Matt Chanarin; Max Blansjaar, and Rosie Caldecott. The day's headliner is yet to be announced. The Magdalen Road end of Hurst Street will be closed for the day, which also includes a craft beer festival.

**WONDERLAND** are set to reform for two festival appearances this summer, with the band planning to head into the studio to record new material. The goth-pop band, who played their last show in 1999, at Truck Festival, will play at Cornbury Festival as well as Charlbury Riverside Festival.

During their initial time together in the 90s Wonderland contributed to 1996's seminal 'OXCD' compilation and released the single 'Children of the Sun' in 1998.

Led by singer Leigh Black, the band underwent numerous line-up changes in their time together and the new line-up will be the one that played that final show, but with a new bass player, Caroline Low, joining Leigh, Rich Everley, Stuart Hawe and Martin Newton. Talking to *Nightshift* about the reunion, Leigh said, "Back in 1999 we felt we'd taken Wonderland as far as we could at the time and that life presented new

challenges and opportunities; for me it was university. "Why have we reformed now? Our stars were all aligned in that we were all ready at the same time, and to top it all Caroline came across Stu's advert whilst looking for female-fronted bands to go and see and has slotted in so perfectly you can't see the join.

"The twenty years break we've had has disappeared and we've just picked up where we left off: as if we'd just left our gear at Coldroom Studios for a weekend and walked back in for a rehearsal after a couple of days. We have some great memories of the old days, particularly playing at the Elm Tree – my favourite venue, just for the amazing vibe from the audience. And it was always rammed."

Wonderland play Cornbury Riverside stage on Sunday 15<sup>th</sup> July and the main stage at Charlbury Riverside on Sunday 29<sup>th</sup> July. There's more stuff on the reunion at [www.wonderlandband.co.uk](http://www.wonderlandband.co.uk).



**GHOST POET, JANE WEAVER AND NADINE SHAH** are among the first set of names to be announced for this year's **Ritual Union**.

The one-day festival, organised by Future Perfect, returns to Cowley Road on **Saturday 20<sup>th</sup> October**, taking over both rooms at the O2 Academy, plus The Bullingdon, The Library and Truck Store.

Ghostpoet returns to town after his sold out show at the Academy last November, while Weaver (*pictured*) is back in Oxford after supporting Public Service Broadcasting at The New Theatre.

Other acts confirmed include **Suuns; The Lovely Eggs; Gnod; Boy Azooga; Warmduscher; Lice; Fontaines DC; The Homesick; Moon Duo's Vive la Void; Cassels; Self Help; Haze; John; Lacuna Common**, and **Easter Island Statues**. Meanwhile, snooker legend **Steve Davis** will be playing a prog and electro DJ set.

Last year's inaugural event featured sets from Peace, Black Honey and Bo Ningen.

Tickets for Ritual Union are on sale now, priced £25, from Seetickets and Truck Store. Follow all the latest news on Facebook at **Ritual Union 2018**.

**RHYMESKEEMZ** launches his new album with a headline show

at the O2 Academy on Saturday 1<sup>st</sup> September. The local rapper releases 'Inside Out' the same week, the album featuring a host of guest appearances, including local singer Tiece. Tickets for the show, priced £8, are on sale now from the Academy box office.

**LOW ISLAND** play their biggest hometown headline show yet in September. The local electro-pop stars, who performed twice at Common People in May, on the main stage and later on the Uncommon stage, play The O2 Academy on Friday 21<sup>st</sup> September to coincide with the release of a new 12" vinyl EP; a new single is due to be released on the 16<sup>th</sup> August. Tickets for the show are on sale now, priced £8.

**LITTLE BROTHER ELI** release another new single this month. 'Wait For You' is out on the 6<sup>th</sup> July, the follow-up to last month's 'Our Kind of Love' and the latest in a string of single releases from the band throughout 2018. Hear it at [soundcloud.com/littlebrothereli](https://soundcloud.com/littlebrothereli).



### THE BEST IN LIVE STAND-UP COMEDY

Saturday 7th July - 7pm  
**Laura Lexx, Carl Donnelly, Paul McCaffrey, Josh Pugh**

Saturday 14th July - 7pm  
**Adam Hess, Francesco De Carlo**

Saturday 21st July - 7pm  
**Maff Brown, George Egg, Eleanor Tieman, Michael Fabbri**

Saturday 29th July - 7pm  
**Andrea Hubert, Carey Marx**

The Bullingdon  
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NEWS

**ASHER DUST AND MEEF CHALOIN** team up for a joint album released this month. `Star Dread Kill the Devil` is the latest collaboration between eclectic local rapper and producer Asher Dust and reggae, electro and dub explorer Meef. The album is released on CD and to stream at [soundcloud.com/meef-chaloin](https://soundcloud.com/meef-chaloin). Review in next month's *Nightshift*.

**ZEROWE** return with a new mini album this month. The band, centred around former Balloon Ascents and Neverlnd singer Thomas Roberts, release `Don't Be Evil` on Soundcloud, featuring eight new songs, "about A.I. robots, submarines and love among other things," according to Roberts. Hear it at [soundcloud.com/zerowe](https://soundcloud.com/zerowe).

**THE WHEATSHEAF** will be closed for the whole of August. While the downstairs bar will operate as normal, the upstairs venue will shut for the month to allow for maintenance. Back in September.



**CASSELS** have been added to the line-up for this year's ArcTanGent Festival. The band, made up of brothers Jim and Loz Beck from Chipping Norton, join headliners Glassjaw, Shellac, Ana\_thema and So I Watch You From Afar at the post/math/noise-rock festival near Bristol over the weekend of the 16<sup>th</sup>-18<sup>th</sup> August. The duo, who released their debut album `Epithet` on Big Scary Monsters last year, have just returned from a European tour throughout June. Their next Oxford show is on Saturday 20<sup>th</sup> October as part of Ritual Union. More dates at [casselstheband.com](https://casselstheband.com).



**CARNIVAL** takes over Cowley Road again on **Sunday 1<sup>st</sup> July**. The annual East Oxford party has grown to be the largest single music event in the local calendar and once again features an array of live music stages, sound systems, dance displays and more, as well as the main procession. Carnival runs from 11am – 5pm with the procession starting at 12.30pm from The Plain. This year's theme is Icons of Art and will feature two Minis in the parade, including one designed by apprentices at the Oxford Mini plant. Making their Oxford debut as part of the procession will be London's Baque de Axé, providing traditional carnival maracatu rhythms. They're joined by Gloucestershire's Ola Samba Bateria, Palestinian youth dance troupe Dabke and local Carnival stalwarts Sol Samba and Horns of Plenty (*pictured*). There will be live music on stages at The Cape of Good Hope; The Music Box; the Threshold Stage on Stockmore Street; Truck Store; The Black Swan on Crown Street; 420 Skates; Restore; the City Arms and the official Carnival stage on Manzil Way. Among the sound systems are HiLo with their trademark mix of reggae, ska, dancehall and soca; East Oxford Community Centre; The Bullingdon cocktail bar and Simple on Leopold Street. The Global Dance stage hosts a world of dance, while Oxford University hosts a Science Zone near The Plain. The Manzil Way area will also be home to storytelling, dance, crafts and fairground rides, while the entire Carnival route will feature food from around the world. The Bullingdon is among the venues hosting a Carnival after-party with Count Skylarkin', Nelly B Page, Tony Nanton and DJ Binge among those manning the decks from 5pm. More info, including how to get involved and volunteer at [www.cowleyroadcarnival.co.uk](http://www.cowleyroadcarnival.co.uk)

**AS EVER**, don't forget to tune into **BBC Oxford** **Introducing** every Saturday night between 8-9pm on 95.2fm. The dedicated local music show plays the best Oxford releases and demos as well as featuring interviews and sessions with local acts. The show is available to stream or download as a podcast at

[bbc.co.uk/oxford](http://bbc.co.uk/oxford). **OXFORD GIGBOT** provides a regular local gig listing update on Twitter ([@oxgigbot](https://twitter.com/oxgigbot)), bringing you new gigs as soon as they go live. They also provide a free weekly listings email. Just contact [oxgigbot@datasalon.com](mailto:oxgigbot@datasalon.com) to join.

**ROLO TOMASSI** will headline this year's **If Not Now, When?** festival. The Sheffield math-core crew make their first visit to Oxford since 2010 when they play the one-day event on **Saturday 15<sup>th</sup> September** across three rooms at **East Oxford Community Centre** and **Fusion Arts** off Cowley Road. They join **Chad Valley** at the celebration of indie and DIY music, as well as Despicable Zee; Night Flowers; Cousin Kula; Lucy Leave; Gender Roles; Robert Sotelo; Cassels; No Violet, and Breakfast Muff, already announced and a host of new acts, including Slonk; Premim Leisure; Sweet Williams; Death & the Penguin; We Aeronauts and Fraud. A warm-up gig for If Not Now, When? takes place on Friday 14<sup>th</sup> September at The Wheatsheaf with sets from Delta Sleep and Tangled Hair. Tickets for INN,W?, which is sponsored by Glasshouse Studios, are on sale now, priced £20 (£15 for under-18s). More info at [facebook.com/ifnotnowhenoxford](https://facebook.com/ifnotnowhenoxford).

<b>TREMBLING BELLS</b> The Cellar 11.07.18   £10	<b>LOW ISLAND</b> O2 Academy Oxford 21.09.18   £8	<b>CLAP YOUR HANDS SAY YEAH</b> The Bullingdon 16.10.18   £16	<b>THE BLINDERS</b> The Bullingdon 05.11.18   £8
<b>AMBER ARCADES</b> The Cellar 27.07.18   £8.50	<b>THE NIGHT CAFE</b> O2 Academy Oxford 25.09.18   £10	<b>TOM GRENNAN</b> O2 Academy Oxford 18.10.18   £16.50	<b>COURTNEY BARNETT</b> O2 Academy Oxford 15.11.18   £22.50
<b>PUPPY</b> The Cellar 02.08.18   £8	<b>AIRWAYS</b> The Cellar 27.09.18   £7	<b>RITUAL UNION</b> Oxford 20-21.10.18   £25	<b>BRIX AND THE EXTRICATED</b> The Cellar 16.11.18   £16
<b>NO HOT ASHES</b> The Cellar 10.08.18   £6	<b>TELEMAN</b> O2 Academy Oxford 29.09.18   £15	<b>PUMA BLUE</b> The Cellar 22.10.18   £8	<b>BLOXX</b> The Cellar 20.11.18   £8
<b>OMNI</b> The Cellar 15.08.18   £9.50	<b>THE MAGIC GANG</b> O2 Academy Oxford 05.10.18   £13.50	<b>YELLOW DAYS</b> The Bullingdon 23.10.18   £11	<b>OUGHT</b> The Bullingdon 23.11.18   £15
<b>JAPANESE BREAKFAST</b> The Bullingdon 20.08.18   £10	<b>WESTERMAN</b> The Cellar 10.10.18   £8	<b>ROLLING BLACKOUTS C.F.</b> O2 Academy Oxford 25.10.18   £13.50	<b>EASY LIFE</b> The Cellar 24.11.18   £8
<b>HOOKWORMS</b> The Bullingdon 24.08.18   SOLD OUT	<b>HOLLIE COOK</b> O2 Academy Oxford 12.10.18   £13.50	<b>WE ARE SCIENTISTS</b> The Bullingdon 28.10.18   £18	<b>SUNFLOWER BEAN</b> The Bullingdon 25.11.18   £13.50
<b>JOLIE HOLLAND + SAMANTHA PARTON</b> The Bullingdon 05.09.18   £16	<b>RHYTHM OF THE 90'S</b> The Bullingdon 12.10.18   £15	<b>IDLES</b> O2 Academy Oxford 29.10.18   £16	<b>SHAME</b> O2 Academy Oxford 27.11.18   £13.50
<b>THE NIGHTINGALES</b> The Cellar 20.09.18   £10	<b>DERMOT KENNEDY</b> O2 Academy Oxford 14.10.18   £13	<b>BC CAMPLIGHT</b> The Bullingdon 30.10.18   £12	<b>DREADZONE</b> O2 Academy Oxford 21.12.18   £17.50

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# MSRY



**“WHEN THE IDEA FOR MSRY FIRST came about we didn’t want to be a band that stood still during shows; we wanted to be a band that was in your face. That’s not to say we can’t do some clever guitar parts every now and again but when it came to shows, we wanted to take that punk/hardcore attitude of just being able to throw ourselves around like Cancer Bats and The Chariot and we wanted to keep it simple so we can put as much energy into our live shows as possible.”**

**SO SAYS MSRY SINGER AND HUMAN** pocket battleship Kial Churcher, a man who, while talking about the band’s photos that will accompany the interview asks “do I look like nightmare fuel in them?” He does of course, but for someone whose performance involves a lot of screaming, kinetic energy, hair and tattoos, Kial is an affable chap. So too are his bandmates: guitarist Charlie Bishop and drummer Keir French, although it’s fair to say it’s worth not getting too close to Kial when he’s performing. He spends as much time off stage, careering into the moshpit, or risking serious bodily harm atop assorted equipment or venue infrastructure as he does pacing around on it.

**MSRY, YOU SEE, ARE QUITE POSSIBLY** the most exciting live band in Oxford right now: a high-octane metalcore firestorm made up of equal

parts raw aggression, velocity, sweat, brute strength and boundless energy. There are tunes too. Injury comes as a bonus, but regularly enough to make it a vital ingredient. More of which later.

**HAVING MADE THEIR REPUTATION** with regular gigging locally and around the UK and having attracted *Nightshift’s* attention last summer with a Demo of the Month-winning debut, the trio release a new five-song EP, ‘Safety First’, this month, coinciding with another national tour that will take them to Glasgow, Newcastle, Manchester and London among others, plus a hometown launch gig at their spiritual home: The Wheatshaeaf.

**OXFORDSHIRE BORN AND BRED, KIAL,** Charlie and Keir, got to know each other on the ever-fertile local metal scene. Kial previously sang with Pantera-inspired metallers Crysis. Charlie played in defunct metalcore heroes Being Eugene (also *Nightshift* Demo of the Monthers, back in 2015), while Keir drummed in acclaimed heavyweight Perception, who drew comparisons to Architects and Monuments. With MSRY though, they have hit a collective high, one built on that incendiary live show, inspired, as Kial says, by bands like Cancer Bats who eschew metal’s technical tendencies in favour of something more visceral.

**“I FEEL MUSIC DIVERSIFIED AND** created new styles that people quickly adopted,” says Charlie, explaining how many metal and metalcore bands became too technical; “the djent tone and style or playing quickly became a massive thing in the metal community. You’d see every metalhead turn the Killswitch Engage tees into Periphery tees. It’s not a bad thing, but I feel like a lot of the metal music dulled a little and all became a little too serious. What happened to music that wasn’t about trying to be the best technically?”

**OXFORD’S PRODUCED A FEW DECENT** metalcore acts in recent years, including Being Eugene and Vera Grace, but none have built on their early promise; inspired by many of their local predecessors MSRY look like being the band that might take that flame and carry it the furthest. “Being one sixth of Being Eugene I can give my best interpretation of how their fall unfortunately came,” says Charlie; “we were all too young and had our minds elsewhere. Half were at uni, scattered all across the country, and the rest of us had standard 9/5 day jobs. Combine the two completely different lifestyles and it’s a recipe that won’t mix, sadly.

“Vera Grace lasted a damn long time. I remember catching them when I must have been 17 and since that day I always had love for them. Why they dispersed, I can’t comment; all I can put it down to is unfortunate circumstances from being around so long from such a young age: progressing and expanding your creativity is damn hard, but I know recently the majority of the band have reformed under a new name. I can only imagine huge things coming from them. I’m beyond excited! “Vera Grace are definitely one of the local bands that influenced me. I’ve always had a soft spot for Confront The Carnage too: like Vera Grace I caught them back in my teens and since then have always stuck and it’s awesome seeing them still going strong. Obviously my favourite local band, A Trust Unclean, will be top of the list: since the first time I caught them til the most recent, they blow me away. Every single time.”

**TALK QUICKLY TURNS TO OXFORD’S** heavy scene past and present: one that has consistently produced great metal, hardcore and punk acts but is still perceived to be in the shadow of the dominant indie scene. Kial: “For a city that’s birthed the likes of JOR, Desert Storm and A Trust Unclean, there’s always going to be a scene here regardless of whether it’s at the centre stage or in the underground. I don’t think the heavy music scene has ever been that bothered about being centre stage, but over the years there’s been peaks and dips but there’s always been some fantastic music coming and going from Oxford. “Back when I started the flag-bearers of the time were guys like Dedlok, Aethara, Taste My Eyes and Desert Storm, with John Smith starting to get

the O2 Academy behind the local metal scene with his Skeletor nights, and you’d see us all getting support slots for bigger touring bands that helped build up a more credible scene in Oxford. Crysis supported Senses Fail and Soulfly because of the buzz of the local scene. Nowadays there’s still a lot of action happening; Jake at the O2’s doing a great job with A New View Promotions, bringing bigger bands to Oxford; Desert Storm are going better than ever; A Trust Unclean are still one of the best bands Oxford has produced and going strong; Better Than Never are proving there’s a pop-punk scene here as well, and while it might not all be as in your face as it was back then, the quality of bands at the moment is better than ever.”

**MSRY’S PLACE AT THE FOREFRONT** of this scene will be further enhanced with the release of ‘Safety First’ this month. Its five tracks capture much of the band’s ferocious live show, while allowing some of their intricacies more room to breathe. Lyrically it mixes the personal and the political. Lead track ‘Broken Teeth’ is about dealing with all the negativity in the world;

for all the rage in their music, and given their chosen moniker, do MSRY feel they are a band and individuals who strive for positivity?

Kial: “We are actually a pretty chirpy bunch all things considered, despite the misanthropic music we play. We always try to be a positive source of energy – it’s what I always considered hardcore and metal to be about: creating positivity in a negative space.”

The song also features Thomas Smith from Lifetight on vocals alongside Kial. Keir: “We’ve played with Lifetight a couple of times; they’re probably one of the closest bands, sonically, like us. They’re all sound guys and really great fun to be around. They’ve certainly given us a much more positive outlook on our own music and lifestyles.”

Who would be your ideal guest to have on a track? Kial: “Probably Andrew Dijorio of Stray From The Path; they’re the only band we can totally agree on, and the fact his vocals hit with such venom it’d make for some interesting listening. Personally I’d prefer Jason Butler from The Fever 333/Letlive, or Keith Buckley from Evertime I Die: those guys have the entire range, from singing to shouting to screaming, and their lyrics are some of the most thought provoking and imaginative.”

**‘TRUMP CARD’ ON THE EP SAMPLES** America’s current genial overlord. MSRY also sample Teresa May on ‘Freedom’; do they see themselves as a particularly political band? Keir: “These were fun ones to write. I wrote the majority of lyrics for ‘Freedom’ during the EU referendum: whether to stay or go. It was predominantly about how the government were running the country. How we were all blindsided by the elections and how we ignored the bombs we were dropping on Syria. I wouldn’t say we are particularly political as people or a band, though. These were just issues I felt needed to be raised and addressed. The initial message behind ‘Trump Card’ was that the US voted in a maniac and gave him the power he should never have had. This quickly changed as he started opening his mouth, spouted bullshit about how ‘immigrants’ were ruining America. I found a sense of irony in his words about terrorists bombing America and western civilisation, yet he’s causing that to be part

of daily lives for people in the Middle East.” Any cause you’d die for? Keir: “If I *had* to die for a cause I’d say world peace. The world has grown so toxic with hatred towards one another; for what? Just be respectful to everyone, and stop being a dick.”

**MSRY HAVE JUST RETURNED FROM A** two week UK tour with kindred spirits MTXS, who will support them at their Wheatshaeaf show; given it was their first full tour together, how did it go and how were the insanity levels by the end of it? Charlie: “Unreal. That was the first taste of tour life for all of us, so we had absolutely no idea what to expect. We slept in cars, on floors, in shared, tiny beds, drank silly amounts and most importantly played shows all over the UK! The highlight without a doubt was playing one of our Liverpool dates, then continuing to go out for ‘one pint’ with the other bands in the city. Needless to say, it wasn’t only one. There wasn’t a lowlight;

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***“Hardcore and metal should be about creating positivity in a negative space”***

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even though it was physically, emotionally and financially draining, I don’t think any of us would change it for the world. Insanity levels reached 100% within the first two days, after that it just became the norm: the feeling you want to brutally murder your bandmates in their sleep remains a thought and you just accept it.”

**AT THE END OF MAY MSRY PLAYED ON** *Nightshift’s* Uncommon stage at Common People in South Park, where, alongside Drove, they offered something of a challenge to the audience at what is very much a family-orientated festival. It was a challenge the band relished, polarising the crowd and winning a fair few new fans into the bargain. Kial: “The performance itself was probably one of, if not *the* best, sets we’ve ever played, I think when we don’t fit on a bill or we’re seen as the black sheep of a line-up that’s when we perform the best, and it happens more times than we’d like to admit. But hopefully we turned a few heads at Common People; I know there were a few kids there that might not have experienced a heavy band before and that was their first exposure to it.”

The build up to that show might have done for a lesser band – MSRY suffered two car crashes and a broken hand in the build-up. Experiences that inevitably – and fantastically – bled into their incendiary set.

“I’d like to say I could tell you everything, but I can’t,” apologises Keir; “I’m still sorting out insurance matters with the guy that decided to hit my car. But long story short is, Kial broke his hand falling on to his microphone at a show earlier that week; Charlie was in a car crash the day before our set and I was hit by a car just outside the festival as I went to get my wristband. Let’s just say a lot of pent up aggression came out on stage that day.” It’s fair to say that MSRY aren’t a band who shy away from physicality during their gigs, something that has exacted a toll on them at times. Charlie: “Christ alive, where do I begin! We’re not the most co-ordinated band to ever grace a stage. I know Kial has a tendency to think his microphone is headbutt-worthy and as you can imagine that never seems to go in his favour: if it’s in his sights there’s a high chance he’ll scream at it then continue to hit it, thus giving him a few broken bones here and there. I don’t know exactly, but I

can almost guarantee someone has had some sort of injury from Kial running around in the crowd, doing what a Kial does! “I’ve had my fair share of absolutely ripping my hands to pieces on my guitar strings as I’m more engrossed on running around like a headless chicken then guiding my fingers away from those cheese wire-like devils! I’ve also been absolutely obliterated by Kial on stage as I was accidentally speared when he went to jump back on stage and I was standing in the wrong place at the wrong time. Also, falling into drum kits is my *pièce de résistance*. Keir has had some nasty mishaps by missing his drums completely and instead of using a stick to smash into the skins, uses his fingers instead, which result in one hell of a bloody mangled mess!”

**THE CELEBRATED 17<sup>th</sup> CENTURY** philosopher Thomas Hobbes famously declared that the life of man is lived in continual fear and danger of violent death; and is solitary, poor, nasty, brutish, and short. For all their insistence that they’re not as miserable as their name and music suggests, is

that something that MSRY can relate to? Charlie: “Oh definitely. Life has a nasty habit of kicking you repeatedly until you can’t take any more. We’ve all felt it where you feel alone, isolated and so beaten down by life that you wonder why you continue to do it. But it’s also the other way around: this life can give you so many highs that make those lows worth rolling with. It’s all about perspective and your mindset; all of us try and keep a positive mindset attitude.” What in life makes you most miserable? Keir: “For me I find being 150 miles away from my partner makes me miserable. But I guess as a collective, we’re not really as miserable as people expect. Obviously things get us down. That’s just human. We all worry about money, bills and all the mundane shit like everyone else.” What do you do to overcome that misery? Keir: “We just choose to go out and create music and put on a fucking good show instead of feeling sorry for ourselves. Go out and make something of yourself. Yeah, sometimes you feel down: pick up a guitar, write down your thoughts into lyrics, turn your negativity into something worthwhile. Otherwise you might just waste your life.”

**CERTAINLY NO-ONE WITH A LOVE FOR** rock and roll spectacle or metal and hardcore’s more virulent margins should waste the opportunity to witness MSRY in all their live glory on the 1<sup>st</sup>. They are a lesson in making live music exciting, unpredictable and occasionally genuinely dangerous – if more for themselves than their audience on recent evidence. As such, ‘Safety First’ is a deliberately ironic title for the new EP. But which health and safety rule do MSRY believe is worth adhering to, and which should be broken with reckless abandon? Kial: “Anything to do with cross contamination of food: it’s the only kind of segregation I can get behind. I can’t have raw meat juices seeping into my veggies. As for the one to throw away: probably the one where they won’t let me climb on PA stacks. Why do they make them so tall if I’m not meant to climb on them?”

***‘Safety First’ is released on the 6<sup>th</sup> July. MSRY play The Wheatshaeaf on Sunday 1<sup>st</sup> July. Follow them at facebook.com/MSRYBand***

# RELEASED

## INNER PEACE RECORDS

### ‘The Forge’

(*Inner Peace*)  
After their bravura performance at Common People, Inner Peace Records release their first collective album, whose title reflects the expansive group of rappers, singers, beat makers and producers’ intent to meld their myriad talents into a cohesive force.

That live show, honed through countless freestyling sessions in Oxford and London, was a show stealer because it provided a new high water mark for local rap but also showed there’s the talent here to compete against far bigger cities with more established hip hop communities – six MCs (plus singer Tiece) working as a cohesive, fluid unit the like of which Oxford has never fully produced before.

‘The Forge’ maintains that sense of fluidity even if it lacks the live dynamics. Like other recent Inner Peace releases – notably Rawz’ ‘The Path’ and King Khan Shamanic & Tang The Pilgrim’s ‘The Shamanic Pilgrimage’ – it carries with it a spiritual vibe, based on sparse instrumental atmospherics that provide a bed onto which the rotating cast of rappers to play out. When the first track references Swiss psychiatrist Carl Jung you know you’re not in for forty minutes of clichéd braggadocio.

The album’s title rack is its high point, its anti-violence message joining up the swords-into-ploughshares movement, the repetition of history and the fight for social justice over Palmer Eldritch’s eastern motifs. Elsewhere the philosophising is a bit more lysergic, ‘Fractals’ woozily trying to find patterns in chaos, like a stoned hippy gazing at a magic eye poster, while



## SLOW LEARNER

### ‘The Crescendo of Under Achievement’

(*Red Black Blue*)  
The sleeve notes on this latest set of songs by Pete Lock in his Slow Learner guise are a typically

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## THE DOLLYMOPS

### ‘Fields of Wheat’

(*Self-released*)  
Indie music as broadly defined is arguably experiencing its darkest hour at the moment. With so many identikit performers choosing to follow in the footsteps of the early Noughties variant, itself a generally lukewarm take on Britpop, the endless conveyor belt of four-piece lad bands who see the Arctic Monkeys as the pinnacle of musical excellence has long since gone beyond tiresome.

So it’s refreshing to encounter The Dollymops. This is a band who hark back further – to the origins of indie pop in the early 1980s. They’re a band who use lyrics with wit, espouse modesty and charm, are grounded in the real world and use chiming, jangling guitars to winning effect. That the band recall so many of the mostly forgotten standard bearers of the C86 era – Mighty Mighty, The Raw Herbs, Laugh, BMX Bandits – is a reminder of more innocent times; that the artwork for ‘Fields of Wheat’ depicts a massive pair of underpants is not inappropriate for a group that hark back to the Brilliant Corners and their trouser dropping anthem of the era, ‘Brian Rix’.

But it’s the originators of that musical seam, Orange Juice, to whom The Dollymops owe their biggest debt; you almost wonder if Edwyn Collins has been drafted in as a guest vocalist, such is the resonance of that brilliant bunch of Glaswegian trailblazers and the whole Postcard Records movement. Not that The Dollymops’ songs are a pale imitation though; middle track of the three, ‘Romantic Mantras’, is a real stunner. Cowley Road is namechecked and the tune is delivered with shambling, propulsive gusto, the vocals approaching the wonderful jaggedness of that high priest of indie, David Gedge. Opener ‘Promenades’ conjures up the faded glitter of Blackpool in wintertime: “A Polaroid on the pier and a Rizla in the hand”; “a cheap variety show,” and The Dollymops wouldn’t be the first band to use nostalgia to depict British blue collar life. Indeed, flick knives on dance floors makes an appearance in the closing track, ‘Exile’. An immensely satisfying debut.

**Rob Langham**



## LITTLE RED

### ‘Draw Blood’

(*All Will Be Well*)  
It’s four years since Little Red’s first (and last) long player, which is longer than most bands’ whole careers and a lot has changed: a new band member, for one thing. Marc Challans is credited with “drums, bass, guitars, keyboards and percussion”, and his addition really shows, transforming the folksy acoustic sounds of 2014’s ‘Sticks and Stones’ into something more closely approximating a rock band. Opener ‘Siren Song’ starts as a menacing bass riff, then begins adding instruments and voices until it’s a driving indie rocker with the odd funky guitar pick; a similar sort of template informs ‘Diamond Back’, an indie-sounding segue through various misremembered idioms from “You’ve made your bed, so there you go” to “Go



## MSRY

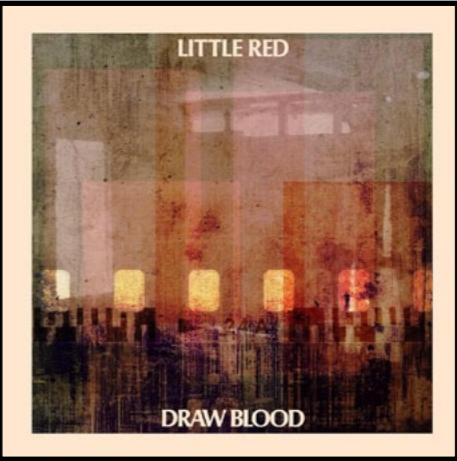
### ‘Safety First’

(*Self-released*)  
The opening track on MSRY’s new EP is called ‘S.I.C.K’ and the first thing you hear is what sounds like someone simultaneously clearing their throat, spitting and vomiting. From here things only get nastier. Great hardcore is better experienced up close and personal, felt in the rib cage, gut and any

## DOLLY MAVIES

### ‘Distance’

(*Self-released*)  
As she follows up recent single ‘My Buoy’, Dolly Mavies is still seemingly cast adrift, the title of this new song suggesting she’s floated far from shore, while musically her dreamy vocals and tripped-out electro-pop carry her on to new lands on a raft made of hopes, dreams and possibly angels’ wings, a smattering of tumbling drums creating a sense of mild turbulence on the waves. When we say ‘Distance’ sounds like it’s barely there we don’t mean it sounds insubstantial, more like it’s only attached to the corporeal world by a strand of spider’s silk. Dolly, with a voice that reminds us pleasingly of Sade, sounds simultaneously breathless and like she really doesn’t need to make an effort at all. This is a song becalmed: going nowhere in particular but content to lie back and gaze at the stars. Turn the page



to sleep with one eye closed”. There were glimpses of this sound on their first album – most obviously in ‘The Garden’, a lushly produced waltz – but here it’s everywhere, each

other soft tissue rather than critically dissected, and this is great hardcore, the local three-piece doing well to capture the visceral feel of their live show with a beast of a production that beefs up the cascading drums, grumbling, industrial bass and shredded guitar over which Kial Churcher’s splenetic outpourings splash like a grimly lurid cocktail of bile, lava and fury. In their interview in this month’s issue MSRY ponder at what point metalcore became more concerned with technicality over rage, energy and fun, and one of the best things about the band is their eschewing of the prettier end of the genre, or such unwanted fripperies as clean vocals or melodic contemplation. That’s not to say they lack precision: throughout these five track they’re lock-tight, joined by Thomas Smith of Lifetight on ‘Broken Teeth’ whichswaps the sweet sentimentality of your average duet for something more akin to a game of battle tops with a nuclear warheard attached to each spinner. Samples of Donald Trump and Teresa May provide uneasily clear-headed rhetoric to counterpoint Churcher’s unadulterated venom and 18 minutes after that vomituous opening, we’re sat in the *Nightshift* office wondering who’s going to clean all this mess up. Job done. **Dale Kattack**

carefully, dear reader, let you disturb its reverie. **Dale Kattack**

## JULIA MEIJER

### ‘Fall Into Place’

(*Pindrop*)  
Back in action after a three-year hiatus, Swedish ex-pat Julia Meijer’s voice remains the star of her musical show, tumbling and cooing over the folk-pop spangle of the music on ‘Fall Into Place’, her first release since 2015’s ‘Ocean’. It’s a slender song but effortlessly charming, possessed of both a childlike glee and a subtle solemnity which places it neatly alongside a few of 4AD’s early 90s roster, particularly His Name is Alive and Kristin Hersh. Having really begun to make a name for herself locally before her break, hopefully she’ll be able to re-establish her career. **Victoria Waterfield**

track layered with sound in a way that occasionally risks dampening the songs’ impact. It seems telling that the best track here is the one that most closely harks back to their original sound. ‘Lay’ is a simple combination of Little Red’s biggest strengths: Hayley Bell’s clear-as-a-bell voice and Ian Mitchell’s talent for writing deceptively low-key songs. It’s the sort of songwriting that benefits from a stripped-back approach, acoustic guitar in hand – and while the production here is never sloppy or thoughtless, it does often run the risk of being irrelevant. Not that this isn’t an enjoyable album, with plenty to get stuck into, from the ominous vocals and limping rhythm of ‘The Quiet Ones’ to the double-tempo rhythm of ‘Chapters’. Little Red have found strengths they didn’t know existed since their debut, and created entirely new ones. Here’s hoping we don’t have to wait another four years to see what they do next. **Tom Kingsley**

## HELL’S GAZELLES

### ‘Take Your Medicine EP’

(*Self-released*)  
While this month’s *Nightshift* cover stars MSRY plough headlong into metal’s most primal border, Hell’s Gazelles are a band steeped in the classic sound of late-70s / early-80s heavy rock. What both acts share, though, is a raw edge and a love of a good riff. ‘Give Me Something’, the lead track on this EP, is a rock and roll pony express at full gallop, Iron Maiden’s ‘The Trooper’ in one saddlebag, Judas Priest’s ‘Hell-bent For Leather’ in the other. Cole Bryant’s war cry yelp leads a charge that comes backed with a bold guitar solo and even bolder backing vocals and you can smell the sweat, studs and leather. ‘Out of Time’ is more of a churn than a charge but somehow ups the epic, Bryant’s heroic vocal performance once again holding its own against the unreconstructed guitar; if there’s a video made to go alongside the song we expect – no, we *demand* – it feature dragons, mountains and definitely some bloody huge battle axes. ‘She Devil’ can’t match those two for epic intent and execution, although ‘Stone Cold’ at least tries to make the break, bringing some funk to its ‘Appetite For Destruction’-through-a-grunge-filter balls-to-the-wall rocking, Cole doing his best Axl impersonation along the way. The EP’s title track brings things back up to battlefield level again, the band in full Judas Priest mode and sounding like they could keep riding to the horizon and beyond. **Ian Chesterton**



# G I G G U I D E

*Saturday 7<sup>th</sup>*

## IRREGULAR FOLKS SUMMER SESSION: T.O.A.D, South Park

Every year brings a new unusual location for Irregular Folks Summer Session. Which is appropriate since every year also brings a host of new and unusual bands and musicians to the one-day mini festival. This year's event takes place in the grounds of The Oxford Artisan Distillery at the top of South Park, and they'll also be providing the bar, so expect something rather more exotic than your usual lager in a plastic cup. And expect something exotic musically in the form of headliners **BAS JAN** (*pictured*), Serafina Steer's psychedelic electro-folk-pop outfit, who are making their Oxford debut. So too is cosmic wyrd-pop, jazz, blues and soul experimenter and champion beatboxer **BELLATRIX**. Elsewhere on a highly eclectic bill is Manchester's **ALABASTER DEPLUME** who has received widespread acclaim for his inventive approach to jazz. Former Stornoway multi-instrumentalist **JON OUIN** makes his solo live debut a year after his band bid a very fond farewell at The New Theatre, while Zahra Tehrani's experimental electronica and hip hop project **DESPICABLE ZEE** sees her marking herself out as Oxford's answer to Cosey Fani Tutti or Gazelle Twin after her highly impressive support to Shopping earlier this year. Add in atmospheric jazz/electronica/orchestral synth man **TONY NJOKU**, plus ex-Maybirds singer **ALICE HAUGHTON** and ethereal songstress **SEPHINE LLO** and it's a musical day out that's very much out of the ordinary. Beyond the main stage music there will be oddball talks in the **ODDITORIUM**, hosted by David Bramwell, while absurdist comedy genius **PAUL FOOT** returns once again to compère the show in lunatic style. In a city blessed with so many brilliant independent promoters, Irregular Folks are up there with the most adventurous and we guarantee there won't be a gig anything like this in 2018.



# JULY

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

**CARNIVAL: Cowley Road** – The annual takeover of Cowley Road returns, bringing live music, sound systems, dance, parades and more from The Plain to Magdalen Road – *see main news piece*  
**MSRY + MTXS + WORRY: The Wheatsheaf** – EP launch gig for this month's *Nightshift* cover stars, bringing the rage with extreme prejudice. Excellent hardcore support from fellow locals **Worry** – *see main interview feature*  
**OPEN MIC SESSION: The Harcourt Arms** – Weekly open mic session.  
**FOLK SESSION: The Half Moon** – Weekly folk jam.  
**THE MARK BOSLEY BAND + PHIL GARVEY + FRANKLIN'S TOWER: Donnington Community Centre (6pm)** – Free evening of acoustic music.

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

**HEIDI TALBOT & JOHN McCUSKER: Nettlebed Folk Club** – The County Kildare folk singer and former-Cherish the Ladies vocalist Talbot, who has collaborated with the likes of Idlewild, Kris Drever and Eddie Reader, teams up again with husband John McCusker, the pair celebrating ten years performing together, Heidi drawing comparisons to such disparate influences as Bjork, Kirsty MacColl and Nora Jones, while McCusker is widely renowned as one of contemporary folk music's finest multi-instrumentalists.

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

**SPARKY'S FLYING CIRCUS: James Street Tavern** – Weekly open mic session.

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

**MISHKA SHUBALY + GLENN WOOL: The Cellar** – Dark, blues-laced gothic rock and country in the vein of Mark Lanegan and Johnny Cash from author and singer-songwriter Mishka Suhbaly, out on tour to promote new album 'When We Were Animals', featuring ex-Pogue Cait O'Riordan and Entourage's Adrian Grenier, dealing with the end of love, life after addiction and hangovers and beloved of Johnny Depp, Jim Schavunos and Lanegan himself. Support Glenn Wool, meanwhile has supported Reginald D Hunter and freestyled with Frankie Boyle.  
**THE LORDS OF DISCO WONDER: The Cellar** – Rock, disco, 80s and funk club night

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

**INNER PEACE RECORDSD: Truck Store (6.30pm)** – The local hip hop collective launch

their new album 'The Forge' with an instore show.

**OLI BROWN: The Bullingdon** – The Haven Club welcomes back Norfolk's 23-year-old rock wunderkind, last seen round here fronting his band Raveneye. His debut album, 'Open Road', released when he was just 17, marked him out early on as one of the UK's new breed of blues heroes, while drawing admiring comparisons to Rory Gallagher and Steve Cropper. Its 2010 follow-up, 'Heads I Win, Tails You Lose', featured regularly in end of year blues round-ups and found Oli winning Best Male Singer and Best Young Artist at the British Blues Awards. Since then his reputation has continued to grow, winning Best Album at last year's Blues Awards and another Best Young Artist gong, while 'Here I Am' featured cameos from Paul Jones and Dani Wilde among others. He also achieved that blues seal of approval when he briefly replaced Rocky Athos in John Mayall's band and has drawn praise from the venerable likes of Johnny Winter, Walter Trout and Joe Bonamassa for avoiding the pitfall of displaying clever fret technique over real blues soul, instead relying on simple riffs and rolling grooves to get his music across.  
**THE CARPENTERS STORY: The New Theatre** – Spoiler alert: great music, tragic ending.

**THE MIGHTY REDOX: The Wheatsheaf** – Free show in the downstairs bar from the local swamp blues, funk, ska and pop veterans.  
**SPIN with TOM O'MALLEY: The Wheatsheaf** – The long-running jazz club welcomes veteran singer, keyboard player and composer O'Malley to town, the former Kokomo, Arrival and 10cc man bringing elements of funk and soul into his take on jazz.  
**JAMES SPAITE: The Jericho Tavern** – Sensitive, soulful acoustic pop from San Diego singer Spaite, renowned for his percussive tap style of playing and over in the UK to promote second album 'Riverside'.  
**SPARK'S SIDE OF THE MOON: The Half Moon** – Sparky hosts an open mic session on the first and third Thursday of every month.  
**CATWEAZLE CLUB: East Oxford Community Centre** – Oxford's longest running open night showcases singers, musicians, poets, storytellers and performance artists every Thursday.

**ACOUSIC THURSDAY: Jude the Obscure** – Unplugged open mic night.  
**BLUES JAM: The Catherine Wheel, Sandford** – Open blues jam.  
**HITS FROM THE BLITZ: The Cornerstone, Didcot** – Classic early 80s electro-pop and soul hits from Visage, Spandau Ballet and Culture Club. Unless we've completely misunderstood.

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

**THE AMERICANS: The Bullingdon** – Return to town for the American roots rockers after their excellent show here back in January, The Los

Angeles trio having made a name for themselves with their recurring part in *American Epic*, the documentary series produced by Jack White, T-Bone Burnett and Robert Redford, exploring the roots and resurgence of American music traditions from the 1920s and 30s. They've also played on *The Late Show with Letterman*, toured with Grammy and Oscar winner Ryan Bingham, played with Nick Cave and Lucinda Williams and even found themselves playing the first dance at Reese Witherspoon's wedding. Like JD McPherson, American Aquarium and Richmond Fontaine, they take the earthy folk traditions of the rural West and mix them with blue collar rock'n'roll passion and swagger, unreconstructed but full of soul and great songwriting.  
**KLUB KAKOFANNEY with BARRY & THE BEACHCOMBERS + FIREGAZERS + BROWN GLOVE + SCOTT GORDON BAND: The Wheatsheaf** – This month's KK features a long-overdue return to action for madcap, animal-costumed psych-punks Barry & the Beachcombers, dusting down their Butthole Surfers-inspired noise-rock and joined by leftfield Weimer-styled baroque pop duo Brown Glove among others.

**CODA: Fat Lil's, Witney** – Tribute to Led Zep.

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

**IRREGULAR FOLKS SUMMER SESSION: T.O.A.D. South Park** – Strange, inventive and brilliant sounds all day at Irregular Folks' annual summer bash – *see main preview*  
**ABBA MANIA: The New Theatre** – Big stage tribute to the Swedish pop geniuses.  
**MEANS OF PRODUCTION + MOJAVE: The Wheatsheaf** – It's All About The Music showcase night with post-punk and synth-pop duo Mean of Production.

**FREERANGE: The Cellar** – UK garage, grime and bassline club night with resident DJs playing the best new underground sounds.  
**FRONT ROW FESTIVAL: Fritwell Playing Field (Midday – 10.30pm)** – Live music all day at the annual village festival, featuring sets from Flood Hounds; Puppet Rebellion; Wednesday's Wolves; John Leslie & Jim Plesten; Jack Hopkinson; Martha Bailey; Rogan Roads; The Brother Brothers; Speak Brother, and more.  
**SPARKY'S SPONTANEOUS SHOWCASE & SPOTLIGHT JAM: The White House** – Sparky hosts his monthly bands night, tonight featuring Mark Atherton & Friends, Franklin's Tower and Night Wreckers, followed by a jam session.

**MODUS OPERANDI: Isis Farmhouse, Iffley Lock** – House club night with DJs Kieran Alexis, Ben Mac, Kit Goodchild and Chris Hall.  
**DAMN GOOD REASON: The Bell, Bicester** – Classic rock covers.

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

**FRANKLIN'S TOWER + THE FACTORY LIGHTS + LARRY REDDINGTON + LUCA FD + DAZE: The Wheatsheaf (3.30-7.30pm)** – Klub Kakofanney host an afternoon of free live music in the Sheaf's downstairs bar, including Grateful Dead tribute Franklin's Tower; soulful storytellers The Factory Lights and classic 60s r'n'b man Larry.  
**OPEN MIC SESSION: The Harcourt Arms**  
**FOLK SESSION: The Half Moon**

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

**GREEN HANDS + SEEDS OF DOUBT + RODENTS + JEFF: The Library** – Another night of quality underground pop from Divine Schism, tonight with Laidback, melancholic indie fuzzsters Green Hands, back in town after supporting Spinning Coin here last year. They're joined by Seeds of Doubt, the jangly, minimalist pop incarnation of Permanent Slump Records' Chris Hopkins, plus chilled, lo-fi crew Rodents and scuzzy bedroom-pop singer Jeff.  
**OXFORD CLASSIC JAZZ: Harcourt Arms** – Classic jazz, and ragtime from the local ensemble, playing Jellyroll Morton, Louise Armstrong, Fats Domino and more.  
**DOUGIE MACLEAN: Nettlebed Folk Club** – A very rare and intimate local showing for the folk giant whose contribution to the genre has seen him awarded an OBE and a Radio 2 Folk Awards Lifetime Achievement Award. He's at Nettlebed's legendary folk club having recently played to over 2,000 people at Glasgow Royal Concert Hall and at the 2014 Commonwealth Games closing ceremony.

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

**INTRUSION: The Cellar** – Monthly goth, industrial, ebm and death rock club night with residents Doktor Joy and Bookhouse keeping it dark on the decks.  
**SPARKY'S FLYING CIRCUS: James Street Tavern**

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

**TREMBLING BELLS + THE AUGUST LIST: The Cellar** – Psychedelic folk rocking from the Scottish explorers – *see main preview*  
**BURT BACHARACH: The New Theatre** – The legendary songwriter returns to the Shire after showings at Wilderness and Nocturne in recent years, his multi-Grammy-winning songbook including classics for Gene Pitney, Tom Jones, Dusty Springfield and The Carpenters.  
**THE LORDS OF DISCO WONDER: The Cellar**

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

**BILLY BRANCH & GILES ROBSON: The Bullingdon** – Return to the Haven Club for the duo after their show here last summer. Chicago's three-time Grammy nominated singer and harmonica player Billy Branch started his musical life in the early 1970s playing with the great Willie Dixon's Chicago Blues Allstars, eventually taking over harp duties from Carey Bell who went off to form his own band. Along his long and varied career he's played with Muddy Waters, John Lee Hooker and BB King and his lengthy, labyrinthine discography features collaborations with everyone from Johnny Winters, Lou Rawls and Eddy Clearwater to Koko Taylor and Taj Mahal. Tonight he's once again playing with Giles Robson's band in what should be an essential night out for all blues fans.  
**CATWEAZLE CLUB: East Oxford Community Centre**  
**ACOUSIC THURSDAY: Jude the Obscure**  
**BLUES JAM: The Catherine**



*Wednesday 11<sup>th</sup>*

## TREMBLING BELLS: The Cellar

If you judge a band by the company they keep, Glasgow's Trembling Bells are modern day folk royalty. In recent times they've supported The Unthanks and Deep Dark Woods, played back-up to Mike Heron and collaborated extensively with Will Oldham. Originally fêted as torch-bearers for a new wave of psychedelic folk music, they've never been easy ones to pin down. Drummer, singer and chief songwriter Alex Neilson comes from a free jazz and improv background while soprano singer Lavinia Blackwell is classically trained and has a voice that can touch on the operatic if not downright banshee-like at times. Together Trembling Bells bring elements of psych and jazz to a traditional folk setting, and if they've gradually moved towards a folk-rock mainstream with time – particularly on 2011's 'The Constant Pageant' – their quirky edge remains, folk legends from Scotland and northern England delivered by way of medieval song or sea shanties as well as a powerful folk-rock style that owes as much to The Doors and Jefferson Airplane as it does Pentangle or The Incredible String Band. 2015's 'The Sovereign Self' was a spectacular success, garnering album of the year plaudits amongst select writers and DJs, and featuring possibly their finest six minutes to date – the soaring 'I Is Someone Else'. They followed it in March with the characteristically wild and dark 'Dungeness', sharing as much ground with J Harvey, Nick Cave and Nadine Shah as they do their chief folk influences.

Wheel, Sandford

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

**CORNBURY FESTIVAL: Great Tew Country Park** – First day of the festival that refused to die – *see main preview*

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*Friday 13<sup>th</sup> – Sunday 15<sup>th</sup>*

## CORNBURY FESTIVAL: Great Tew Country Park

For a festival often derided, however gently, for its conservatism or poshness, Cornbury has proved itself both a leader and a champion of the spirit of real music festivals over the years. It wears its Poshstock tag with self-knowing pride and welcomes famous names from politicians to Hollywood A-listers, but look beyond lazy media headlines and you’ll see Cornbury for what it is: a proper music festival. A festival that’s about music. Not trendy lifestyle choices, fine dining (in a tent? come off it...) or any other buzzwords. Music. Oh, and comedy. Sometimes the two cross over. Sometimes intentionally.

Musically Cornbury has always tried to mix it up a bit. Obviously you’re unlikely to get much by way of drill music on the Songbird stage, but neither will you get a steady parade of blokey guitar bands. In fact on this count Cornbury has been a radical leader this year: Saturday’s line-up on the two main stages is entirely female. Topping the bill will be Canadian hitmaker **ALANIS MORISSETTE**, who just happens to have sold sixty million or so records, which is ironic when you.. actually it isn’t, but then neither were most of the things she sang about in her biggest hit. She’s joined by the genuine legend that is **MAVIS STAPLES**, gospel and soul singer par excellence as well as a civil rights campaigner with decades of activism under her belt. She’s worth the admission price alone, but you’ll also get Scottish folk-pop singer **NINA NESBITT**; pop singer and actress **PIXIE LOTT**; Irish blues, soul and country singer and guitarist **GRAINNE DUFFY**; country singer and reality TV sleb **MEGAN McKENNA**, and best of the lot American soul star **PPARNOLD** whose work with The Rolling Stones and The Faces made her one of the most recognisable voices of the 60s and 70s, while sustaining a successful solo career into the bargain. Expect more hits than you imagined you ever knew. Also expect *Nightshift* to be singing along with giddy enthusiasm to all of them.

We won’t deny that Cornbury is also capable of the odd stinker, and it’s best we pass quickly over mention of **UB40** as Friday’s headliner before a murderous rage comes upon us, and maybe concentrate more on the rest of the first day’s line-up, which also features Jamaican ska and reggae star

**JIMMY CLIFF**; 90s hip hop and electronica faves **STEREO MCs**; rootsy Americana and country rock troubadours **DANNY & THE CHAMPIONS OF THE WORLD**; Italian blues, soul and funk rocker **ZUCCHERO** and more.

Closing this year’s Cornbury atop Sunday’s bill will be festival regulars **SQUEEZE**, whose catalogue of hits – from ‘Cool For Cats’ and ‘Up the Junction’ to ‘Pulling Mussels (From The Shell)’ and ‘Labelled With Love’ – made them one of the most successful bands of the late 70s and early 80s and has sustained their career ever since, chief songwriters Chris Difford and Glenn Tilbrook going on to be a major influence on subsequent generations of bands, not least The Libertines.

Joining them over the course of Sunday will be the likes of 80s soul and r’n’b hitmaker **MARI WILSON** (with her **NEW WILSATIONS**); veteran singer-songwriter **ANDY FAIRWEATHER LOW**, who as well as his time with Amen Corner and later solo career, has worked and toured with Eric Clapton and Roger Waters; Dutch jazz singer **CARO EMERALD**; Texan country singer **LISSIE** and Scottish popsters **DEACON BLUE** making a return trip to Great Tew.

As ever, beside the two main stages, there’s live music, including a sizeable local contingent, on the Riverside Stage, including a double dose of classic ska tributes in the form of **2-TONE ALL-SKAS** and **HOPE & GLORY**. They’re joined by **THE AUGUST LIST**; **ZURICH**; **CANDY SAYS**; **THE FACTORY LIGHTS**; **VON BRAUN** and **JONNY RACE & THE THUNDER** as well as 15 bands selected via a Richer Sounds Battle of the Bands.

There’s acoustic music in the Café Nero tent and late night live music and DJs on the campfire stage. The comedy tent features headline sets from **KATY BRAND**; **JAMES ACASTER** and **PHIL WANG**, and a world exclusive festival appearance from **THE HAIRY BIKERS** (hopefully cooking rather than rocking out; chefs often tend to do both these days, with mixed results).

Last year’s Cornbury was due to be its final hurrah, but a sold-out event doubtless persuaded founder and organiser Hugh Phillimore to reconsider and we have to say we’re pleased he did. Live music and a few beers in a sunny field in the middle of the summer does tend to be one of our favourite things. Hopefully it’s a lot of other people’s favourite thing too.



**DORJA + CHAOS ASYLUM + REECE + SNOWHITE: The Wheatsheaf** – OxRox night with LA-based Anglo-Belgian-Kazakh rockers Dorja making their Oxford debut, mixing classic Led Zep and Deep Purple riffage with Janis Joplin-styled blues. Bucks’ Chaos Asylum bring their hard rock, metal and sludge noise along in support. **BROKEN EMPIRE: O2 Academy** – Church of the Heavy local metal and hard rock showcase. **FLAT LAGER: The Bullingdon** – EP launch gig for grungy Oxford/Aylesbury newcomers Flat Lager. **REG MEUROSS + EDD DONAVAN: Holywell Music Room** – Social commentary and political observations tenderly rendered by Somerset folk singer Reg Meuross, touring his eponymous new album. **SKIPINNISH: The Cornerstone, Didcot** – Traditional Scottish folk from Highlands outfit Skipinnish, touring last year’s ‘The Seventh Wave’ album.

**SATURDAY 14<sup>th</sup>**  
**CORNBURY FESTIVAL: Great Tew Country Park** – Alanis Morissette tops an all-female line-up on the second day of the annual gathering – *see main preview*  
**BLOODSHOT + GUTLOCKER + RESOLVE + VIOLENCE IS GOLDEN: The Wheatsheaf** – A night of gnarly and brutish noise at the Sheaf tonight with Witney’s death/grind behemoths playing tracks from their debut ‘Shell Shock’ EP. They’re joined by Woking’s super-heavyweight sludge/groove/deathcore crew Gutlocker, mixing up Pantera and Lamb of God influences into a bulldozing metal stew. Plus local tech-metallers Resolve. **STARBELLY + STILL PIGEON + OAKLAND ROAD: O2 Academy** – It’s All About The Music showcase. **SONDER: The Cellar** – Deep house club night with Finest Wear and Ranj Kaler. **OXFEST: Red Lion, Old Marston** – Live music all day with A/Watts, The Factory Lights, Waterfahl, The Zodiacs and more. **DIRTY EARTH BAND: Fat Lil’s, Witney** – Party-friendly rock and pop covers.

**SUNDAY 15<sup>th</sup>**  
**CORNBURY FESTIVAL: Great Tew Country Park** – Squeeze round off the weekend’s celebrations – *see main preview*  
**OPEN MIC SESSION: The Harcourt Arms**  
**FOLK SESSION: The Half Moon**  
**THE TOM IVEY DUO: The Brewery Tap, Abingdon (5pm)** – Acoustic and electric blues covers.

**MONDAY 16<sup>th</sup>**  
**SUTARI + DEAD RAT ORCHESTRA: Holywell Music Room** – Superlative night of contemporary experimental folk music, courtesy of Oxford Contemporary Music, part of a joint UK headline tour with Polish female three-piece Sutari mixing close harmonies, laughter, traditional strings and unusual instruments into a haunting, evocative whole, drawing on traditional eastern European folk music. Who else to join them but London’s Dead Rat Orchestra, last seen in Oxford live soundtracking a screening of silent film

*Nanook of the North*, the trio mixing up extended instrumental pieces and drones with a capella numbers that bring traditional music up to date via Godspeed You! Black Emperor. **VITAL IDLES + CIPHERS + JUNK WHALE: The Library** – Scuzzy, scuffling lo-fi indie from Vital Idles at tonight’s Pulling Sickies night, the band bringing the spirit of post-punk and C86 to the party, via The Raincoats and The Lovely Eggs. Dark, ambient synth-pop in support from Ciphers, featuring former members of The Beckoning Fair Ones. **ELIZA CARTHY & DAVID DELARRE: Nettlebed Folk Club** – Carthy and Delarre take time out from The Wayward Band to revisit Nettlebed, Carthy having recently headlined the Oxford Folk Weekend with a solo performance.

**TUESDAY 17<sup>th</sup>**  
**PHIL DURRANT: The Old Fire Station** – Modular synthesizer improv from composer and sound artist Durrant at tonight’s Oxford Improvisers show. **SPARKY’S FLYING CIRCUS: James Street Tavern**

**WEDNESDAY 18<sup>th</sup>**  
**LORDS OF DISCO WONDER: The Cellar**

**THURSDAY 19<sup>th</sup>**  
**TRUCK FESTIVAL: Hill Farm, Steventon** – Early-arrivers evening session ahead of the main festival weekend, with Peace getting the party rolling – *see main preview*  
**THE PETE FRYER BAND: The Wheatsheaf** – Rock and blues covers from the veteran local guitarist and chums. **ALTERED BRIDGE + THE WICKED JACKALS + COUNTING CARDS: Fat Lil’s, Witney** – Tribute to Alter Bridge at tonight’s OxRox show. Support from Wicked Jackals, formerly Guns of Anarchy, with their mix of AC/DC, Aerosmith, Airbourne and Gun’n’Roses  
**SPARK’S SIDE OF THE MOON: The Half Moon**  
**CATWEAZLE CLUB: East Oxford Community Centre**  
**ACOUSIC THURSDAY: Jude the Obscure**  
**BLUES JAM: The Catherine Wheel, Sandford**  
**JIM CRAWFORD: The Rose & Crown, Charlbury** – Live blues and roots music at Oxfordshire’s CAMRA Pub of the Year.

**FRIDAY 20<sup>th</sup>**  
**TRUCK FESTIVAL: Hill Farm, Steventon** – First day proper of the annual festival, with Friendly Fires, De la Soul, Circa Waves, Gaz Coombes, Shy FX and more – *see main preview*  
**HELL’S GAZELLES: The Bullingdon** – The local rockers launch their new ‘Take Your Medicine’ EP, playing it fast and loose and loud in the vein of Judas Priest, Guns’n’Roses and more. **FLOWERZ: The Bullingdon** – Launch night for new house, techno and disco club. **SOUL SESSIONS: The Cellar** – Classic 60s, 70s and 80s soul, funk and disco club night. **DEATH OF THE MAIDEN: Magoo’s, Henley-on-Thames** – Bleakly emotive Weimer and baroque pop from DOTM.

*Thursday 19<sup>th</sup> – Sunday 22<sup>nd</sup>*  
**TRUCK FESTIVAL: Hill Farm, Steventon**  
Truck Festival, once a pioneer of boutique festivals, is looking set to becoming Oxfordshire’s biggest live music festival. In its second year under the ownership of Global, the festival has increased in size again and expanded to a Glastonbury-like four days with the addition of a Thursday evening programme.

The headline names have been getting bigger in recent years – Libertines, Manics, Franz Ferdinand – and this year continues the trend with **FRIENDLY FIRES**, **GEORGE EZRA**, **THE COURTEENERS**, **DE LA SOUL** and **JAKE BUGG** among the name on the top row of the posters. Add in **EDITORS**, **EVERYTHING EVERYTHING**, **CIRCA WAVES** and **PEACE** and you can see how and why it’s expanding to such a degree. It’s Peace who headline the limited-entry Thursday event, setting the mood for a nominally indie-led bill, and are joined by **JAWS** and local acts **KANADIA** and **LITTLE BROTHER ELI** among others. If you want to see them make sure you have your extra Thursday entry ticket as it’s not part of the main weekend admission. Instead that kicks off in earnest the next day when St Albans’ indietronica stars Friendly Fires top the bill, joined on the main stage by Circa Waves, **LITTLE COMETS**, **COASTS**, **NAAZ**, the utterly brilliant **PINS**, and **MAGIQUE**. Wander over to The Market Stage and you’ll find local hero **GAZ COOMBES** headlining, joined by the likes of **FICKLE FRIENDS**, **PALE WAVES**, **GOAT GIRL**, **GIRLI**, **STEREO HONEY** and festival-ready local rockers **LEADER**. **SHY FX** headline the Palm City stage, while The Nest features sets from **MOOSEBLOOD**, **FANGCLUB**, **BOSTON MANOR** and **MILK TEETH**.

Moving onto Saturday and George Ezra, who’s been one of the most unlikely rising stars of recent times, enjoys the fruits of his hard touring as he sits atop the main stage line-up. He’s joined by Jake Bugg, Everything Everything, **THE SHERLOCKS**, **TOM WALKER**, **ANTEROS** and **SEA GIRLS**, but bigger thrills are to be had on the Market Stage where **DRENGE** show once again how to kick out an almighty rock racket alongside a serious quality supporting cast that includes



**MARIKA HACKMAN**, **BLACK HONEY** and **DREAM WIFE**. While dance duties are ably hosted and headed by **SUBFOCUS**, joined by **SKEPSIS**, **DARKSY**, **DIMENSION**, **MACKY GEE** and **SWITCH DJs**, one of the weekend’s most oddball acts, the genre and gender-fusing **HMLTD**, pop up on the Nest, as do **THE BIG MOON** and **GENGAHR**.

The Courteeners might once have seemed an unlikely band to headline a major festival, but despite being almost completely ignored by mainstream media, the Manchester rockers have climbed to the top of the tree and this weekend’s table-topping show comes in the same summer where they play their own hometown show at Old Tarrford cricket ground – a serious achievement for a band who’ve eared their stripes on the road. Joining them on the main stage are dark-hearted and shiny indie stars Editors, as well as regular visitors to town **AMAZONS** and **BLAENAVON**, while our own rising stars **LOW ISLAND** also get a crack at the main stage after their quality showing at Common People in May. **RATBOY** is another regular visitor to the Shire and always a spectacle worth catching. He headlines The Market Stage on Sunday, with support from **MAGIC GANG**, **THE NIGHT CAFÉ**, **HIGH TYDE** and what might just be the highlight of this year’s entire Truck – Halifax’s **ORIELLES**, who were a serious star turn here last year. Elsewhere today there’s UK garage from Brentford’s ill-starred **KURUPT FM**, MC Grindah, and DJs Beats and Steves and gang increasingly matching their ambitions with ability. **WE ARE SCIENTISTS** make a comeback on the Nest, as do **TURBOWOLF**.

Over the weekend the Veterans & Virgins stage caters well for local acts, including a reunion show for alt.country stars and Truck founders **GOLDRUSH**.

Plenty of names to conjure with, but as ever with Truck Festival, many of the best treats can be hidden away on the smaller stages, and it’s to be hoped the festival’s increased size doesn’t mean that side of the weekend has been lost. Hidden treasures like Gorwelion Horizons have provided us with many of our favourite Truck memories in recent times, harking back to the original spirit of the festival, one that has come a very long way since its days as a bunch of local bands and assorted mates playing on the back of a flatbed truck, but whose name is still intrinsically linked to Oxford’s music scene.

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

**TRUCK FESTIVAL: Hill Farm, Steventon** – George Ezra headlines the Saturday main stage, alongside Jake Bugg and Everything Everything – *see main preview*

*Saturday 28<sup>th</sup> – Sunday 29<sup>th</sup>*

## RIVERSIDE FESTIVAL: Mill, Field, Charlbury

Bookending July with Cowley Road Carnival, Riverside is one of Oxfordshire’s biggest and best free music events, now well into its third decade and firmly established as a local festival for local people, played almost exclusively by local bands, and it says a lot about the quality of the line-up each and every year that even in a packed summer of local festivals, thousands flock to Charlbury for Riverside, its location next to the river and just five minutes’ walk from the railway station an added attraction for city-dwelling fans.

Over 40 acts across three stages means there’s plenty of variety to be had. Saturday’s main stage bill is topped by ten-piece covers band **THE STANDARD**, who are joined on the main stage by dark, shiny electro-indie stars **ZURICH**; atmospheric electro-pop duo **CANDY SAYS**; caustic post-punkers **EARINADE**; expansive griefcore space rockers **FLIGHTS OF HELIOS**, and intimate, soulful pop crew **CATGOD**, among others, while the Truck Store-curated second stage features electro/noise hip hop battlers **TIGER MENDOZA**; beats’n’riffs rockers **CHEROKII**; post-rockers **GHOSTS IN THE PHOTOGRAPHS**; emo-ish pop-punkers **DAISY** and more.

Sunday’s musical fun climaxes with classic ska tribute band **TWO-TONE ALL-SKA’S**, and they’re joined on the main stage by awesome drone-country stars **THE AUGUST LIST**; California’s Bakerfield-inspired **SPEEDBUGGY USA**; recently reformed goth-pop faves **WONDERLAND**; perennial party-starters **THE MIGHTY REDOX** and Americana ensemble **THE KNIGHTS OF MENTIS**, while over on the Truck stage, there’s off-kilter, jazz-infused post-punk from **LUCY LEAVE**; gothic glam-rockers **MOTHER**; exuberant punk-pop starlets **SELF HELP**; downbeat pop poets **THE COOLING PEARLS** and a take-over from the **UPCYCLED SOUNDS** label. Plenty more besides, including the acoustic Fringe stage and really, there are few better places to be on a sunny summer day in Oxfordshire.

**KILLIT + BLACK WHISKEY + BROKEN DEVICE + CIRCUS 66: The Wheatsheaf** – OxRox host London’s multi-national hard rockers KilliT, whose members are drawn from Argentina, Israel and Hungary and boast CVs that include time in King Lizard and Ace Mafia. They’re back in town to promote debut album ‘Shut It Down’, channelling the classic melodic rock sound of AC/DC, Guns’n’Roses and Velvet Revolver

**WYCHWOOD FOLK CLUB SUMMER SHOWCASE EVENING: TIDDY HALL, ASCOTT-UNDER-WYCHWOOD** – The folk club celebrates summer with some of its favourite visitors of recent months, with sets from veteran songwriter and recent Chris Leslie support Ian W Brown, plus Linda Watkins & Simon Loake, and Robert Lane.

**THE PETE FRYER BAND: The Tree, Iffley (4-7pm)**

**A/WATTS: Sandford Summer Festival**

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

**TRUCK FESTIVAL: Hill Farm, Steventon** – The Courteeners wrap up Truck for another year, plus Editors, Ratboy, Kurupt FM and a whole load more – *see main preview*

**BASIC DICKS + JÆVNDØGN + HOOKJAW + ENIDS: The Library** – Lo-fi punk noise courtesy of Divine Schism tonight with local vegancore crew Basic Dicks channelling the spirit of Crass, Rudimentary Peni and Hagar the Womb, with a triple bill of Danish DIY indie-punks in support, Jævndøgn inspired by 80s punk and hardcore and riot grrl, with Enids opting for a poppier indie fuzz sounds in the vein of Tiger Trap and Heavenly.

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

**THE MIGHTY REDOX: The Tree, Iffley (4-7pm)**

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

**DEBBIE BOND: The Jericho Tavern** – Powerful, soulful blues from the veteran Alabama singer-guitarist, inspired by Bonnie Raitt and Maria Muldaur, at tonight’s Famous Monday Blues.

**FOLK ON THE ROCKS: Nettlebed Folk Club** – The Sweet’s Pete Lincoln joins up with Hugh Crabtree and Feast of Fiddles musicians to perform folk-friendly takes on classic rock hits, from ‘Baker Street’ to ‘Maggie May’.

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

**SPARKY’S FLYING CIRCUS: James Street Tavern**

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

**BLUE LION: The Jericho Tavern** – Classic rock, jazz and soul covers from the London function band.

**LORDS OF DISCO WONDER: The Cellar**

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

**MY DIABLO + K-LACURA + HYMN TO APOLLO + CONSPIRACY OF RAVENS: The Bullingdon** – Church of the Heavy rock and metal showcase.

**CATWEAZLE CLUB: East Oxford Community Centre**



*Saturday 28<sup>th</sup> – Sunday 29<sup>th</sup>*

## HALFWAY TO SEVENTY FIVE: Isis Farmhouse, Iffley

Now in its fifth year, Halfway to 75 has sold out on every occasion, quickly earning its place in the local music calendar and carving its own little niche as a low-key, annual celebration of Americana and roots music, set on the banks of the Thames at the historic Isis Tavern. This year for the first time it takes place over two days, the tried and tested mix of locally sourced and American acts again on the menu. Star turn this year, and back after playing here in 2016 are California’s hard-gigging **SPEEDBUGGY USA**, whose southern states country is inspired by Merle Haggard and Buck Owens, with its roots firmly in the Bakerfield Sound. Also back after starring previously is Texan singer-songwriter **RACHEL LAVEN** (*pictured*), only 24 but already an experienced performer having played with her parent’s band since the age of five. Inspired by Jason Isbell, Kacey Musgrave and Susan Gibson, her traditional Texan style of country has seen her win the 2016 Newfolk Songwriters Award and she’s back over in Europe to promoter her ‘Love & Lucceses’. North Wales cosmic country trio **THE GOAT ROPER RODEO BAND** are making their Oxford debut and are joined by Bristol duo **THE ROSELLYS**, mixing bluegrass, Cajun and folk balladry and drawing comparisons to Alison Kraus, Gillian Welch and Emmylou Harris, while leading lights of the local American folk-inspired scene include Ameripolitan singer-songwriter **AGS CONNOLLY** with his outlaw country; dark, drone-led duo **THE AUGUST LIST**, who, like **THE DEADBEAT APOSTLES**, are fresh from superb showings at Common People at the end of May, the latter’s epic mix of 60s soul revue and barroom r’n’b guaranteed to get any party started. And a party it will be.

**ACOUSIC THURSDAY: Jude the Obscure**

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

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

**AMBER ARCADES: The Cellar** – Airy, shimmering indie-electro-pop from Dutch singer and multi-instrumentalist Annelotte de Graaf, a lawyer who took time out from jobs working as an aide to the International War Crimes Commission and working as an assessor for the Dutch refugee council to produce acclaimed

debut album, ‘Fading Lines’ in 2016 that swam in similar atmospheric pop waters to Broadcast and Madder Rose at times, and back in town for a club date around festival appearances at Blue Dot, Festival No.6 and Indietracks.

**TOTAL LIFE FOREVER: The Cellar** – Indie club night.

**BROKEN EMPIRE + BY DESIGN + HONOUR IN ASHES + COMPOUNDS: The Wheatsheaf** – Heavy rocking in the vein of Alter Bridge from Oxford/Towcester outfit and Metal to the Masses finalists Broken Empire, with metal support from Derby’s By Design and Wycombe’s Honour in Ashes.

**ARKKIVE Vol.1: The Bullingdon** – Launch night for a new club night, tonight with a Numen records takeover, featuring Zero 7 singer Moez Wright playing live alongside labelmates including Zimbabwean rapper Mico; veteran reggae artist Michael Arkk and Italian electro-rock duo Wa. More sounds from Commander B, Meron, White Magic Sound, Burning Kry, Minister Blemo, The Only D.2.1, and hosted by Keithy Roots.

**SHOTGUN SIX: The Jericho Tavern** – Dark’n’dirty psychedelic blues and garage rock in the vein of Hendrix, The Doors and The Sonics from the local groove crew.

**MESSAGE IN A BOTTLE: The Cornerstone, Didcot** – Tribute to The Police.

**BON GIOVI: Fat Lil’s, Witney** – Tribute to Cannibal Corpse.

**MARACUTAYA: Prince of Wales, Shippon** – Latin-based rock and funk.

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

**RIVERSIDE FESTIVAL: Mill Field, Charlbury** – First day of the annual free music festival, with The Standard, Zurich and more – *see main preview*

**HALFWAY TO 75: Isis Farmhouse, Iffley Lock** – The annual Americana festival reaches its fifth birthday and expands to two days – *see main preview*

**RUSTY BICYCLE SUMMER STREET PARTY: The Rusty Bicycle** – All day street party and craft beer festival at the East Oxford pub, with sets from Candy Says; Mother; Lucy Leave; Kanadia; Self Help; QuarterMelon; Le Feye; Michael Fox; Limpet Space Race; Matt Chanarin; Max Blansjaar and Rosie Caldecott, among others.

**GAPPY TOOTH INDUSTRIES with APE + TAYNE + DELTAVIOLIN: The Wheatsheaf**

– Excellent triple bill of mixed sounds from GTI this month.

**APE (A Pretentious Experiment)** is the new project from former Annero members, taking their old band’s thrash metal into stranger and heavier places via noise rock, grindcore, jazz and funk. They’re joined by London’s intense, atmospheric experimental electro/noise rock outfit Tayne. Ben Heaney’s Deltaviolin opens the show, the August List and Great Western Tears fiddler taking violin music into dark, dangerous, weird and wonderful places via loops and effects. His *Nightshift* Demo of the Month last year saw him compared to the likes of Steve Reich, Nash the Slash and the darkest of horror movie soundtracks.

**BAND NIGHT: Harcourt Arms** – Live music at the Jericho pub.

**GORDIE MACKEEMAN & HIS RHYTHM BOYS: Thomas Hughes Memorial Hall, Uffington** – Old-time roots music and bluegrass from Canadian fiddler MacKeeman and his outfit as the Prince Edward Island return to Uffington after their show here in 2016 and two subsequent years of tours around the world.

**THE BRITPOP BOYS: Fat Lil’s, Witney** – Blur, Oasis, Pulp and more from the 90s tribute band.

**SUB-JUDE: The Rose & Crown, Charlbury** – Funk and soul at the Riverside after-party.

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

**RIVERSIDE FESTIVAL: Mill Field, Charlbury** – Two-Tone All-Ska’s headline the second day of the free festival – *see main preview*

**HALFWAY TO 75: Isis Farmhouse, Iffley Lock** – Hoedown at the lock, part two – *see main preview*

**OPEN MIC SESSION: The Harcourt Arms**

**FOLK SESSION: The Half Moon**

**RORY EVANS: The Brewery Tap, Abingdon (5pm)** – Acoustic guitar tunes.

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

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

**NO PROBLEM + WORRY: The Library** – Hardcore punk at tonight’s Smash Disco show with Alberta’s No Problem inspired by fellow Canadians DOA, The Viletones and SNFU as well as 80s American punk like the Germs and Dead Kennedys. They’re joined by local hardcore beasties Worry.

*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.*

# HALFWAY TO Seventy-Five

A festival of Americana, roots & good honest music

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The VAGABAND Rosellys

Amelia White Rachel Laven

THE HOLY FOOLS The August List

Country for Old Men

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Richard Lawrence, Printer, Oxford



# COMMON PEOPLE

## SATURDAY

Saturday starts slowly as expected, but the early birds have plenty to enjoy in the perfect sunshine. **HAK BAKER**'s set is so laidback that someone has set up an inflatable sofa right in front of him. From gentle, troubadour-style meanderings about growing up in East London, to punchier reggae-tinged songs, he's come a long way from his days with grime collective B.O.M.B Squad. A great choice for early chilling, despite some annoying trumpet interludes; he even gets away with a concluding tribute to everyone he doesn't like entitled 'Fuck You'.

Up the field **NATTY MARK** has his work cut out for him. Opening the Carnival Stage on the Saturday is not easy, but the sun is out and he has the vinyl to make it count: classics from Prince Far-I, Culture, Gregory Issacs, and Yabby You bring us in nice and easy. As dub music and sun is an irresistible combination, we have a solo skank. He's followed by livewire father and son combination **SIR SAMBO SOUND**, with King Lloyd on MC duties and Romee running the tracks, plus enigmatic associate Elvis repping the vibes. A few other punters timidly dip a toe in to the open-air dancehall and seem to like the water. Later, at the Carnival Stage, **GENERAL LEVY** has one mode: full on, and he keeps it up for the duration. His backing tracks change style but subtly; his jungle version of Ed Sheeran's 'Shape of You', Marley's 'Could You Be Loved' and his version of Rihanna's 'Working' deal with physical fitness and excessive cannabis consumption, but generally his lyrics largely deal with the latter. It's high energy set that has nowhere to go, in the end, but signature hit 'Incredible', complete with faux-hiccups. A junglist massive singalong ensues and a moshpit is ignited before *Nightshift* seeks the shelter of the Pig's Big Ballroom.

To some surprise **THE JUNGLE BROTHERS** come very close to stealing the award for set of the day on the main stage. The first hip-hop act to work with a house music producer and pioneers of the short-lived hip-house genre, they were part of an attempt to widen the appeal of house in 1988, just before acid house transformed everything. Fortunately the group haven't tried to update their classic numbers, keeping the basic 909 drum sounds and lo-fi samples

untouched. 'I'll House You', produced by Todd Terry and based on his classic 'Can You Party', today sounds about as perfect as you could wish for in the South Park sunshine. Some things truly should be left exactly as they always were.

There's more than one **BONEY M** in the world today, each boasting at least one "original" member – today's being Maizie Williams – which is fitting, given the studio-based, dancer-fronted foundations of the band. They're a collection of songs, really; whoever did or didn't sing on their records and mime at performances was immaterial, as was (and is today) any pretence of a backing band. They still work extremely well as a franchise; their songs are so universal that even younger audience members know them, partly due to their catchiness and the sort of oddness you'd be hard-pressed to get away with these days: a song about a Russian monk, another composed of lyrics from Psalms, and 'Brown Girl in the Ring', anyone? Even their up-tempo cover of 'No Woman No Cry' is welcomed. Cheesy, inoffensive, memorable, yet throwaway pop to which everyone can sing along: the perfect warm-up for the acts to come.

We had high hopes for **ASWAD**, one of the earliest and longest lasting UK reggae bands, but sadly powerhouse Brinsley Ford left back in 2009 and Drummie Zeb is on vox and simply doesn't have the same presence as Sir Forde. Today's set is taken from across their long career, and stays upbeat, with dubwise excursions like 'Oh Jah' sadly few and far between. 'Don't Turn Around' morphs into 'My Girl' and the outrageously bouncy 'Shine Like a Star', but when they bring some rather hectic dancehall ragga vibes and an extra vocalist things begin to unravel.

Since their late-90s heyday, **MORCHEEBA**'s legacy has been a mood and a sound, and their mastery of these has made them perhaps better remembered than their lower-reaches-of-the-Top-40-dusting singles should allow. Skye Edwards' exquisitely soulful voice floats and shimmers across South Park in a comforting and almost soporific way; it's perfectly suited to their early evening timeslot and the warm late spring weather.

Expectations are so high for **THE NEW POWER**

## The Jacksons



## Morcheeba



**GENERATION** that it seems impossible they can be realised, but they are, many times over. You don't get to be Prince's backing band for 23 years without doing something right, and we're fortunate that eight original members are involved in the project. From the opening bars of the song that gave them their name it's clear that a huge amount of effort has gone into getting the sound right, especially Kirk Johnson's drums, with that unmistakable hollow snare sound and the guitar solos, shared out among the band. The setlist is crammed with classics, from 'Pop Life' through 'Sign O' The Times' to 'I Could Never Take The Place Of Your Man', and they all sound fantastic. There is one surprise in store: 'The Cross', from 1987, was always a challenging song: a dense brooding mix of psychedelia, low rumbling guitars and pseudo-religious chanting, building up to a big climax. Tonight's version keeps all of that while stamping their own identity and acknowledging that this is a new adventure. If closing with 'Purple Rain' is a bit predicable, absolutely no-one is complaining.

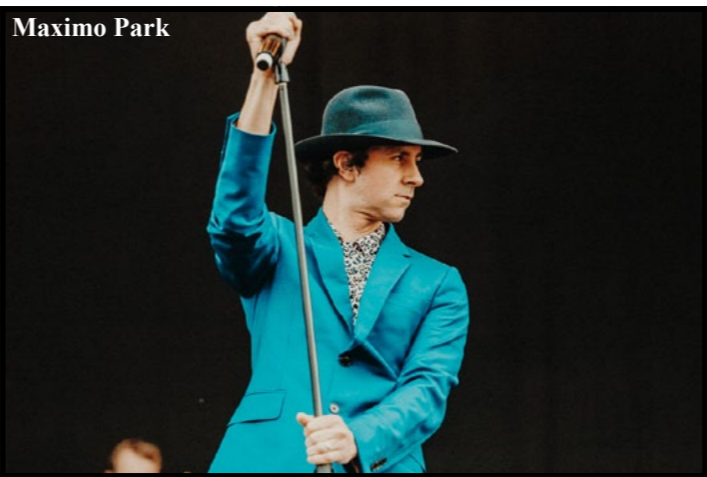
Given their age and reputation, **THE JACKSONS** could be forgiven for turning up for the bank transfer and going through the motions in a kind of worldwide decade-long Michael eulogy. Instead, we get a strong reminder they were a race-transcending phenomenon in their own right. Through coordinated

dance moves to archive footage, sparkly military outfits of the style that Michael used to favour, Michael-esque breathing-friendly "point, grab and shuffle" moves, and balanced lead vocal-sharing, they seem determined to honour the legacy of their late brother ('Gone Too Soon'), are as enthusiastic about their music as they have ever appeared to be, and even throw in some lesser-known gems, such as the set-ending 'State of Shock', to please die-hard fans. There is an element of self-indulgence – an over-long 'Shake Your Body (Down to the Ground)' includes an impressive Marlon solo dancing spot, and we do get a (surprisingly not too bad) solo track from Tito and his guitar – and 'I Want You Back' and 'ABC' are sadly relegated to a medley, but it's genuinely a privilege to celebrate talent and success like this in person.

## SUNDAY

We have seen **COUNT SKYLARKIN**' times without number, but today is probably his finest hour. Joined on the Carnival stage by **Danny Dread** – who MC'd for him from the very earliest sessions on the Cowley Road – he is selecting, mixing, jumping around, almost to David Rodigan levels of hyperactivity, and clearly enjoying himself. At one point he attempts to spin the needle on the record back from the end, sending the arm flying off the deck. "What the fuck was that?" Danny

## Maximo Park



## Ride



asks, incredulously? "A shit rewind, Danny," counters Aidan, without missing a beat; "something you'd know all about!" The music starts as pure jungle, before gradually melding into dancehall and finally good ol' roots reggae. Earlier on the Carnival stage, **RODNEY 'RIDDIM KILLA' P & 'DADDY' SKITZ** were clearly deeply familiar with each other, having collaborated for some time. Rodney P lives on the edge of hip hop and reggae, being never strictly either; in fact he veers off into jungle at various points. Skitz is a beat juggler extraordinaire and the combination is potent one, setting the energy levels the Carnival Stage bubbling.

Over at the main stage **HONEYBLOOD** are proving there's plenty of life in the electric guitar and drums duo format. What really counts is the great songs and bags of positive, upbeat energy. 'Babes Never Die' is simply glorious and if anything an improvement on the recorded version.

**THE LONDON AFRICAN GOSPEL CHOIR** then deliver a refreshing take on Paul Simon's 'Graceland', in that they reject a straight cover for a complete reinvention. Many of the songs are moved up to a higher key, making them sound more African and less like the product of a neurotic New Yorker. The debate over the ethics of the original album are best left to history,

but this is very much the choir's own work, suggesting they should move on to something more ambitious. **MAXIMO PARK**, meanwhile, are like an old car that has long lost its shiny novelty but you'd hate to abandon for purely sentimental reasons. 'Risk To Exist', the title track of the latest album, may break no new ground but as solid, well-played old school indie goes it ticks all the right boxes. The lack of startling originality may keep them in their customary mid-bill slot but there's a lot worse ways to spend a summer half-hour.

The excitement levels ramp up with the arrival of **SPARKS**, resplendent in pink suits apart from Ron Mael in a crisp white shirt. The brothers bring a five-piece band to help them deliver their complex, intricate set, still displaying elements of near operatic high-energy campness. The new material sounds fine enough but everyone's expecting some hits and we don't have to wait long before they start coming. 'When Do I Get Sing My Way?' is still as silly as it is catchy, while 'Tryouts For The Human Race' displays their ongoing interest in what it's like to be an outsider. But the triumphant moment comes with 'The Number One Song In Heaven', the glorious collaboration with Giorgio Moroder that soundtracked the summer of 1979 so perfectly. The brash, joyous performance shows the Anglophile Americans have lost none of their wit or energy.

## Sparks



## James



Up at the Carnival stage **EM WILLIAMS** is turning in a typically understated but perfectly paced set of house with a tech twist. The Simple resident has earned her stripes through solid hard work and playing to her strengths, rather than bending to trends or trying to be a superstar. Other DJs could take note.

Given that Andy Bell and Mark Gardener met whilst at Cheney School they could probably almost see the spot **RIDE** are playing today from up there. A bit less hairy, but no less artfully noisy: the wall of sound thing that they seemed to do with more conviction than their 90s peers has not faded, and Bell's stint in Oasis has kept him musically supple. Opening with 'Lannoy Point', 'Charm Assault' and 'All I Want', from most recent album 'Weather Diaries', they cover all bases for this grandest of homecoming shows. 'Leave Them All Behind', from the mammoth stuttering organ line to sinuously pulsing bassline, leading to the growing menace of the guitars, sounds as good in the flesh as on wax. The sonic barrage doesn't let up as they blaze through 'OX4', before a glorious 'Vapour Trail' leads into the churning maelstrom of 'Drive Blind'. At one point Mark asks, through a deafening wail of feedback, "how's it sounding out there? Should we turn it up?" But, of course.

It's taken thirty-three years of watching **JAMES** play to realise

that their appeal lies in being the ultimate chameleons. They can play in anything from small venues to the biggest stadiums but always manage to adapt to where they happen to be. Taking songs that sounds so precious and intimate on record then transforming them into huge anthems that reverberate around a big field is a trick not many bands can pull off. The number of the band's t-shirts on display in the crowd is testament to the loyalty they still inspire, and they're a good choice to close the weekend. Eight people fill the stage and they're all doing something interesting; Tim Booth's voice is still as deep and powerful as when we first heard it in '82. 'Sit Down', banned from the tour that brought them here to the O2 four years ago, is given an acoustic makeover that satisfies the faithful while bringing a new twist to an old workhorse.

While the great weather has made for a third successive Common People of sunshine there's a question over why attendance is so much down on last year. Maybe the bigger acts just didn't appeal to enough under 40s, and there was no Duran Duran to cut across all ages, or maybe it's just down to austerity and shrinking wallets. But the great atmosphere, broad scope and good organisation and facilities should bode well for the future.

**Words: Art Lagun, Leo Bowder, Kirsten Etheridge**

# UNCOMMON STAGE

## SATURDAY

Every festival organiser’s worry is the weather and after two weeks of minor heatwave *Nightshift* leaves the house amid a steady drizzle, with downpours and thunderstorms forecast for later. We needn’t have worried. **WORRY** aren’t worried either as they open the Uncommon stage for the weekend. Nothing is getting in their way, not if it doesn’t want to get broken. And shouted at. And then broken some more. Their high-octane splenetic battering ram hardcore is the best way to begin any day and by the time they’ve finished their set the clouds have cleared. Even the weather knows better than to get on the wrong side of Worry.

Sunshine duly restored, **PREMIUM LEISURE** bring the necessary summery vibes, kicking off with an almost Led Zep-style riff before meandering with hazily carefree nonchalance through tenderly grunged-up funk, soulful pop and harmony-led slack rock. Beck and Mac DeMarco might be the most obvious touchpoints but any band who can make us think of Pavement and Mungo Jerry in the same song gets our vote.

**LAIMA BITE** casts a little gothic shadow on the afternoon. Even as she’s singing “It’s a beautiful evening” there’s a sense of romantic sorrow hanging over her songs, sad-eyed stories that mix metaphysical poetry with tales of the mundane, ‘Spider’s Web’ equal parts comforting and claustrophobic as it morphs into a dark-hearted Bond theme, while set closer ‘Did You Used To Love’ remains one of *Nightshift*’s favourite tragic love songs of all time.

And lest you worry we’re getting soppy in our dotage, half an hour later *Nightshift* is swigging a can of lager and singing along to lines like “I am the devil in the detail on the supermarket shelf” with **EARINADE**, whose approach to things like love and romance might be described as cynical in the extreme. Here the smart, caustic worldview of Mark E Smith sprawls over post-punk dirges, singer Mac trading vocals with keyboard player Karen over Numan-like synth lines. For all that, the band are deceptively uplifting: sardonic, shrapnel sharp singalongs for early day drinkers sheltering from the sun.

There’s little uplifting about **DEATH OF THE MAIDEN** and there’s precious little sunshine in their music. Instead its nightmares that fuel songs like ‘Horses’, the highlight of their set, Hannah Bruce’s spectral guitar curlicues and Emma Coombs’ sparse, tom-heavy drumming allowing Tamara Parsons-Baker’s desolate

subconscious to unravel. There’s militancy, defiance and occasional spite elsewhere in the set, but what you mostly take away from DOTM are starkly brilliant tunes. **CANDY SAYS**’ melancholy is of a gentler persuasion: a drifting sea mist rather than a stormfront, the duo’s atmospheric electro-pop, all bubbling sequencers, gently tumbling rhythms and Vocoder’d vocals managing to balance robotic sterility with emotional intensity, like alien cyborg future r’n’b. If opener ‘Hanging Around’ finds Julia Walker letting her voice freer rein, closer to her Little Fish days, ‘Looking in From the Outside’ is haunting and hymnal, intimate and almost Kraftwerk-like in its man-machine blend.

By this point in the day the combined effects of beer, sunshine and the Uncommon tent’s heat trap effect mean we’re in the mood for some seriously roustabout singalong and we get it in suitably strange form with **THE AUGUST LIST**’s ‘The Ballad of James Lucas & Betty Dupree’ and its massed chorus of “All together, *fucked up!*” Kerraleigh and Martin Child backed by an expansive band that brings their offbeat country-folk stories to festival-sized life without losing an ounce of their innate intimacy. No-one more so than Ben Heaney whose electric violin brings the spirit of John Cale to play as his drones hover ominously around the tent as the horizon is sporadically speckled by fingers of lightning. Like many of the bands on before them they find euphoria amid sorrow, ‘Wooden Trunk Blues’ bringing a celebratory mood to break-up and heartache.

Against strong competition, contender for lyric of the weekend on the Uncommon stage comes from Luke Allmond during his guest slot in the middle of **TIGER MENDOZA**’s set. “I am the food stuck in your teeth / Something nice just out of reach,” he snarls as across the stage from him Asher Dust plays exuberantly aggressive hype man. Asher himself provides possibly one of the day’s musical high points with ‘Lovesick Vandal’, an industrial-heavy hip hop banger that would have worked as well on the Carnival stage today as inside the local bands’ tent. If Tiger Mendoza do lose a bit of energy toward the end of their set, Ian de Quadros’ extensive cast of guests – add Death of Hi-Fi’s Dan Clear and rapper Half Decent to those already mentioned – makes for a vibrant show where synth squelches, call-and-response vocals, sci-fi film score atmospherics and some powerhouse funk rhythms mostly make for an uncompromising spectacle.



But arguably the set of the day comes from **INNER PEACE RECORDS** collective: six rappers and singer Tiece proving a loose but tightly-wound freestyle that begins in soulfully laidback fashion, everyone undulating gently as they trade lines with frankly astonishing confidence and chemistry. Tiece provides the counterpoint to the raps, her slinky, late-night r’n’b brining to mind Corinne Bailey Rae and Lianne la Havas as the collective mix up anger, cynicism, hope and philosophical meditation over the steady stream of funk beats and rhythms. Next year stick them on the main stage and we guarantee they’ll slay the place.

Up against The Jacksons, **DEADBEAT APOSTLES** play to a smaller crowd than they deserve, particularly since they put on a far more inclusive and uplifting show than their somewhat rambling mainstage counterparts. With not one but two show-stealing singers, their mix of r’n’b bangers and bottom-of-a-glass laments bridge the gap between afterhours blues shack and big stage soul revue and they bring to a close a day that threatened a wash-out but delivered a genuine celebration of what’s best in Oxford music.

## SUNDAY

Today it’ll definitely rain, promises the forecast. Lots. But if half of the Midlands is under flood water by teatime, South Park remains resolutely dry and sunny. And if there

are any hangovers from yesterday they’re rapidly blown out of the park by **SELF HELP** whose youthful exuberance and sheer punk spirit carry all before them. Bassist Lizzie Couves is centre stage grinning like the happiest loon in the happy house, while guitarist Sean Cousins, stripped to the waist and covered in tattoos, is soon traversing the barrier to plant a kiss on an unsuspecting mate in the audience. Barrelling punk chords thresh through falsetto harmonies and the quartet exude the feeling that however much fun we’re having watching them, they’re having double up there on stage. Danny Jeffries’ rough-hewn voice coupled with Silke Blansjaar’s pummelling beats bring to mind Slaves at more than one point but there’s post-hardcore intricacy here too, pop-friendly melodies and, in the rare quieter moments, something not far off Robyn Hitchcock’s wide-grinned psychedelia.

After such a frantic, frenzied start to the day **GHOSTS IN THE PHOTOGRAPHS** are an elegant glide by comparison. As if anticipating the forecasts the instrumental trio are a serene storm of effects-heavy guitars, all pensive plateaus and epic crescendos, their noisy serenity punctured by enough turbulence to give some idea of what’s in store should the weather break. If they’re indebted to Mogwai and Explosions in the Sky, they cruise in their own space – snatches of NASA



broadcasts indicating the sort of space we’re thinking of. Space and stars spring to mind too during **31HOURS**’ star-lit spangle, the young quintet’s twinkly fidget-pop always busy, occasionally bearing its teeth and claws but buoyed by Rebekah Whittingham’s synths and flute. If they sometimes look like they could do with an onstage focal point, they’re at their best when they loosen up towards the end of the set, mining their Afropop influences and getting funkier, filling the stage and the space around them more fully.

Any good vibes left over from them are soon smothered in a fine coating of grime and soot as **HAZE**’s uptight frustration and disgust brings some brittle south London-flavoured post-punk and uptight funk to these big open green spaces. There’s gnarly, warped Beefheart blues and Fall-inspired anger held on a tight leash, while stream of consciousness vocals, hollowed-out bass and sheet metal guitar bring Gang of Four up to date via Fat White Family and Cabbage, reaching a peak with recent single ‘Ladz Ladz ladz’, neatly skewering sexism and lad culture. Such things equally being anathema to everything **THE YOUNG WOMEN’S MUSIC PROJECT** stand for. It’s all about the rhythm for the collective today, from Team Drum’s syncopated workouts to a sharp closing snare-led tattoo, but the stand-out moment is a superb poem, ‘Feminist’, read by Robin Blackk

over a hypnotic machine beat and synth backdrop that reaches krautrock intensity as her highly charged personal/political story unfurls.

A steady trickle of sunburn casualties fill out the Uncommon tent, perhaps seeking shelter and solace but instead finding **LUCY LEAVE**, whose music is pretty much the antithesis of bray-along festival anthems. Instead the likes of ‘Chant / Fresh Crepes’ and ‘Talk Danish to Me’ sound like songs that have been deconstructed then rebuilt in the wrong order and with some bits missing and some spare working parts glued in for good measure. Counterpoints and breakdowns bump into each other, get confused and head off to a different place they set out for. It’s mad and great and the accidental tourists in the tent leave, probably convinced they’ve got sunstroke.

**MSRY** have had a bad week, which has just got worse. Singer Kial Churcher broke his hand a few days ago. Yesterday guitarist Charlie Bishop was involved in a car crash and then as the band were unloading their gear a taxi smashed into drummer Keir French’s car, injuring his leg in the process. Lesser bands might have packed up and gone home to lick their wounds. MSRY bottle it all up and use it to fuel their fire. We’re seconds into their set when Kial’s throwing himself off the drum riser, off the barrier and into the moshpit, oblivious to his existing



injuries. His lyrics open a gateway to hell and the music pours out in a stream of sonic violence. He’s like a human pinball as he cavorts and contorts around the stage like it’s his own personal padded cell. A trio of teenage boys canter into the tent, fingers in their ears, stand in front of the stage and throw devil horns before forming their own mini moshpit. “This next one is called ‘Safety First’” announces Kial at one point. No fucking chance. Astonishingly **DRORE** are even more intense and ferocious; guitarist Tom Greenway, shaven headed, heavily bearded and face painted, dressed in a Technicolor kimono looks like Rasputin’s even more evil kid brother, while next to him Taz Corona screams, drawls and drags several shades of sludgy, feedback-drenched hell out of her guitar. If a volcanic eruption drank its own bodyweight in super strength cider and vented about every injustice in the world it might sound half as awesome as Drove. Perfect family-friendly festival fodder.

In between these two noise storms we get **LOW ISLAND**, playing their second set of the day after their showing on the main stage earlier. By comparison they’re positively serene, although their set opener shows why they’re becoming a festival fixture lately, guitars more to the fore, aiming for stadium-sized epic (afterwards they admit themselves it’s their U2 moment) before allowing the synths

and Balearic grooves space to breathe and allow South Park a chance to catch its breath. If Low Island want to take you by the hand and head off clubbing, **THE GREAT WESTERN TEARS** have your other hand and want to take you down the pub for some heartbroken soul-bearing. Rich and rootsy, they can’t stay down too long and by midway through their set they’re properly rocking it up, their roadhouse country-blues hanging out with Steve Earle and Tom Petty as David Waterhouse turns true-life tales of tragedy into barroom battle ballads.

Proving that the people on the telly know bugger all about anything, it’s remained steadfastly warm and sunny for the entirety of the weekend, so it’s entirely appropriate that we finish with **THE BRICKWORK LIZARDS**. This is the sound of the Mediterranean – from the Bosphorus to Cairo via The Balkans, Tarik Beshir and Tom O’Hawk infusing the region’s folk traditions with jazz, ragtime, hip hop and gypsy swing, the nine-strong ensemble managing to pitch the weekend’s final set precisely between comforting comedown and rousing finale. And if *Nightshift* is unashamedly biased, no-one can doubt that over a weekend that felt like summer had properly come to town, Oxford music shone as brightly as the sun ever could.

*Dale Kattack*

All photos: Helen Messenger except Laima Bite, by Guy Henstock



## WOOD FESTIVAL

### Braziers Park

“Great to be back at this beautiful bucolic venue again, Gary. The sun’s shining; the pitch is in perfect condition; the Greener Festival Organisation has awarded its maximum four stars to the club whose eco credentials are matched only by Forest Green Rovers; there’s a bird nesting on the main stage, and it’s a sell out crowd.”

“Yes Alan, the way the board have developed WOOD as a family club is brilliant; of course it helps cohesion when everyone on the board is called Bennett and has a close involvement with the grass roots.”

“Remarkably Gary, some board members also play in several of the club’s teams. The Joe, Robin and Katie brother and sister line-up of **THE BENNETT FAMILY SINGERS** remind me of Phil, Gary and Tracy Neville but with much better harmonies.”

“Yes, but what about the match as a whole, Alan?”

“Terrific Gary, a game of two halves: frantic Saturday and laidback Sunday.”

“Yes, I noticed how laidback you were on Sunday.”

“Surprised myself, Gary. Went to two workshops, and was inspired at the poetry workshop to write a new

Newcastle United football anthem based on ‘Fog on the Tyne’: ‘Fog in the Gallowgate End’. Afterwards I had a lovely cuppa or four at the Chinese tea tasting.”

“What was happening on the pitch?”

“Well, it was a brilliant tactic that caught a lot of people off guard to start the weekend by playing **YAMA WARASHI** up front on Friday night. They’re more a false Number 9 than an orthodox striker and have bags of post-modernist tricks but deliver plenty of end product, lots of shots on target. I’m sure they’ll get a transfer to one of the big clubs soon.

“On Saturday **JULIE MURPHY**, on loan from Wales, went on impressive solo runs, displaying both the strong and the fragile side of her game, with only her keyboard in support. Then **GRACE PETRIE** blows in like a hurricane to check out the fans’ revolutionary credentials. What a left winger, loved the energy, the commitment, the class warrior humour. You’d want her in your side if you’re two-nil down to the capitalists on a wet Tuesday night in Rochdale.

“**BENNETT WILSON & POOLE**’s interplay proved as

intricately precise as Barcelona’s passing; their final ball well up to the five star review *Nightshift* gave their debut album. Some would have preferred a tactical switch however and the more rumbustious St Germain-influenced (you mean PSG influenced surely, Alan?) **77/88** closing the main stage with their more expansive game of funk, ambient synth, dreamy ballads and pure rock.

“Sunday afternoon was relaxed total football all the way; the opposition couldn’t get a kick. The fast improving **THE RIVERS** a capella group showed what a prospect they are for the future and **FOGHORN LEGHORN**’s cuddly version of ‘Psycho Killer’ was like they were playing in a friendly. **JACKIE OATES** enhanced her game by adding Mike Cosgrave’s keyboard skills to her beguiling voice. Late afternoon saw the usual under-tens pitch invasion during **NICK COPE**’s set; the stewarding really needs to be better when he’s singing about jumping up and down, while on the second stage **LILY RAMONA** was hitting high notes well beyond the extremes of any scale known to football statisticians.

“Great to see veteran **GEORGE**

**BOROWSKI** come off the treatment table once more Gary, and with the help of **MORA** remind us what a prolific songwriter and inspiration to younger guitar players he is. With **MORA**’s voice reading his every move they played some great one-two combinations.

“By the time the **CLUBHOUSE ALLSTARS** ran onto the pitch for their tribute to Tom Petty, the team were already celebrating their victory. Still, it needed a rock steady display from bassist Dave Banks, specially flown in from the American league, to see them through to the final whistle.”

“And your man (person?) of the match, Alan?”

“So many strong contenders. Just when I think it’s all over on Saturday night along come **FONDA 500** in added time and steal it. Every time these heavyweights touched the ball they seemed at risk of scoring an own goal but this just added to the exhilarating sense of danger in how they play the game. Long may they avoid coronaries and play on the edge.”

“Thanks Alan, and bring on the return fixture next year.”

*Colin May*

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## RADICAL DANCE FACTION / THE MIGHTY REDOX / SUMMIT 7

### The Wheatsheaf

Summit 7 are an accomplished local electro-jazz outfit who hoola-hoop slow township licks around soulful boss nova hip shakes while Sudenese basslines roam arm in arm with that

most enviable of Zen lounge-core instruments, a Fender Rhodes. Honed in a residency at the Bullingdon’s cocktail bar their fulsome breadth of musicianship would fully deserve a Buddha

## CANDY SAYS / MICHAEL FOX

### Modern Art Oxford

It seems like Candy Says are positioning themselves as not only a fascinating talent in their own right, but like Matthew E. White has done with Natalie Prass and Slow Club, acting as shepherds for exciting emerging artists. They’ve been working with Oxford’s hottest ticket, Premium Leisure, and now we get to hear Michael Fox, their latest protégé.

Fox’s solo electric guitar singer-songwriter aesthetic could have been great on its own, or with more conventional accompaniment, but what elevates these very personal songs to a higher level is the keyboard and drum machine arrangements provided tonight by Candy Says’ Ben Walker. Emotive guitar and vocals paired with DIY techno beats and subby bass combine to be almost a little unsettling, but that tension offers much greater depth and and results in songs that

are more enjoyable and compelling than either part alone could have been. Julia Walker’s voice and songwriting has been part of the Oxford music scene for over a decade now, but for all the evolutions and leaps forward she’s taken, my absolute favourite is the current form of Candy Says. The enthusiasm of Julia and husband Ben is infectious from the get-go. It’s like they’re on a mission to brighten up the entire world, one infectious slice of pop at a time. Their set bursts forth with upbeat synth-pop that simply makes you smile. Not every tune is all lightness and joy, but the energy and passion in the delivery leaves you uplifted, from a sense of shared experience. Tonight’s show feels like the launch of a new band and to an extent it is; Candy Says have spent the last couple of years holed up in their

Bar compilation album all of its own. As openers tonight, Summit 7 embody the all-embracing Klub Kakofanney ethos, that for over a quarter of a century has worn its patchouli-scented heart on its sleeve, reminding you that success in music is not always about the number of streams or chart placings, but more about the slow perennial growth and shared love of a musical community. As stewards of all this KK humanity, the indefatigable Phil Freizinger and Sue Smith and their band The Mighty Redox, are so effortlessly brilliant in their swamp-blues partying it’s all too easy to overlook how lyrically hard edged and powerful a group is hidden within (the fun ‘Kookaburra’ aside). An example is chillingly tucked away in plain sight in ‘Edward’, a song about Phil’s great aunt during the Holocaust and her poignant inability to bury her deceased son. The song was written at a time when Redox were called Tin Tin Tin in the late-1980s, which brings into focus that this whole evening is a belated wake for John Mitchell, a guitarist they knew at that time and an important part of the nascent Newbury and Hungerford reggae scene, who died in 2016. John went on to play in three Oxford bands: Diatribe, Venial, and The Appliances, but more famously in 1986 he formed tonight’s headliners Radical Dance Faction with Chris Bowsher, renamed from their band Military Surplus. Together with the likes of Tin Tin Tin they became one of the mainstays of the dog-on-a-string free festival, Wango Riley circus that used to rock up on every ley line field along the A303 between Liphook and Frome until the Criminal Justice Act 1994 largely flushed the crusty/anarcho rural scene abroad or into London squats. So it’s a rare and moving joy to see Chris Bowsher, still dreadlocked and beanpole tall, a spoken-singer poet who has been the singular rallying point through the many RDF line ups over the decades, and to hear his kind tributes to John, and to his incisive, yet gently hectoring dub zone reggae voice, in protest songs like ‘Working Class Hero’, ‘Wasteland’ and ‘Tension Town’ at a time when protest songs have never been more needed. It’s an exceptional night, one when millennials and oldies, harem pants and the hopefully proud spirit of John Mitchell all became one united, bouncing, free festival nation under the groove. **Paul Carrera**

studio and finally we’re getting to hear a complete presentation of their spoils. ‘Ghost’ is a stop-start wonky love song and ‘London/ I Need Air’ is a shove against the suffocating pressure of day-to-day life and big cities. Not long ago Candy Says were bringing us their response to recent political movements in the UK with “Brexitwave”, a feeling that re-birthed Julia’s songwriting. Today only one song remains as they look to newer material for the majority of the set, but ‘Looking In From The Outside’ is a heart-wrenching reflection on the detachment that can only be felt by an artist whose mother is from the other side of the English Channel. Candy Says are a pop band. A damn good one. Great live, and great recorded; I would say “on record” but their recently launched tape label might have something to say about that. Sometimes they’re melancholy, sometimes euphoric, but always fresh and always exciting. **Matt Chapman Jones**

## DAVID BYRNE

### The New Theatre

The curtain slowly rises to reveal a middle-aged man, sitting alone at a desk, in the dark, cradling a human brain. The lights come up and the man starts sing-teaching, holding the brain up and prodding it with his fingers: “Here is a section that’s extremely precise... here’s a connection with the opposite side.” The singer, of course, is David Byrne: part professor, part innocent; part optimist, part ironist. We lean forward to hear the lesson, ‘Here’ from new album ‘American Utopia’. The music is first introspective and glacial, recalling Byrne’s work with Brian Eno, and as the band gradually join the singer on stage, the song warms up and opens out, as the realisation dawns on each of the 1,800 awe-struck people in attendance that they have one of those grey-pink mushy things inside their skulls. It’s a moment of wonder suddenly grounded by Byrne’s next choice: the thrilling, cheesy disco-banger ‘Lazy’, and the cerebral and the visceral are often side-by-side over the next 100 minutes. His music is a mix of the brainy and the bodily, where everything seems deliberately chaotic and instinctively precise. The early twofor of Talking Heads deep cuts, ‘I Zimbra’ and ‘Slippery People’, a raucous highlight, has everyone out of their seats. But if the audience only standing for his old band’s songs seems awkward – this stubborn writer only sitting when Byrne kneels down himself during St. Vincent collaboration ‘I

## PREMIUM LEISURE / QUARTERMELON / MICHAEL FOX

### The Library

Is Michael Fox his real name? If so, it couldn’t be more perfect, adding one more late 80s reference to a fog of hazy retro delights. Although Fox’s voice has a soft, sweet sentimental folk tone, not a thousand miles from Kris Drever, the music is all submarine guitar shimmer and vintage drum machine and synth pad cushioning. Imagine crossing Black’s ‘Wonderful Life’ with Raze’s ‘Break 4 Love’ under the watchful gaze of The Beloved, and you’re pretty close, although ‘London Burning’ has a gruffer sincerity that’s more ‘Streets of Philadelphia’. If occasionally slightly hesitant, this set proves that even today’s teen wolves appreciate a vintage Balaeric comedown hug. The excellent Quatermelon keep us in the same era, but their Brat Pack party pop, like their palm tree print shirts, is brasher, throwing dumbass jokes and gloriously unnecessary whoops into songs that swoon with a sultry lilt. Their totally tropical tastelessness is perfect for people who secretly think ‘Kokomo’ is better than ‘Pet Sounds’, who know they’d rather sink some tins at a gig than stroke their chins, who want to go home with a head full of euphoric tunes instead of wry couplets. There are doubtless people who’d find songs that sound like Santana played by Wham! crass. They may be right, but we’re not

Should Watch TV’ – that’s probably how he wants it. The set is evenly split between ‘American Utopia’ tracks, Talking Heads songs, and an assortment of solo works, including the outrageous ‘Toejam’ and the also-outrageous ‘Dancing Together’ from his Imelda Marcos musical, played in recognition of Pride month. The latter also forms part of a political strand that begins with the gentle encouragement to vote of ‘Dog’s Mind’ and continues until the final song, an angrily-updated cover of Janelle Monáe’s police brutality protest ‘Hell You Talmbout’. Byrne’s 11-piece group is like no other: each member free to roam the beautifully-but-sparsely-lit stage with their instruments, including a deconstructed drum kit split between six members, taking full part in the exuberant choreography, and all the time deftly handling both the distinctively lop-sided groove of ‘Born Under Punches’ and the straight-up electro-rock of ‘Everybody’s Coming To My House’. The man himself is a miracle of course, every twitch and lean and yelp just so, his vocals expressive and assured: ‘Once In A Lifetime’, still his signature song, is performed with such conviction that it easily shakes off its near-40-year history. The new material is joyous, thoughtful and frequently hilarious, and Byrne has crafted a show that is sublime and ridiculous and absurd and poignant and wonderful. **Mike Smith**

inviting them round our house Saturday night. We won’t be in anyway, not if Quatermelon are playing within a ten mile radius. As if this gig was put together on temporal lines, Premium Leisure move us on a few years, not only adding a soft focus slacker vibe to their eclectic rock that is pure early 90s, but also swapping the adolescent saturnalia of Quatermelon for a more sophisticated muso groove. They’re impeccably tight, yet retain a playfulness that keeps the music light and lithe, as you might expect from a band featuring Willie J Healey (hey, perhaps he could loan that middle initial to Michael Fox to complete the effect), but on occasion the music feels hollow, nothing more than an assemblage of rock references without a joyfully beating heart. For every track with a clattering bleached funk rhythm *a la* G Love & Special Sauce, there’s an airbrushed blues sting that sounds like a cut scene from the Canadian Broadcasting Corporation’s shelved *Seinfeld* clone. The best track is a long multi-riff confection that makes us think of a Hollywood reimagining of Focus in their non-yodelling moments, and overall the set is strong, but they have neither the intimacy nor the insouciance of the other acts on the bill. **David Murphy**

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**LOMA**

**The Cellar**

“What does the night have to do with the day?” sings Emily Cross at the start of set opener ‘Who Is Speaking?’ and Loma cast a shroud and a spell over The Cellar that will not lift until the band’s set not so much ends as dissipates into the ether. There’s always a worry that a band as delicate and intricate as Loma will be devoured or distorted by the acoustics of a club venue but bar the odd moment of distortion tonight’s show is a faithful and intense re-creation of the band’s debut album. The trio – Cross alongside husband Dan Duszynski and Shearwater’s Jonathan Meiburg – are augmented

tonight by a drummer and keyboard player and perform the album in its entirety, Cross, birdlike and tattooed is possessed of a gorgeously pure voice, breathless and crystal-clear; beside her Duszynski and Meiberg, bespectacled and studious, are hunched over their guitars, the gothic folk and crepuscular electro-pop variously dense, motorik and hypnotic, or shadowy and wraithlike around Cross’s fluttering, hymnal voice. An impressively large crowd remains respectfully silent even in the most minimalist moments, their silence broken only to whoop and clap incongruously after each song,

or chuckle slightly sycophantically at each utterance from the stage. ‘I Don’t Want Children’ is almost glacial in its serenity, while hiding its emotional turmoil beneath the surface, while ‘Dark Oscillations’ is all tumbling drums and sparse midnight surf guitars. Found sounds fill in the extravagant spaces between notes, so we get birds chirruping and dogs panting amid the drones and washes of sound, Cross smiling beatifically amid the near silence. There’s a feeling of finding yourself in the loneliest after-hours jazz bar at the end of the world at times,

while elsewhere Loma seem to revel in an almost childlike playfulness, enjoying the sound of broken things at play. The end of the set is gently celebratory, a cherry blossom snowstorm at the end of the long night. Having just released a contender for album of the year, Loma play a contender for gig of the year. For a band formed by accidental meetings and casual jam sessions, they have become something almost transcendental. Stepping out into a bustling, drunken Commmarket afterwards the spell is quickly broken, yet the ghost of this show lingers long into the night and continues to cast its shadow for days after. *Dale Kattack*

**DRAHLA / EUNOIA / LIGHTSPILL**

**The Cellar**

Both of tonight’s supports typify what’s fun and frustrating about checking out new local bands. Lightspill have got a fine vocalist with a tendency toward the operatic side of rocking singing, and a guitarist who consistently conjures interesting sounds and textures from his instrument, lending the band a shoegazey spangle at times. Problem is the pair of them don’t always sound like they’re on the same page, which makes it feel like you’re listening to two bands at once occasionally. Eunoia, as well as using up every vowel in a six-letter name, are similarly untidy, but like Lightspill, have enough about them to to keep you interested, particularly a singer with a sense of gothic drama in her voice, around which the band wrap their studiedly ponderous musical shroud. Two bands just starting out, both with work to do but both providing evidence that work will be worthwhile.

Drahla are hardly veterans and sometimes sound like they’re still honing their craft, but they have the cohesion that comes with constant gigging, the Leeds-based trio confident to let songs crest into extended jam-outs where they can explore the noisier reaches of their art-rock. Luciel Brown’s precision vocals manage to sound simultaneously forceful and effortless, her words often resembling a stream of consciousness rather than anything as mundane as lyrics, while together the three of them shift gears from tentative shoegaze, through Sonic Youth-inspired noise and, at the end, something close to Husker Du’s wiggled-out psych-grunge. If there are still too few great songs in the set – with ‘Silk Spirit’ the stand-out moment – the set is free flowing and rarely lets its energy levels dip below full-on gallop, bar a bit of instrument swapping that drains a little of the impetus from the set. Drahla are some distance further down the line to tonight’s openers, but like them they have a way to go before they’re the finished article. They too, though, have more than enough to build on. *Dale Kattack*

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ELVIS COSTELLO / THE  
WATERBOYS / NICK LOWE  
Blenheim Palace

Middle-class families of the world, unite. Last year, Nocturne Live treated us to the likes of Jamie Cullum and The Jacksons; this year Blenheim Palace’s festival-of-sorts is making a bid to be hip. Sure, Gary Barlow’s headlining on the Sunday, but there’s no classical music, and tonight’s bill is royally topped by Elvis Costello. Nick Lowe gets things off to a restrained start, performing stripped-back versions of better and lesser known songs. His stage wit is lovable and self-effacing: he introduces his set with an unwinking, “I’ll do what I can,” and describes himself as the “hors d’oeuvres”. And so palatable is this softly sung music that it’s easy to forget just how killer these songs are; the general response isn’t “Wasn’t that great?” but “Wasn’t he sweet?”

Next up are the Waterboys, introduced as “a rock and roll band”. No chance of ‘How Long Will I Love You?’ tonight, then. Their set kicks off with ‘Medicine Bow’ – a suitably rocky foot-stomper – and carries on in the same vein, with everybody on stage apparently having a rootin’-tootin’ time. Set-closer ‘Fisherman’s Blues’ is about the only folk song here, and it’s played so loudly that you could be forgiven for confusing it with

“The Whole of the Jolly Old Moon” (Mike Scott’s words, not ours). The main course to Nick Lowe’s hors d’oeuvres is Elvis Costello himself, who launches into a set that’s energetic, surprising and entertaining enough to put fear into the heart of his audience, some of whom clearly muddled up the dates for Gary Barlow. (One man actually asks us to stop singing along.) It’s easy to forget just how rich and varied a set Costello’s capable of delivering: there are no concessions here, no slightly shit singles to add diversity. Instead he puts unfamiliar twists on familiar songs, slyly teasing his fans: ‘Clubland’ and ‘Beyond Belief’ become ecstatic anthems, while ‘Accidents Will Happen’ is transformed into an ominous jazz ballad. There’s no time for stage banter with so many drop-dead classics to get through, and by the time we crowd onto a bus back to Oxford we’ve been thoroughly reminded of what made these songs famous in the first place. It’s not just good songwriting: it’s a combination of great taste and fierce musicianship, and the punk/pub rock/anything-he-wants legend hasn’t lost it.

*Tom Kingsley*

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ISRAEL NASH  
The Bullingdon

Sticking *Nightshift* in a room with a sometimes overwrought acoustic singer-songwriter might be seen as akin to putting a cat in a budgie cage, but if, over the course of ninety minutes tonight, Texan troubadour Israel Nash doesn’t exactly win our hearts, he does more than enough for us to keep our teeth and claws to ourselves.

Hirsute and behatted, Nash is over in the UK for a brief solo tour ahead of the release of new album ‘Lifted’, so while he jokes amiably about deafening Dutch sound engineers and how he loves playing over here because we like it loud, tonight’s gig is a toned-down take on his powerhouse country rocking. Instead it’s just him, a guitar and harmonica, plus a fair few FX pedals.

The man from the poetically-named Dripping Springs is undeniably in thrall to Crosby, Stills & Nash, Dylan and the whole Laurel Canyon sound, but it’s where he takes those influences that mark his best and, occasionally, worst moments. Let’s get the latter out of the way quickly: Nash does have a tendency to over-egg the pudding vocally at times; maybe that works better when he has a full band behind him but in this more intimate setting it can

sound like he’s burying his songs in strained, gruff histrionics.

He’s far more engaging when he plays the introspective card, particularly when he ditches the microphone and sings a brace of numbers unamplified in the middle of the crowd, singing about hard times on the farm, dreams, more hard times and suicide.

Here he reminds us a little of American Aquarium’s BJ Barham, a man with the gift of turning grim, unrelenting misery into country-rock poetry.

Elsewhere he channels Neil Young – particularly on the excellent ‘Golden Fleeces – and Tom Petty (there’s a cute anecdote about his daughter dancing along to a Petty album and asking her dad why he doesn’t rock like that). Mostly though Israel Nash is a highly likeable personality who, while steeped in a seemingly unchanging musical tradition, stamps his own personality onto the songs.

As if to prove both his contemporary credentials and his awareness of his surroundings, he closes with a cover of Radiohead’s ‘No Alarms and No Surprises’, proving you can still bring something new to old sounds.

*Dale Kattack*

LANKUM  
The North Wall

“This is a krautrock take on an old Donegal fiddle tune,” announce Lankum to a clearly dumstruck sold-out North Wall crowd. Several minutes of violin scrapes and squeezebox drones later, as the track in question gradually resolves into something resembling a tune, the hushed audience seem none the wiser as to what they’re witnessing.

Dublin quartet Lankum – who previously went under the name Lynched – are not exactly your standard Irish folk group. The instrumentation is standard and their four-way harmonies and easy, banter is everything you’d expect from such a group, but they’re not a band who follow easy or expected paths.

They open with a cover of The Pogues’ ‘Old Main Drag’, almost a *capella* bar some sparse accordion, but it’s maybe lacking Shane McGowan’s lived-in vocal roughness and they really start to come into their own on ‘Peatbog Soldiers’, in the grand tradition of folk music’s anti-war canon. From here they take us – and talk us – through a trip round their native country and its songs and stories, recreating the tunes they’ve learned along the way in a darker,

more experimental style than we’re used to from scores of folk sessions over the years. Songs taken from the north of Ireland cross over into Scottish folk traditions, with solemn lament ‘The Dark Eyed Gypsy’ sharing DNA with The Corries’ ‘Jock O’Braidislee’. Many of the songs tonight are taken from Irish traveller traditions or deal with traveller tales and the ballads are awash with death and hardships, but also wry, sometimes morbid, occasionally bawdy humour. At almost every turn Lankum bring new musical styles to bear on decades or centuries old music, from Can and Cluster to Michael Nyman and Penguin Café Orchestra and it’s a captivating show.

The one downside of the night is that Radie Peat has been ill the last couple of days so sings rather less than she usually does. She does, though, take the lead for grimy anti-love song ‘The Old Man From Over the Sea’, and set highlight ‘Granite Gaze’, a gorgeous hymn, like a gothic Kirsty MacColl, the band’s clamouring drones to the fore and ancient worlds and music unveiled afresh.

*Dale Kattack*

FATHER MURPHY / LUCY LEAVE /  
JACKDAW WITH CROWBAR

The Library

Costume changes and performance art aren’t what you generally expect to see down The Library, but Leamington weirdoes Jackdaw With Crowbar have rarely been ones to live up to expectations. In the mid 80s they were rarely off Jon Peel’s late night shows and while their sound has changed a fair bit since they reformed in 2007, their desire to mix the visual with the musical remains.

Tim Ellis starts the set dressed in Crime-era cavalry jacket, his face swaddled in bandages that do little to muffle his invective as he rattles off punk poetry about Brexit, English identity and Farage, while behind him primitive synth pulses create inspired lo-fi industrial landscapes, the overall effect something like Sleaford Mods jamming it out with Suicide. Halfway through Ellis changes into a gold lame suit and an animal mask and ends the set sprawled on the floor wrestling with a bomb. We initially think it’s a toy, but it turns out to be the real deal.

Occasionally silly, often sublime, Jackdaw With Crowbar are as far from the mainstream as they were when they began 30 years ago, and in no danger of playing it safe.

If Lucy Leave forego fancy dress their music is as off-kilter as anything that precedes it, the first two tracks featuring several time signature

changes and carrying a sense of well-drilled chaos about them. The trio have always worn their wayward hat with pride – and at a jauntly angle. They can be grunged up and noisy, obtuse, spacious, atonal and awkward, caring little for imagined boundaries between punk and jazz. Never knowingly an easy listen, they remain well worth the effort of trying to negotiate your way through their weird world.


Tonight’s gig is part of Father Murphy’s farewell tour; if the Italian band’s journey has seen them working with Jarboe it’s forever found them on music’s margins, the duo driven by catholic guilt and performing a darkly portentous form of ecclesiastical drone-pop that’s one part High Mass, one part pagan incantation and several parts Dead Can Dance-inspired gothic erotica. That Freddy Murphy and Chiara Lee are dressed in white cowls serves to exacerbate the religious overtones of the music, but this is the church of the heavy as industrial clangs and clamour invade the mediaeval mantras. After almost 20 years in their own dark corner, Father Murphy’s demise might see their spirit finally set free from its earthly guilt and tethers, but it leaves the world a very slightly less special place.

*Dale Kattack*

# The Cellar

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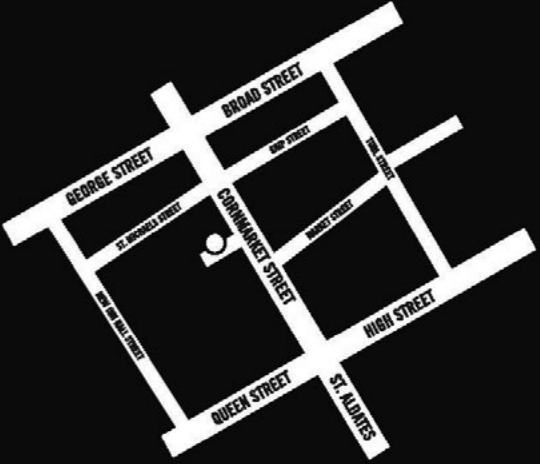
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INTRODUCING....

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

YEAR OF THE KITE

Who are they?

Oxford gloom-pop crew Year of the Kite are: Matt Walsh (*vocals, guitar*); Doug Cresswell (*keys*); Rachel Walsh (*violin*); Kate Day (*clarinet*); Mohamed Sheikh (*bass*), and Matt Walsh (*drums*). The members have been friends for years: “We have variously hung out together, drunk together, worked together, been to gigs and festivals together; some of us have even made babies together. But only a couple of years ago did we try making music together. And it worked.” The band have played regularly around Oxford, supporting Ulrich Schauss and Josefin Ohrn + The Liberation as well as sharing bills with the likes of Ghosts in the Photographs, Krief and Wednesday’s Wolves. Their debut album ‘With Sparks Flying’ was released last month on US label Diversion Records.

What do they sound like?

“Glorious gloomy” was one wholly apt description offered of the band. Appropriately for a band who rehearse in an old church and have songs about abandoned, rundown hotels, Year of the Kite have a sense of crumbling majesty about them. The songs are ornate, atmospheric and often bleak but wistfully melodic, eschewing post-rock clichés with a steadfast sense of understatement and melancholy. Or, in their own words, “We sound like sad pop 7” records played at 33 rpm. Only slower. And sadder.”

What inspires them?

“The A418; the A4074; the resurrection of near-extinct birds of prey; really loud music; really slow music; *Twin Peaks* and our amazing church rehearsal space.”

Career highlight so far:

“Playing the Oxford venues where we’ve seen so many great acts over



the years, and getting our music released.”

And the lowlight:

“Winter rehearsals and freezing temperatures in our rehearsal space: a tiny 15<sup>th</sup> Century church. The sound is amazing though! Fingerless gloves anyone?”

Their favourite other Oxfordshire act is:

“Ghosts in the Photographs: life-affirming, ear-destroying genius.

If they could only keep one album it would be:

“‘Now That’s What I Call Music 8’. No, actually ‘Now 10’.”

When is their next gig and what can newcomers expect?

“20<sup>th</sup> July at the After Dark club in Reading. Expect songs from our new album and visuals from Andy McKay Projects.”

Their favourite and least favourite things about Oxford music are:

“Favourite is the city’s shoe gaze heritage. Least favourite is the crappy parking and stairs in venues.”

You might love them if you love:

Low; Nick Cave & The Bad Seeds; Mogwai; A Silver Mt Zion; Mark Lanegan.

Hear them here:

Spotify; iTunes; Deezer; yearofthekite.com

THE WHEATSHEAF

Sunday 1<sup>st</sup> July 7:45pm / E5

MSRY / MTXS / WORRY

Thursday 5<sup>th</sup> July – THE SPIN JAZZ 8pm

TONY O'MALLEY

Friday 6<sup>th</sup> July – KLUB KAKOFANNEY 7:45pm / E5

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MEANS OF PRODUCTION / MOJAVE

Friday 13<sup>th</sup> July – OXROX 7:45pm / E10

DORJA / CHAOS ASYLUM / REECE / SNOWHITE

Saturday 14<sup>th</sup> July – TWO FACE POROMOTIONS 7:45pm

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VIOLENCE IS GOLDEN

Friday 20<sup>th</sup> July – IT'S ALL ABOUT THE MUSIC 7:45pm / E7

THE HARDWAY / CPR

Saturday 21<sup>st</sup> July – OXROX 7:45pm / E10

KILLIT / BLACK WHISKEY / BROKEN DEVICE

CIRCUS 66

Friday 27<sup>th</sup> July – JAM CITY 7:45pm / E5

BROKEN EMPIRE / BY DESIGN

HONOUR IN ASHES / COMPOUNDS

Saturday 28<sup>th</sup> July – GAPPY TOOTH INDUSTRIES 8pm / E4.50

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Dr SHOTOVER: Wigfinder General

Ah, there you are, Lord Syrup. Welcome to the East Indies Club bar. Pull up a 17<sup>th</sup> Century pew and astonish us all by getting a round in. Mine's a schooner, nay battleship, nay AIRCRAFT CARRIER of sweet sherry. With a side order of those sponge fingers they used to put in trifle in the 1970s. [*Slurp-o, slurp-o, nyom-nyom-nyom*]... Ah that's better. Now, where were we? Ah yes, Donald T. Rump and his latest dictator-crushes. 'Awww, Pootin, you're my best mate you are. Awww no, I hate you now, Pootin. You poisoned the Bridish Queen! Kim Jong Dude, YOU'RE my bestest fwend this week. You and your sexy Deutsch Amerikanische Freundschaft haircut - I WUV YOU! Let's play some pulsing homoerotic noo wave electro together. Awww, Lord Beelzebub, now YOU are my Bezzie of the Week! Heyy Lord B, just for YOU, I'm gonna sacrifice a black goat on the secret altar in the Illuminati chapel under the Oval Office. All hail! All hail!' Etc etc. World leaders, eh? Can't live with 'em, can't excommunicate 'em for satanic abuse and witchcraft. Maybe it's time to call on the spirit of my forbear Squire Matthew Shotkins, famed in his day for hunting down and burning the likes of Donald T at the stake. When is the unholy bewigged one visiting these fair shores? Let's get that bonfire started NOW. Hmm, Rump stake, anyone? [*Wheezy guffaw*]. Get another round in, Syrup, and let us celebrate the wittiest man alive, aka ME.

Next month:

Orange Clown

Voodoo Doll Offer



MATTHEW SHOTKINS, WIGFINDER GENERAL:  
'Donalde T. Rumpe, you are sentenced to BURNE – the marke of Satan is on thy fatte foolishe hedde!'

ALL OUR YESTERDAYS

20 YEARS AGO

Oxstock saw local music take over a sizeable corner of Cutteslowe Park in July 1998. The one-day festival, which preceded the likes of Truck, opened with a set from Osprey and ended with a headline show from Hurricane #1. In between there was sunshine and musical highlights courtesy of Lab 4, Unbelievable Truth, Beaker, Nought, The Animalhouse, Arthur Turner's Lovechild? and The Egg, who headlined the festival's second stage. A dance tent featured sets from OOOD and Olmec Heads, while the likes of Mackating, Dr Didg, Tumbleweed, Holy Roman Empire and Buster Move were among the other acts involved. Tumbleweed, fronted by Gaz Coombes' brother Charly were also involved in a Children's BBC documentary The Fame Game, which followed four young musical acts on their way to releasing their debut records.

Beyond this sunshiny special, Nightshift celebrated its third birthday with a gig at The Point. Callous, Maniacal, Manyung and Appleman all played. None of them exist anymore. Except Nightshift. Another band who didn't exist anymore but have just announced they'll reunite for a couple of festival appearances this month were Wonderland, who released their debut single 'Children of the Sun' back in July 98. The goth-pop crew who had undergone myriad line-up changes in the two years since appearing on the 'OXCD' compilation, drew comparisons to The Sundays and Siouxsie & the Banshees and we won't be the only ones excited to see them back in action at Cornbury and Riverside.

Elsewhere Nought played the John Peel curated

Meltdown Festival at The Royal Festival Hall, joined by fellow local noise experimenters Project Dark.

10 YEARS AGO

Proving that not everything in local music is fleeting and ephemeral, The Epstein graced the cover of July 2008's Nightshift, looking wistful and rustic beside a lake. Which perfectly suited their intimately epic country rocking. “We were in the middle of nowhere, surrounded by mountains and arid grasslands. On a clear day you could see over 100 miles and at night the sky was massive and heavy with stars,” said frontman Olly Wills, “The love of making music and playing in a band started there for me.” The band were just about the release their debut album, 'Last Of The Charanguistas', the follow up to which, 'Murmurations', was released just last month.

In local news, local pop legends The Candyskins were set to reform for a one-off Music For Life gig in aid of cancer research at the Academy, joined by Dodgy and a certain Frank Turner.

Former-Unbelievable Truth frontman Andy Yorke released his solo debut album, 'Simple', having moved to Russia to work as a translator for Greenpeace and sworn never to write music again. “The songs were therapy for me; I was writing in spite of myself,” he told Nightshift.

This year's Truck Festival boasted headline turns from The Lemonheads and former-Small Faces keyboard man Ian MacLagan, alongside sets from Emmy The Great, Camera Obscura and Altern-8, while Cornbury had Paul Simon and Crowded House topping its two-day bill, joined

THIS MONTH IN OXFORD  
MUSIC HISTORY

by The Bangles, Beverley Knight, Toots and the Maytals, plus Half Man Half Biscuit, whose set remains the festival's finest hour.

5 YEARS AGO

As has now become traditional round these parts, July is all about festivals and in July 2013 we had Truck, Cornbury and Riverside laid before us like a musical smorgasbord. Spiritualized and The Horrors headlined Truck, at the time still a two-day affair. They were joined by Ash, The Joy Formidable, The Subways, Gaz Coombes, Ultrasound, Dry the River, Toy and Public Service Broadcasting, while the local contingent included Gunning For Tamar, Wild Swim, Beta Blocker & the Body Clock, Ais Connolly, Von Braun and Jordan O'Shea.

Cornbury, meanwhile, featured headline sets from Squeeze – who are back again this year – Keane and Van Morrison, although the star turns over the weekend came from Seth Lakeman, Bellowhead, Echo & the Bunnymen, Hugh Cornwell and the irrepressible Wilko Johnson.

The locally sourced Riverside saw sets from Mick Quinn's DB Band, alongside The Original Rabbit Foot Spasm Band, Death of Hi-Fi, The Brickwork Lizards, The Epstein, Tamara & the Martyrs and Million Faces. Tamara now fronts Death of the Maiden while previous Demo Dumper fodder Million Faces reinvented themselves rather splendidly as Leader.

And a glance at the demo pages this issue saw newcomers Little Brother Eli in the Dumper. See kids, even the best bands start out with a kicking. It's character-building, yeah.

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# TRACKS

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*The Demos are dead. Gone, redundant, consigned to history. Nightshift isn't one for frequent change, unless it's underwear or beer barrels, but frankly the idea of what constitutes a demo has ceased to have much meaning for a long while, so from now on, they're just tracks, which will at least stop people bleating and whining about "but it's not a demo". Fret not, sadistic readers: some unfortunate soul will still get dumped, or dunked, or disembowelled each month, which of course tends to provoke a whole lot more bleating and whining. Keep it coming – your anguish only makes us stronger. It also makes us laugh.*

## CAT'S WHISKERS

### MAMZER

Mamzer is Yiddish slang for bastard and was formed by two local bass players who wanted to try out different instruments, so recruited a new bass player as well as an American voice-over actress who they covered in tattoos, leather and lace and probably told to pretend she was hanging out at the Viper Rooms in 1983. So far, so excellent. One minute into opening track 'Whiskey' (promising stuff, despite the American spelling) and we get the line "Who's gonna stop me? You and what army? /I got my whiskey, so you best lay off me," which is a sentiment *Nightshift* can very much get on board with. It smells of booze and fags and leather and lace and everything, from guitars to vocals seem to have been funnelled through a cheap and nasty distortion pedal for good measure. Things get sillier, cheesier and better from here. 'Bunnykins' is either a West End rock musical being eaten by Mayhem, or Lita Ford playing kiss chase with Burzum; either way it's more fun than anything else in this month's demo-pile bunch of tracks. Except it's only half as cheesy as 'Mandem', which is something akin to a bubblegum pop take on Squeeze doing a piss-take of a drill track, basically ripping Home Counties would-be gangstas a new backside. Elsewhere there's churning rockaboogie, hair-metal drama and plenty of messy melody. There are also no obvious fucks being given at any point and thus Mamzer casually and callously wipe the floor with the rest of this month's frankly pathetic competition.

### KAMIKAZE27

While the temptation to suffocate bands can sometimes be strong, it's unusual for them to do it themselves, but that's

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

the only explanation we have for this muffled plod and mumble. Thing is, we love Kamikaze27 from the moment we read their accompanying letter. They're a three piece called Mothman, 'Mad' Mike Root and 'Sweet' Alice Hills and their extensive list of influence reads like they just ransacked *Nightshift's* record shelves: Killing Joke, Kvelertak; Motorhead; Mark Lanegan; Arbouretum... Maybe if we hadn't actually played the CD we could still love them. It's immediately apparent than none of the band members has any discernible musical ability, or has apparently met the rest of the band previously. It's a feeble trudge through rudimentary punked-up synth-pop that doesn't even appear to come with the most modest modicum of attitude, or even a sense of brevity that might make these six tracks feel slightly less like endless water torture. Even the name Kamikaze27 is misleading: the band are dying out there, that's indisputable, but this is no blaze of glory, more a slow lapse into unconsciousness. "We intend to be gigging by late 2018" they declare hopefully. *Nightshift* will thus spend the next few months furiously penning applications to turn every available music venue within a 50-mile radius into luxury flats. Think of it as a kindness, both to you and to Kamikaze27.

### JOE GRAIN

Laborious slog though Kamikaze27 were, they did at least sound like they were actually playing their instruments. Joe Grain here has, we start to think, simply pressed the "Music to watch paint dry" button on his expensive home recording set-up and fucked off downstairs to make a cup of tea and watch fractal videos while imagining a world without tunes, choruses or excitement. All of which is definitely unfair on poor Joe who probably spent ages composing these two tracks here, deftly and delicately adding extra texture here, something wafty there and conjuring the perfect background music to a hypnotherapy session. Take a deep breath. Now hold it, and let it out very, very slowly. Your troubles are melting away. The outside world no longer frightens you. There are no Invasion of the Bodysnatchers-style pod people waiting for you in the local Tesco Metro. You do not need to drink four bottles of cheap Merlot each and every evening just to get to sleep. Everything is kittens. And soft vanilla ice cream. Imagine water running gently over pebbles. That will be forty quid please. And you're back in the room! Sorry, think we drifted off there for a moment. Anything happen? No, right, back to the demos tracks.

### TOM KEOGH

Tom here is part of local post-grunge rockers Flatlands who tend to get somewhat short shrift round these parts, but perhaps all that is someone else in the band's fault as on this evidence Tom prefers something a bit less rock and bit more ambient, with first song 'Alive' wafting dreamily through tripped-out electronica and rarefied vocals that might, at a stretch, share airspace with Glass Animals or Low Island. It's all rather soothing in its springly spangly, slightly glitchy way, but if Glass Animals and Low Island are getting the party started by mixing the cocktails and hitting the dancefloor, Tom sounds like he's either falling sleep on the sofa in the corner or sat at the foot of the stairs feeling sad because none of the pretty girls want to talk to him. 'Cold' finds him shivering slightly and singing a sad hymn to himself as he sinks into his oversized duffle coat, all the better to shelter from this cruel world with its shiny happy people and nasty music reviewers. But then just as we think it's best to leave him to it, perhaps melt into a puddle of his own tears, he brings the epic and flies off into the ether. A bit like The Very Hungry Caterpillar turning into a butterfly, not after eating apples, pears and pies, but consuming half a dozen bowls of emo and a grab bag of ambient synth-pop. Got to love a happy ending.

### KNASH

Knash – that's more like it. Here's a band with a bit of bite, right? An all-female six-piece with some things to say about creepy guys and stuff. Certainly they crash into things with a bit of vim that's been missing from the last few offerings. The track in question is called 'Lame' and it's... well, a bit lame to be honest. Which is disappointing to say the least. There are hints at various points that they might be cruising along the same strip as The Runaways or The Waitresses, but the overall impression is of Avril Lavigne's attempts to "do" punk, while lines like "You're lame if you don't know my name" and "I've got a beer in my hand and I'm not afraid to chug it" are delivered with something closer to a bored shrug than a snarl. It's a bit grunge, a bit blues and a bit 70s soft rock; mostly though it's a bit unconvincing and lacking the sort of the gumption the message demands and deserves.

### GARIENT

Oh Christ, he's back again is he? What's that, four times in the past year? You'd have thought he'd have learned his lesson from the last review where we compared his alternately comic and cringeworthy love ballad to the joke about a wide-mouthed frog. He's doing that over- enunciating thing with voice again here, another overwrought piano-led soft rock ballad called 'Any Love?' To which the answer from the *Nightshift* jury is "Not much, sunshine." On

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

its stomps, Garient hitting the piano keys harder and harder as it progresses, perhaps frustrated at the lack of lady love or critical acclaim coming his way. Perhaps aware of the opprobrium afforded him Garient's song somehow manages to freeze our entire internet while still playing merrily (or morosely) on. In the end we're forced to close down every browser window, and yet... even with no internet connection the song keeps playing. This is impossible. And yet it's happening. Like a haunted telephone in an old 1970s horror film. And then we realise, with a sense of all-consuming dread, that Garient is going to pursue us for all eternity, drip-feeding us his uncompromisingly awful music long after *Nightshift* has died and fallen into the sun. And there we were imagining when we died we'd go to heaven and hang out with Lemmy and Bowie and all our old cats. We asre crushed. We are doomed. And you know what? Things can still get worse...

## DOG'S ARSE

### TELEVISION VILLAIN

"Bath's answer to Savages" boasts the title line to this offering, in what turns out to be an outlandish lie to rank alongside any number of Boris Johnson's Brexit promises. For a start Television Villain's singer is a bloke called Dan who leads an all-male line-up. For seconds, Television Villain are as much Bath's answer to Savages as Savages are London's answer to Bryan Adams, which this chest-thumping 90s soft rock exercise most resembles. As well as certain body parts, other things Television Villain lack that Savages have in abundance include: excitement, great tunes, attitude and a raw emotional edge. They have handily replaced these vital elements with stuff like gruff, workaday grunge-lite; dull, overlong guitar solos and all the vitality of a Sunday afternoon market town pub band. If they really are Bath's answer to Savages then James Bay is Hitchin's answer to Nick Drake and Dave Porkpie & the Sausage Plaits are Shipton-on-Cherwell's answer to The Rolling Stones. Television Villain also describe themselves as a "Neo-alternative band", which sounds like they simply stuck a few pins in a Press officer's Pocket Guide to Meaningless Clichés with no thought to whether any of it made any sense. They also declare themselves to be a punk band, at which point the word punk slashes its own wrists and hurls itself into a passing six foot deep hole. The nearest this gets to punk is penultimate track 'Smoky Rooms', which has some shouting on it. By this point *Nightshift* too is shouting. Screaming. Howling. Howling into the uncaring void. And then, sometime later, sobbing gently into a two-thirds-empty litre bottle of Absolut.

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Fri 29th Jun • 6.45pm

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+ Alboa + Blue Orchid + Full Circle  
+ Folliants + Jonny Race

Sat 30th Jun

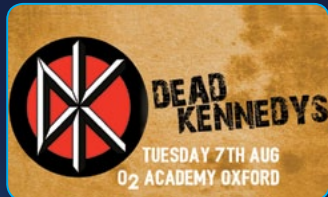
**Black Skies Burn**  
+ Diablo + Last Rites  
+ Hymn To Apollo

Fri 3rd Aug

**One State Drive**  
+ You Know The Drill  
+ Something, Someday

Tue 7th Aug

**Dead Kennedys**

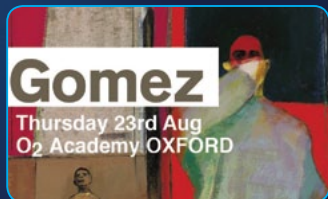


Sat 18th Aug

**The Nude Party**

Thur 23rd Aug

**Gomez**



Fri 31st Aug

**Jake Clemons**

Sat 1st Sep

**Rhymeskeemz**

Thur 6th Sep

**Ben Miller Band**

Fri 14th Sep • 6.00pm

**Molotov Jukebox**  
+ Huw Eddy & the Carnival

Fri 21st Sep • 7.30pm

**Low Island**

Tue 25th Sep

**The Night Café**  
+ Chappaqua Wrestling + Plaza

Fri 28th Sep • 11.00pm

**Parka Monkeys**  
(Indie Club Night) ft. Circa Waves  
DJ Set

Sat 29th Sep • 6.30pm

**Teleman**

Thur 4th Oct

**Mahalia**

Fri 5th Oct • 6.00pm

**Imperial Leisure**  
+ New Town Kings

Fri 5th Oct • 6.30pm

**The Magic Gang**

Sat 6th Oct • 6.30pm

**The Smyths** + Jon Hunt

Tue 9th Oct

**Joanne Shaw Taylor**

Fri 12th Oct • 6.30pm

**Hollie Cook**

Fri 12th Oct • 6.30pm

**Antarctic Monkeys**

Sat 13th Oct • 6.30pm

**The Carpet Crawlers**  
Performing 'Selling Foxtrot By The Pound'

Sat 13th Oct • 6.30pm

**Britpop Boys**

Sat 13th Oct • 11.00pm

**90s - 00s ft. N-Trance**

Sun 14th Oct

**Dermot Kennedy**

Mon 15th Oct

**Get Cape Wear Cape Fly**

Tue 16th Oct

**Maribou State**

Thur 18th Oct

**Tom Grennan**

Thur 18th Oct

**The Daniel Wakeford Experience**

Fri 19th Oct • 6.30pm

**Boyzlife**

Sat 20th Oct • 12.00pm

**Ritual Union**

Mon 22nd Oct

**Villagers**

Thur 25th Oct

**Rolling Blackouts Coastal Fever**

Fri 26th Oct • 6.30pm

**Freya Ridings**

Sat 27th Oct • 6.00pm

**Luisa Omelian**

Sat 27th Oct • 6.30pm

**Guns 2 Roses**

Sun 28th Oct

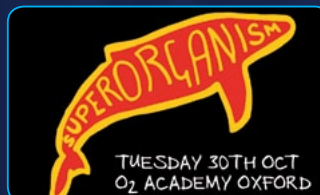
**Ady Suleiman**

Mon 29th Oct

**IDLES**

Tue 30th Oct

**Superorganism**



Thur 1st Nov

**The Feeling**

Fri 2nd Nov

**Neil Hilborn**

Thur 8th Nov

**Police Dog Hogan**

Sat 10th Nov • 6.30pm

**Dubioza Kolektiv**

Sun 11th Nov

**Gruff Rhys**

Thur 15th Nov

**Courtney Barnett**

Fri 16th Nov • 6.30pm

**Tide Lines**

Fri 16th Nov • 6.30pm

**Killing Joke**

Sat 17th Nov • 6.30pm

**Definitely Mightbe**

Fri 23rd Nov • 6.30pm

**The Dub Pistols**

Sat 24th Nov • 6.30pm

**Blur2 / Pulp'd**  
Tributes to Blur & Pulp

Tue 27th Nov

**Shame**

Thur 29th Nov

**Cast - The Greatest Hits Tour**

Sat 1st Dec • 6.30pm

**The Damned**

Sun 2nd Dec

**Bjorn Again**

Fri 7th Dec • 6.30pm

**Pearl Jam UK**

Thur 13th Dec • 6.00pm

**Fireball - Fuelling**

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+ Lost In Stereo + The Bronx



Fri 14th Dec • 6.30pm

**Slade**

**45 Years of Merry Christmas Everybody**

Fri 21st Dec • 6.30pm

**Dreadzone**

Sat 22nd Dec • 6.30pm

**Faith - The George Michael Legacy**

Sat 6th Apr 2019 • 6.30pm

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