

NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 288
July
2019**

photo: Hazel Rattigan

Julia Meijer

**"I have a terrible
sense of direction,
so I'm always a
bit lost"**



**Travel, oceans and chips
with the dream-pop siren**

Also in this issue:

AMELIA FLETCHER - the Oxford legend returns

Introducing **SHAVEN PRIMATES**

ODDBALL, YOUNG KNIVES & CANDY SAYS

reviewed

TRUCK & CORNBURY previewed

plus

All your Oxford music news, previews and reviews,
and five pages of local gigs for July.

OXFORD DUPLICATION CENTRE

CD DUPLICATION SPECIALISTS

CONTACT US

01865 457000

CD DVD Duplication
Card Wallets & Digipacks
Digital Printing
Large Packaging Options
Graphic Design
Fulfillment Services

all@oxfordduplicationcentre.com
29 Banbury Road Kidlington OX5 1AQ

Short order specialists 25+ to 1000's



SUPPORTERS OF THE LOCAL MUSIC SCENE WITH DISCOUNTED SERVICES

Highly recommended by Turan Audio, Evolution Studios, Nightshift Magazine, TAD Studios, Blue Moon, ZURICH, Nick Cope, Tony O'Malley, Lucy Leave, Great Western Tears, The Shapes, The Deadbeat Apostles, Laureltide, Invisible Vegas, Bo Walton, DEO, Peepworld, and many many others.

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

THE BULLINGDON

JULY 2019 GIG & CLUB LISTINGS

Wednesday 26th July

Here Lies Titania
Failure Is an Option
Twisted State of Mind
Doors: 7pm

Thursday 6th July

Algiers
Doors: 7pm

Saturday 6th July

Off Key
Woolkie
Doors: 7pm

Sunday 7th July

Cowley Road Carnival
Dub Smugglers
Doors: 8am

Sunday 7th July

Cowley Road Carnival Afters
Dub Smugglers Soundsystem
Doors: 7pm

Monday 8th July

Hamilton Loomis
Doors: 7pm

Thursday 11th July

Cloud Nothings
Doors: 7pm

Friday 12th July

British Sea Power
Doors: 7pm

Friday 12th July

The Dub Feat. Nick Manasseh
Field Frequency Soundsystem
Doors: 8pm

Saturday 13th July

Outlook Festival Launch Party
Dub Phizix & Strategy
T>I B2B Limited
Outlook DJs
Doors: 8pm

Wednesday 17th July

Shonen Knife
Doors: 7pm

Friday 19th July

The Operation
Doors: 11pm

Saturday 20th July

The Rock Project Oxford
Doors: 7pm

Saturday 20th July

Pitch Black: Summer Party
Doors: 11pm

Wednesday 24th July

Easy Star All-Stars
Playing 'Dub Side of the Moon'
Doors: 7pm

Thursday 25th July

Lethbridge Owen
Doors: 7pm

Friday 26th July

Oxphwoard: Sex Ed
Doors: 7pm

Friday 26th July

Jawless
DJ Cali
Jawless
Senz and Komply
MC Shaddy
Doors: 11pm

Sunday 29th July

K-Lacura
Vexed
Order #227
Man Make Fire
Doors: 7pm

Friday 2nd August

WhitesnakeUK
Doors: 7pm

Friday 2nd August

K-Funkz: Summer House Party
Doors: 11pm

Saturday 10th August

Cave Sounds
Jason Kaakoush
Cheli
Nazz B2B J.P
Doors: 11pm

Saturday 17th August

Rabidfest
Conan
Red Method
Confessions of a Traitor
Vig
Hell's Gazelles
Doors: 7pm

Saturday 17th August

Rabidfest
After Party
Doors: 11pm

Sunday 18th August

Rabidfest
feat. Secret Guest
Desert Storm
Bast
Gutlocker
Doors: 7pm

Saturday 30th August

Wayne Hussey
Doors: 7pm

Wednesday 4th September

Childcare
Doors: 7pm

Saturday 7th September

Ox-Skool Breaks #1
Pete Cannon
Sunny & Deck Hussy
Side FX B2B Beeno
Bustin B2B Skampy
Lowercase B2B Paul Bradley
Alk-E-D B2B Dehuxe
Doors: 11pm

Wednesday 12th September

Skinny Molly
Doors: 7pm

Thursday 12th September

McLusky*
Doors: 7pm

Friday 12th September

Thunderstruck
AC/DC Tribute
Doors: 7pm

Friday 12th September

Break Stuff
A Night of Nu-Metal Nostalgia
Doors: 11pm

Tuesday 17th September

Ferris & Sylvester
Doors: 7pm

Friday 20th September

The Leisure Society
Doors: 7pm

Saturday 21st September

Musical Medicine
Jimmy Rouge
Doors: 11pm

Wednesday 25th September

Sean Webster Band
Doors: 7pm

Saturday 28th September

K-Funkz
Serial Killaz
Doors: 11pm

Tuesday 1st October

Hunkpapa
Doors: 7pm

Wednesday 2nd October

Plastic Mermaids
Doors: 7pm

Friday 4th October

Apré
Doors: 7pm

Saturday 5th October

Skylarkin Soundsystem
Mungos HiFi
Doors: 11pm

Thursday 10th October

David Ford
Doors: 7pm

Saturday 12th October

Musical Medicine
CC:Disco!
Doors: 11pm

NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

Phone: 01865 372255

email: editor@nightshiftmag.co.uk

Online: nightshiftmag.co.uk



CAMERON AG returns to action this month with an album due in the autumn. The singer released a new single, 'One By One', at the end of June on This Is It Records, his first release since 2016's 'Homeward Bound' EP. Another single, 'Headlights', is due to be released on the 2nd August, with a third, as yet untitled, set for release in September before the full album, also titled 'One By One', set for release on the 1st November. The album and singles were recorded in Bristol and New York with Doug Schadt, who has previously worked with Emmy the Great. Announcing the new record, Cameron said: "It's a song about not letting things get the better of you. Sometimes that's easier said than done."

MUZOAKADEMY is set to find a new permanent home as part of a brand new community arts centre for Witney and is searching for

funds to make the venture happen. The academy, which provides tuition and gig opportunities for young people and people with physical and learning disabilities, has been running out of the Witney Music Rooms since it was turfed out of its Rock Barn home to make way for new flats last September.

The new centre is situated right next door to its current home on the site of the recently vacated Wychwood Brewery distribution site, a 6,530 square foot barn just off the town green.

Jon Berry, chairman of the 7Cs charity which runs the project said: "Our aim is to create a vivid whole-community space which serves the creative needs of West Oxfordshire in partnership with the many existing charities, businesses and venues who service our thriving arts movement."

The charity is looking to raise £18,000 to move into the barn. Further funds will be raised to develop the space into a fully functioning arts centre, in a phased approach. To learn more and to donate to this very worthy cause, visit www.7csfoundation.com.

DAISY will play their final gig together at Truck Festival this month. The local emo faves were picked by BBC Introducing in Oxford to play Truck but used the news to announce their imminent



CONAN, INGESTED AND TROYEN headline **Rabidfest** in Oxford. The three-day festival of metal and heavy rock runs over the weekend of the **16th-18th August** at **The Bullingdon** and **The Wheatsheaf**.

Friday's show at The Wheatsheaf is a free event with Troyen joined by Fahrhan, Imminent Annihilation and The Crushing.

From here the festival moves to the Bully with Saturday's headliners Conan joined by Red Method; Confessions of a Traitor; VIG; Outright Resistance; Hell's Gazelles; ASCARIS; Damaged Reich; My Diablo; Dirty Casuals and Villainous.

Ingested top the bill on Sunday, alongside Desert Storm; Papa Shango; Bast; Dog Tired; Gutlocker; Democratus; The Five Hundred; Broken Empire; Bloodshot, and King Boletie.

Entry to both Saturday and Sunday's shows is £15, with weekend passes available for £26. All profits from the festival go to the Oxford Soup Kitchen. Tickets are on sale from Seetickets.com. For more details visit www.rabidfest.co.uk

split. "It just wasn't really fun anymore," singer and guitarist Luke Allmond told *Nightshift*; "I think everyone in the band was on different wavelengths about how seriously we wanted to take it."

Alongside Daisy, BBC Introducing in Oxford picked Death of the Maiden; Theo; Lake Acacia; KLOË; Max Blansjaar; Jen Berkovich; Brixtons; Keeva and Mairéad to fly the Oxford flag at the festival over the weekend of the 26th-28th July. *Nightshift* chose Candy Says and The Dollymops, who both appear on the main Truck stage.

VIENNA DITTO reform for a

one-off show as part of the **Down At The Abbey** festival in Reading later this year. The one-day event, held in the grounds of the restored 12th Century abbey, takes place on Saturday 7th September. Vienna Ditto officially called it a day after their farewell show at Ritual Union last year but the duo – Nigel Firth and Hattie Taylor – are back in action on a line-up that includes headliners BC Camplight as well as Kathryn Joseph, The Wave Pictures and Tom Williams. Fellow Oxford stars **The August List** are also on the bill. Tickets, priced £27.50 for adults and £15 for under-18s are on sale now from www.heavypop.co.uk.

WONDERLAND, EARINADE AND PREMIUM LEISURE are among the acts confirmed for this month's **Riverside Festival**. They join already announced headliners Kanadia over the weekend of the **20th-21st July** at Mill Field in Charlbury.

Other acts announced include The Knights of Mentis; Brickwork Lizards; Two Tone All Ska's; The Shapes; Quartermelon; The Deadbeat Apostles and Outer Blue, while the festival's second stage, hosted by Rapture and Truck Store, features sets from The Great Western Tears; Ciphers; Peerless Pirates; Ghosts in the Photographs; The Cooling Pearls; Knobblehead and Junk Whale, among others, with All Will Be Well Records set for a stage take-over on the Sunday afternoon.

One of the biggest free music events in the area, Riverside has been running for 24 years but urgently needs to raise £5,000 to cover losses sustained last year when bad weather affected attendance across the two days. While the event is run by local volunteers, production costs, which are normally covered by bar and merchandise sales, were not met and the future of the festival, at least as a free event, is in doubt. A Gofundme page has been set up. Details of how to contribute are at riversidefestival.charlbury.com.



THE BEST IN LIVE STAND-UP COMEDY
EVERY SATURDAY NIGHT
7pm – Tickets: Glee.co.uk or 0871 472 0400

The Bullingdon
162 Cowley Road
Oxford, OX4 1UE

www.thebullingdon.co.uk
info@thebullingdon.co.uk
facebook.com/bullingdonoxford

AMELIA FLETCHER has been talking to *Nightshift* ahead of her band **Catenary Wires'** gig at The Bullingdon – the Oxford music legend's first local show in almost a decade, and her first with Catenary Wires, the band she formed with long-time partner Rob Pursey.

Amelia's place in the pantheon of Oxford music stars is assured for her part fronting 80s indie pioneers Talulah Gosh and Heavenly, alongside Rob. Talulah Gosh were one of the first ever breakout acts from the local scene and became an inspiration for subsequent generations of indie bands, while Amelia is considered an icon of the riot grrl movement.

Catenary Wires support British Sea Power at The Bullingdon on Friday 12th July for Divine Schism, having just released their second album, 'Til the Morning' on Tapete Records, and Amelia, who now lives in Kent, is looking forward to coming back to the city that made her musical name.

"We've not been back for ages but we're really looking forward to it. I have no idea how much of a fanbase we have retained here, but we're certainly hoping some of our old friends will come along to the show; it will be good to see them.

"I'm still friends with a lot of people from the Oxford scene on Facebook, so I know roughly what everyone's up to. It's amazing how many of us are still doing music, in one form or another.

"In terms of the Oxford scene these days, I have to admit to being a bit out of touch. I do know that Truck is now *the* cool festival to go to! I wish it had been around when we lived there."

One of the most influential musicians in Oxford music history as a leading light of that 80s scene, Amelia is keen to play down her status as an icon, though she is disappointed that her success and influence hasn't as yet resulted in more female musicians break out of the local scene since.

"I'd be truly amazed if I was really viewed as a musical icon in Oxford after all these years. But I do think it is a sad state of affairs if there hasn't been another seriously successful female-led band to come from Oxford. In that case, I guess I wish my influence had been stronger!

"I do remember that the Oxford scene was quite male back then. There were very few women who played instruments, and not even that many singers. It's quite puzzling as to why. I remember



a lot of emphasis on bands being well practised and quite rock, so maybe that played a role. I think women can sometimes be a bit intimidated unless there is a bit more of an amateurish DIY culture."

Back to the present and The Catenary Wires finds Amelia and Rob exploring a softer, more introspective sounds compared to previous acts, including Marine Research and Tender Trap. The band also finds Amelia sharing vocal duties with Rob for the first time.

"I think it is definitely a bit softer and introspective. In the end it gets a bit embarrassing to keep on jumping around and hollering like a teenager. Although I did keep it up for a long time! Also as we've got older the things we want to write songs about have changed. We used to write punky pop songs about things like struggling to find the right words or say things or boys behaving badly. Now, we are now more focussed on writing about fun topics like divorce and terminal illness! "The other difference in the Catenary Wires is that Rob has started singing and most of our songs are duets. We decided it would be fun to see if we could play at being a 21st Century Johnny Cash & June Carter, or Nancy Sinatra & Lee Hazelwood."

Amelia and Rob's musical partnership goes back well over 30 years now, so the chemistry between them is immediately apparent.

"Well, after 30 years, we do have the ability to tell each other honestly what works and what doesn't, without either of us getting into too much of a huff. I guess that makes things easier. That said, we are very democratic these days, with everything worked out together, whereas I used to be more of a dictator in our earlier bands, which had its pluses."

Now in her 50s and with children who themselves are starting to go to gigs, Amelia quotes Girl Ray, Keel Her and Pip Blom as bands she's particularly fond of, along with Jetstream Pony, who have gigged regularly with Catenary Wires. Gigging being something that has until very recently been harder with such a young family.

"For a long time, it has been tricky to tour too much, as we were not only looking after kids but also caring for my mother, who needed increasing help. She passed away last September, which was obviously very sad, but does mean that we are now a bit free-er. The kids are in their mid-teens now too, which means it is a bit easier to abandon them! So we are doing a proper tour for this album. We have a full band as well with bass player Andy Lewis, who produced the album, Hammond player Fay Hallam and drummer Ian Button. After lots of gigs where we performed as a duo, having such a full live sound is just a total joy!"

Amelia was awarded an OBE in 2014, although it was for her work at the Department of Fair Trade rather than her pioneering musical life. So, how does the singer, who we first encountered with Talulah Gosh opening for Primal Scream back in 1987 feel about being the only Oxford music star so far to get a royal seal of approval?

"Ha ha. I actually wouldn't be so sure that no other Oxford people have been offered an award. Lots of people turn them down. They are not exactly rock n roll!"

'Til the Morning' is out now. Follow Catenary Wires at [facebook.com/TheCatenaryWires](https://www.facebook.com/TheCatenaryWires).

NEWS

THE BLACK HATS release their first EP since 2012 this month. The local rockers launch 'Bad News Telephone' with an instore set at Truck Store on Cowley Road on Thursday 18th July. The band will also headline The Library on Thursday 11th July, with support from recent *Nightshift* Introducing act Ciphers, as well as appearing on the Riverside stage at Cornbury on Saturday 6th. A live Facebook stream along with a Q&A session is set for the end of the month. More at [facebook.com/blackhatshome](https://www.facebook.com/blackhatshome).

MEANS OF PRODUCTION have a new EP available on a 'pay what you like' basis on Bandcamp. 'Live at the O2 02.05.2019' features five songs, recorded at the O2 Academy in

May, including recent singles 'The Depths' and Recognizer'. Visit [mnsfprdctn.bandcamp.com](https://www.mnsfprdctn.bandcamp.com).

PHOENIX PICTUREHOUSE hosts a screening of the documentary *The Vinyl Revival*, plus a Q&A with director Pip Piper and contributor and Radiohead drummer Phil Selway on Wednesday 24th July at 8.30pm. The 43-minute film, the follow-up to Piper's acclaimed *Last Shop Standing* film, about record stores, deals with the re-emergence of vinyl, with contributions from Pink Floyd's Nick Mason, Portishead's Adrian Utley, and The Orielles among others. The documentary was originally released on Record Store Day as part of an album showcasing acts on the Distiller label. Visit www.picturehouses.com for tickets.

FIREFLY STUDIO is a new photography studio opened in Burford, West Oxfordshire, by

regular *Nightshift* lensman and former Fixers bassist Jason Warner. To celebrate the opening, Jason is offering a special deal for Oxford bands. Local bands can book themselves a session, and find out more at www.fyreflystudios.com.

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](https://www.bbc.co.uk/oxford).

OXFORD GIGBOT provides a regular local gig listing update on Twitter (@oxgigbot), bringing you new gigs as soon as they go live. They also provide a free weekly listings email. Just contact oxgigbot@datasalon.com to join.

RITUAL UNION

TELEMAN
THE COMET IS COMING
IBIBIO SOUND MACHINE
PIGS PIGS PIGS PIGS PIGS PIGS PIGS
YOUNG KNIVES

SELF ESTEEM
PIGS PIGS PIGS PIGS PIGS PIGS PIGS
TWIN PEAKS

FLAMINGODS **THE SOFT CAVALRY**
THE MURDER CAPITAL **HEAVY LUNGS**
CHASTITY BELT **TRUDY & THE ROMANCE**

WORKING MENS CLUB **PREMIUM LEISURE** **SCALPING**
PORRIDGE RADIO **OLDEN YOLK** **PREGOBLIN**
BESS ATWELL **EGYPTIAN BLUE** **FAR CASPIAN**
KATY J PEARSON **PET SEMATARY** **LAZARUS KANE**
THE COOLING PEARLS **TMA** **THEO**

SATURDAY 19 OCTOBER
COWLEY ROAD
OXFORD
14+ 11AM - 3AM

[RITUAL-UNION.CO.UK](https://www.ritual-union.co.uk)

Julia Meijer

“I HAVE A TERRIBLE SENSE of direction, so I’m always a bit lost. I guess a good start is thinking about what makes you happy, and then go to a place that has a lot of those things. For example, I really love chips.”

JULIA MEIJER, WITH THE honed survival skills of a born traveller, knows that if in doubt, locate the nearest food supply. And what better than that staple of traditional English cuisine?

BORN AND RAISED IN Sweden, we’re not sure if it was fried potato treats that first drew Julia to Oxford, but since her arrival here back in 2012 she’s made the city, and in particular its music scene, her home, and Oxford has warmly embraced her melancholic musical wanderlust.

This month she releases her debut album, ‘Always Awake’, which gathers her handful of singles so far along with a host of newer songs into a beguiling record that’s ethereal, glacial, sombre and full of longing, but equally playful, adventurous and emotionally open.

You’d expect as much from a singer and guitarist from Scandinavia who left her homeland behind to seek new adventures in new lands. “I have left harbours from every country and followed every tidal wave,” coos Julia on her album’s first song, ‘Ocean’, setting the scene for a collection of songs inspired by her travels and the emotional distances they can bring.

‘ALWAYS AWAKE’ IS QUITE simply a gorgeous album. Julia’s voice is soft and sweet, versatile and warm hearted for all the longing in her lyrics. She points to the likes of Lykke Li and The Cardigans as influences, but to those you could add Feist, This Mortal Coil, Edie Brickell, even Sigur Ros or Vashti Bunyan at times, as she takes summery, folk melodies for chilled-out voyages along the Scandinavian coastline, while recent single ‘Train Ticket’ revealed a different side to her canon, a taught, almost funky number that recalls Television and Talking Heads.

JULIA LAUNCHES THE album with a headline show at The Wheatshaf on Saturday the



photo: Hazel Ratigan

13th July and she is understandably excited to finally have the record out there.

“Yes! It’s going to be such a great night! We’ll be celebrating the release and play some bangers from the album, along with a couple of little treats perhaps. After the

Thought is supporting us, so that will be great. It feels great to finally release those songs that we have played live so many times. Some of the songs on the album are over six years old, and other songs, like ‘Train Ticket’, are newer. It feels fun to have them all together on the

same album. Come along and dance with us!”

The satisfaction of finally getting to release her debut album is all the more palpable given the enforced lay-off Julia underwent after the release of her early singles for personal reasons – something she’s

understandably reticent to talk about “Various things happened in mine and other band members’ personal lives that were bigger than playing gigs and recording. It was necessary to take that time off, and it’s great to be back again.”

WITH JULIA STILL relatively unknown on the local scene, but increasingly picking up dedicated fans around town, *Nightshift* talks to her about her upbringing and what first brought her to Oxford, if it wasn’t just the chips.

“I grew up in a city called Norrköping but when I was 13 we moved to Stockholm, where I started to study music. It felt like a completely new world where everything was exciting, I went to loads of gigs and spent hours in record shops. My favourite bands were The Ramones and The White Stripes, and the first song I ever performed in school was ‘Poison Heart’ by The Ramones. It’s such a great song, and I even looked a bit like Joey Ramone back then, ha ha! “My original plan was to move to London. I had visited a friend who had moved from Stockholm to London and joined a band, and I was amazed by all the different venues and bands that were around. There weren’t many gig venues in Stockholm at all, and England had always had a special place in my heart after I visited my aunt and her family who used to live in a small village in Oxfordshire.

“They had some friends who were still living there who let me stay with them while I was looking for somewhere to live in London. But as I started to discover Oxford, I quickly felt that it was the right place for me. I wasn’t aware of the local music scene at all, but was very eager to be a part of it.” What were your first impressions of the city and the music scene here? Where were the first places you visited? “I was surprised to see the large amount of gig venues of different sizes, and so many open mics! I thought the overall standard of the acts were really high. I also really liked the vibe. People seemed very friendly and welcoming, not at all competitive. “My first favourite place was Modern Art Oxford; they had really great exhibitions on, and the first time I went there they played The White Stripes in the café. It’s such a cool space.

“I obviously went to Truck Store too, and was not disappointed. I started working at the amazing shop, Objects of Use, and my colleagues gave me great tips on venues to play and places to go.”

WHILE JULIA HAD WRITTEN and played music back in Sweden, her arrival in Oxford had a profound effect on her songwriting.

“I had been writing songs since I was very young, but never felt that I was able to write something that felt like me, I could always trace the song back to various artists who influenced me. I think it was necessary to start over from scratch and go somewhere new. I started to write songs immediately after I moved to England, it felt completely different. “I used to write a lot when I was younger, like poems and stories, and I got really inspired by artists who wrote really good and different lyrics, like Patti Smith.”

IT DIDN’T TAKE LONG FOR Julia’s talents to get noticed. She earned a place on *Nightshift*’s Oxford Punt in 2014, while early single ‘Ocean’/‘England’ in 2015

“I am a very sentimental person, and I reflect a lot about things. That combined with being a massive daydreamer contributes to the searching and longing in my lyrics.”

earned enthusiastic reviews. Soon after she found herself playing at Truck and Wilderness Festivals as well as *Nightshift*’s Uncommon Stage at Cmmn People in 2016. Did that early appreciation and acclaim make her feel at home here. “I felt so encouraged to see people showing up to gigs and saying that they liked the songs.” How much was that song ‘England’ about your journey and settling in? “It’s more about the arrival then the journey, so to speak. I had really longed to move and spent a lot of time daydreaming about what it would be like. The song is about how I felt when I was finally here, going for a walk in the countryside in my new home.”

One of Julia’s earliest champions, and now long-time musical collaborator was Seb Reynolds, the local musical polymath whose keyboard skills have seen him play with myriad bands, from Sexy Breakfast to his current Solo Collective project, as well as working as a promoter and music PR.

“Yeah, I got in touch with Seb through a colleague, and he booked me my first gig slot at the now closed Albion Beatnik Bookstore in Jericho. After that he offered to help me record some demos and he introduced me to (guitarist) Andrew Warne, and suddenly we were a little band. A bit later on we were joined by Greig Stewart from

Guillemots on drums, and then I felt that we had achieved the sound that I wanted when I first wrote the songs. They have had a big part in shaping the sound and the songs. I changed from acoustic to electric guitar, and we moved away a bit from the slightly folk sound we had before.”

RECENT SINGLE ‘TRAIN Ticket’ was definitely something of a stylistic change from the dreamier songs we knew Julia for up til now – elements of Talking Heads, Television and Foals creeping in perhaps; there’s a tenseness, even funkiness, to the rhythm and guitar play that wasn’t so apparent before. Was there a noticeable switch in writing style for her?

“Well, when I started writing songs it was just for me and my acoustic guitar, but as I got a full band it was possible to achieve a different sound. I could write with more

instruments in mind, for example, my guitar part on “Train Ticket” is very sparse, because I knew that the others could fill out the song with their groovy tunes! I also wanted to write a song that would be really fun to play live, which it is. And I can never sit still when I listen to it.”

Then again, there’s still a feel of longing in the words, as there is in so many of your songs. Do you think you’re searching for something or trying to leave something behind?

“That’s an interesting point. I am a very sentimental person, and I think I reflect a lot about things that have happened and places where I’ve lived. That combined with being a massive daydreamer contributes to the searching and longing in my lyrics, I think.”

How much does travel, landscape and nature play into your lyrics and music? ‘Ocean’ begins with that line about leaving every harbour. That feels like a metaphor for your travels, while your songs often feel like they have something of the wilderness about them.

“Yes, it’s funny how many times water features in my lyrics, and I’m sure I will never stop writing about it. The lyrics in ‘Ocean’ are actually a poem by the Icelandic poet Stein Steinarr. I loved the idea of feeling one with an ocean.

“I do take a lot of inspiration from nature. I guess because it helps clearing your mind when

you are out on a walk, away from everything. Sometimes when I’m in a beautiful place, I feel like I have to turn that experience into something, like a song.”

WHILE MOST OF THE songs on ‘Always Awake’ are sung in English, Julia writes in both English and Swedish; being bi-lingual does she find one easier than the other and does she ever consider before writing a song whether it will sound better in one language or another?

“I never decide in advance what language I’m going to write in, and sometimes I can get a bit annoyed when I realise it’s going to be a song in Swedish, and fewer people will be able to understand the lyrics. But some things I just can’t translate. It feels really personal for me to write in Swedish, it feels like my own secret language, only I share it with 10 million other people! At the same time I can feel really satisfied if I manage to find the right words in English. It’s a luxury to have two languages and I do think it gives me more freedom to play with words a bit.”

How often do you get back to Sweden and are there particular things that you miss about it? “I used to go back quite frequently, but I don’t anymore, as I’m more established here now. Apart from my lovely friends and family, I miss the nature and the cafés.”

How much if at all will Brexit affect your life and music here? “Hopefully not that much, apart from feeling utterly unwanted and unappreciated...”

UNWANTED AND unappreciated are two things that a musician of Julia Meijer’s talent should never be. ‘Always Awake’ is an album that, in a fair and just world, would be heard by millions. It’s a record where sadness meets summer and the result is as pretty as a wildflower meadow.

And in that imagined fair and just world, what favourite things would Julia bring to Oxford from Sweden that we’re maybe not familiar with?

“Stronger coffee and saltier food.” And conversely, what aspect of British life would you like to see adopted in Sweden?

“I think Swedes have a lot to learn from Brits in terms of being more open and sociable. People seem more chilled out here, and not so scared of each other.”

We’ll raise a bag of chips to that!

Julia Meijer plays The Wheatshaf on Saturday 13th July. Visit www.juliameijermusic.com

RELEASED

JULIA MEIJER

‘Always Awake’

(Self released)

Travel; longing; adventures in new lands and memories of old ones. Such subjects have been staples of songwriting since time immemorial, and it’s that timelessness that makes them forever appealing.

Julia Meijer tells these stories from her own perspective, the singer having moved from her native Sweden to the UK in 2012 and both melancholic memories of her homeland and a romantic wanderlust infuse every song. “I have left harbours from every country” is a line that sets the scene from the very off, ‘Ocean’ – her debut single, originally released in 2015 –based on a poem by Stein Steinarr, sees Julia’s woozy, mist-shrouded singing style enhancing the lost-far-from-home feeling of the album. Even at her most upbeat, as on the sprightly, almost folky ‘Fall Into Place’ there’s a ghost hanging on the shoulder of the song, reminiscent of some of This Mortal Coil’s later material.

This isn’t folk music as such, but it harbours similar tropes at times, from the wistful yet playful melodies, to the warm vocal harmonies, although Julia’s band, including keyboard player Seb Reynolds and Guillemots drummer Grieg Stewart (as well as that band’s singer Fyfe Dangerfield at one point) add a discreet heaviness to tracks like ‘Sanibel’, never imposing too much on Meijer’s reveries.

‘Train Ticket’ stands slightly above and beyond the rest of the album, leaving some of that folksiness behind for a more steadfastly indie sound that recalls Television’s obstinately

GIFT OF BLINDNESS

‘Hide’

(Blindsight)

In his *Nightshift* Introducing feature last year, Umair Chaudhry (who should by now need no introduction) bemoaned the “lack of dangerous and extreme music coming out of Oxford”. He’s been on a one-man mission to rectify that situation over the past decade or so with a host of solo and collaborative projects, but it’s with Gift of Blindness he really sets the punishment dials into the red. This latest single is a fourteen-minute molten battering ram of end-times industrial rock, galley slave beats providing the broad shoulders upon which the flames of punishing guitar abuse burn, Umair’s vocals sounding like the carefully parcelled bellows and screams of the eternally damned. It’s two minutes of musical glowing coals ripening your skin for the flaying that makes up the main body of the piece, everything softening to an extended coda of gently blistering shoegaze glissando and eventual heat death. It’s Sunn0)))’s malevolent doom eviscerated by Neurosis’ mania and Godflesh’s no-compromise hellscaping. Only Drove in Oxford can come anywhere close to this kind of musical vehemence and if you play it loud enough at your next party your guests’ flesh

Sponsored by



OLD ERNIE

‘Flowers For Hardcastle’

(Self released)

Obvious isn’t really on David Kahl’s radar. You have to take a bit of a guess on the album title for starters, while the tracklisting is in mirror writing on a board placed on the lap of a man photographed gagged and bound on a chair in the middle of the woods. There are four of those, listed on the credits as “masochists”. No explanation is given.

Kahl has rarely trodden a clear and direct path musically, either in his Old Ernie guise or with Brown Glove, his band with Gemma Kahl. On the surface the beast-mode metal riffage and downbeat, slowburn grunge of album openers ‘Sindrome’ and ‘Milk’ respectively are decent, par for the course rock, treading ground previously well beaten by Smashing Pumpkins and Nirvana. But it’s as the album progresses that things take a turn for the darker and more oblique. David’s vocals on ‘Reason’ start to veer into hysteria for fleeting moments, the sprawling folk-grunge rising like a slow-motion flood until you find yourself waist deep in brackish, angst-infested waters.

Khal turns the screw even harder on ‘Love Is...’, guitars downtuned to an ugly grumble, beats tumbling in like an inconsistent tide, the influence of Norwegian noise rocker Arabrot increasingly apparent in the gothic mood that begins to shroud everything. Tension mounts as the record approaches its climax, but there’s still room for subtle guitar melodies and clever synth parts, so it’s not an all-out bulldozing experience and that almost folky feel continues to offer slivers of light however hard they’re snuffed out. Final track ‘Faults’ is an absolute monster and sees Old Ernie fully succumb to the dark side.

It takes a while to get its claws into you, and repeated listens and increased volume levels all serve to bind the spell more tightly, but ‘Flowers For Hardcastle’ is a bewitching and sometimes intensely powerful album. Centre stage probably isn’t where it feels most comfortable, preferring the shadows and unseen corners, but here’s a rock album that deserves to be heard, preferably as loud as possible.

Ian Chesterton



LOW ISLAND

‘Search Box’

(Self released)

Following ‘In Person’, Low Island continue to explore humanity’s relationship with technology, while simultaneously going the full techno on this new single, a succession of search engine questions recited over ebullient housed-up big beat that serves to confirm them as a live rave machine in the mould of Underworld rather than a standard indie band. From “How do I watch game of Thrones?” “Why has no-one tried to be a superhero?” and “Does anyone still use Faceparty” to more existential queries like “Why did I end up alone?” “Is it okay if I’m not okay?” and “What happens when there is no sun?” all your Google searches are listed amid the refrain of “I know you better than you know you” which, in this context, feels less like a declaration of



MOSA

‘Dawned’

(Four Twenny)

As *Nightshift* sits down to listen to this debut EP from Mosa the news has broken that New Orleans blues legend Dr John has died. It feels appropriate as David Ashbourne, the man behind Mosa, has one of the more authentic blues voices in Oxfordshire: rough hewn, just the right side of overwrought, plaintive without sounding desperate.

David was previously known round these parts under the band name Samuel Zasada, who scored a *Nightshift* Demo of the Month a decade ago and a host of subsequent praise in these



love and more of a threat; your online therapist is not your friend. And yet you can still have a good old dance to it. Partying as the world burns. It’s the way we’re all going.

Dale Kattack

pages, before seeming to fall silent. Mosa supposedly finds him back in a more electronic guise, and the organic acoustic instrumentation here is filled out with fuller keyboard textures, but it’s still his voice that holds court, along with the mists of melancholy that forever hangs around his music. In particular on lead tracks ‘Loss & Finds’, the most radical progression from his old sound and a remake of an old Samuel Zasada song, its previous almost flamenco flair reconsidered as a full-blooded gothic blues rumble, where Bon Iver meets Mark Lanegan for cake and bourbon round Dr John’s fireside.

‘Winter’s End’ is more spacious but no less earthy, a hymnal rumination solemnly cresting on a rolling tide of piano, and if the semi-instrumental ‘Elizabeth’ is meandering and insubstantial – incongruous drum&bass beats coupled with an extended electric guitar journey and some haunted “Ooohs” – ‘Who Are You’ brings back the blues, harmonica and all, Ashbourne sounding like he spent the instrumental interval gargling brandy and molasses.

He’s softened considerably by the finale, ‘Just Walk’, all simmering shoegaze spangle and rubble-strewn regret, and if there’s a more than a hint of Chris Rea about it, at his best Ashbourne still sounds pleasingly like a man with the weight of the world on his shoulders and the voice to convey it.

Ian Chesterton

I CRIED WOLF

‘Sigh’

(Crooked Noise)

I Cried Wolf’s new single is about “the shortcomings of online dating, how you can go from the absolute euphoria of making a connection with someone new, to worrying that you’re not enough, to pretending to be exactly what you think they might want, and how that can spiral into a bout of crippling self doubt.”

So, a song for the age, and a perfect fit for the band’s squall’n’scream metalcore, where self-hate forever sits atop one shoulder like a black angel. As you’d expect, then ‘Sigh’ is less a

weary shrug, more a four-minute outpouring of pretty much every negative emotion that flits across your consciousness during the day, funnelled and spat out in the face of a callously unsympathetic world. I Cried Wolf’s tightly disciplined rhythmic style, almost funky at its breakdown point, allows the spittle-flecked belligerence around it a free hand, so come the end any mess left lying about is intentional. And then, doubtless, it’s back into the dating fray, once more to woo the girl of your dreams. Just a suggestion, though: maybe try shouting and screaming less next time – it’s hardly romantic.

Ian Chesterton

THE OTHER DRAMAS

‘I’ll See You Again’

(Self released)

As the interested, partisan observer of a local music scene, there’s no greater vicarious pleasure than witnessing a band who’ve been bumbling around in the dark in search of an identity suddenly finding their voice. So it was that superb 2017 single ‘Radio’ catapulted The Other Dramas to the attention of those of us who’d previously written them off as more hit and miss than a game of Battleships.

Its 2018 follow-up ‘The Future Is A Holiday’ was hardly shoddy either, finishing up a deserved fourth in *Nightshift*’s Best Tracks of the Year.

All of which preamble is a way of saying that unfortunately ‘I’ll See You Again’ comes across as a disappointment: neat enough, but somewhat pedestrian, lacking in punch and hooks, and focused on a chorus that’s not strong enough to shoulder the weight of such responsibility.

However, the release is salvaged by b-side ‘Fools Like Us’, which bobs about with fuzzy abandon like The Joy Formidable gorging themselves on E numbers and The Pretenders’ greatest hits. Had they opted to flip the order of the two tracks, no one would have disputed the decision.

Ben Woolhead

CAMERON AG

‘One By One’

(This Is It/Orchard)

Is it really four years since Cameron AG gave us the gorgeous, lovelorn, cut adrift on an endless ocean of sorrow ‘Lost Direction’? Apparently so.

On the strength of this new single the world has done little to soothe Cameron’s soul in the interim. Still possessed of a quavering, plaintive voice that’s purpose built to recount heartache and longing, here he’s once again accompanied by piano and cello, which is basically the holy trinity of musical sorrow, the song, a sad-eyed second cousin to Jeff Buckley’s take on ‘Hallelujah’: soothing, confessional and wide-eyed. We’re blessed with some fine old singers here in Oxford and Cameron is up among the best of them. Great to have him back. Still cast adrift, still a very rare talent.

Dale Kattack



GIG GUIDE

MONDAY 1st
WEEDRAT + GRUB + IRN BRUNETTE: **The Library** – Shred or Die show with New Mexico’s lo-fi polemic-punk crew Weedrat stopping over in town ahead of their Decolonise Festival appearance. Support from psych/garage/grunge noisemakers Grub and best-named band of the month, IRN Brunette, queer-glam punk and recent support to Martha.
MARTIN SIMPSON: Nettlebed Folk Club – Masterful traditional folk songsmithery from the veteran acoustic and slide guitarist.
OPEN MIC: The Castle – Weekly open night.

Thursday 4th
BELLE & SEBASTIAN:
O2 Academy
It’s 22 years to the month since Belle & Sebastian last played in Oxford. Back then the O2 Academy was the still The Zodiac and the eight-strong band couldn’t all fit on the stage, so an extra podium was erected in the middle of the venue to accommodate them. Excitement levels were set to biblical for what were at the time *the* buzz band in the land, barely a year old but already a cult concern. Fast forward two and a bit decades and Stuart Murdoch’s band of sensitive pop warriors are veterans of ten albums but excitement levels at their arrival are no less intense with tonight’s gig selling out in a matter of minutes (first time round, pre-internet fans had to queue up from dawn to nab a ticket). Few acts have become such established and enduring favourites while forever remaining outsiders. If the band’s most recent album, ‘How To Solve Our Human Problems Pts 1-3’ (essentially three EPs sewn together) shows how their sonic palate has expanded over the years, with disco and soul lurking on the margins, it also shows how firmly the same Belle & Sebastian has remained since ‘Tigermilk’ captured the hearts and minds of a small army of superfans. Murdoch’s gentle, lispy voice and romantic outlook continue to reveal his inner teenage poet and the elegant jangle is still prettily frayed at the edges. Long may the song remain the same.



JULY

TUESDAY 2nd
HARP OPEN SESSION: The Port Mahon
WEDNESDAY 3rd
HERE LIES TITANIA + FAILURE IS AN OPTION + TWISTED STATE OF MIND: The Bullingdon – Virulent metalcore and deathcore from Reading’s Here Lies Titania, out on tour to promote their eponymous debut album. Support from Birmingham metallers Failure is an Option, inspired by Bring Me the Horizon, Of Mice and Men and Asking Alexandra, plus local heavyweights Twisted State of Mind, mixing up hard rock and 80s thrash.

THURSDAY 4th
BELLE & SEBASTIAN: O2 Academy – first visit to Oxford for over 20 years for the Scottish indie stars – *see main preview*
ALGIERS + SHOTGUN SIX: The Bullingdon – A righteous storm outta South Georgia from Algiers, Franklin James Fisher’s raw, declamatory soul fronting his band’s funk-ed-up garage rock, Bad Seeds atmospherics and Suicide-inspired pulse as he takes aim at oppression, injustice and power, the band over in the UK as they follow up 2017’s superb ‘The Underside of Power’, drawing a line from the Black Panthers to modern day police racism and brutality, they’re like a James Brown-led spiritual gospel choir from the Church of the Machine Apocalypse. Heavy-duty psych-rock support from Shotgun Six.
TOTALLY TINA: The New Theatre – Tina Turner tribute.
CATWEAZLE: East Oxford Community Centre – Oxford’s longest running open night showcases singers, musicians, poets, storytellers, performance artists and more every Thursday.
SPARKY’S NEW MOON: The Half Moon – Sparky hosts his open mic session on the first and third Thursday of every month.

FRIDAY 5th
CORNBURY FESTIVAL: Great Tew Country Park – First day of the festival with a headline set from The Specials, plus Echo & the Bunnymen, Beverley Knight and Gaz Coombes – *see main preview*
KLUB KAKOFANNEY with PEERLESS PIRATES + MOBIUS + CHARMS AGAINST THE EVIL EYE: The Wheatsheaf – Peerless Pirates launch their second album, ‘Banquet For Bandits’, at this month’s Klub Kakofanney, mixing rockabilly, spaghetti western soundtracks, 80s indie and seafaring shanties into their lively musical grog. Joining them up the rock and roll rigging are violin-led gothic rockers Mobius, and Paisley psych-pop crew

Charms Against the Evil Eye.
A VISION OF ELVIS: The New Theatre – Spotted working down the chip shop. Swears it’s himself.
DJ ALEECAT vs DISCO DARELL: The Port Mahon – Soul and funky house night.
RAIDERS OF THE LOST SCRATCH: Le Bar – Hip hop, scratch and more at tonight’s Carnival warm-up with Yaya Jojo, Nico Jo, Eszka and Art.

SATURDAY 6th
CORNBURY FESTIVAL: Great Tew Country Park – Keane headline the second day of the festival, with KT Tunstall, Elkie Brooks and The Shires – *see main preview*
SQUID: The Wheatsheaf – Brighton’s fast-rising rockers stop off in town in between festival dates, their angular, angsty and uptight fusion of punk, krautrock and disco coming over like a meeting point of Mclusky, Fontaines DC and LCD Soundsystem on recent radio hit ‘Houseplants’.
BATSCH + JACKDAW WITH CROWBAR + DADA PARADOX: The Jericho Tavern – a night of welcome unease and strangeness from Coventry’s dark-disco, off-piste electro-pop outfit Batsch, joined tonight by Leamington’s reformed weirdoes Jackdaw With Crowbar, back in Oxford with their decidedly offbeat mix of post-punk poetry, primitivist synth-rock and art cabaret. Slacker-ish, anti-folk and psych-pop from New York ex pats Dada Paradox.
OFF-KEY feat. WOOKIE: The Bullingdon – Garage, bassline, trap, drum&bass and grime club night, celebrating their second birthday with UK garage stalwart Wookie, plus residents Burt Cope, Gilly Gill and Hamdi.

THE CARPENTERS STORY: The New Theatre – Tribute to late great singer Karen Carpenter and her horror film director brother John.
OXFORD GOSPEL CHOIR: The Cornerstone, Didcot – A night of spiritual soul and gospel from the local community choir, tonight joined by members of the London Community Gospel Choir.
STEAMROLLER: Kidlington FC (4pm) – Heavy duty blues in the vein of Cream and Hendrix from the local rock veterans.
A-WATTS: Cowley Workers Club – Classic 50s and 60s rock’n’roll.

SUNDAY 7th
CORNBURY FESTIVAL: Great Tew Country Park – Third and final day of the festival, topped off by The Beach Boys, plus Paul Carrack, Steeleye Span and Alfie Boe – *see main preview*
CARNIVAL: Cowley Road – East Oxford’s annual festival of music, dance, costume and food, with live stages, sound systems and more, from The Plain to Magdalen Road, plus the centrepiece carnival parade.
DUB SMUGGLERS: The Bullingdon (11am & 7pm) – Double dose of dub ahead of and after Carnival from Dub Smugglers.

SINGLE MOTHERS + WORRY + BASIC DICKS: The Port Mahon – Pop-spiked hardcore of the old school from Ontario’s Single Mothers (or sometimes SM Worldwide), the loose, revolving door collective centred on singer and bandleader Drew Thomson, an abrasive one-man storm of snotty, caustic pissed-offness, whose more recent sobriety hasn’t softened his attitude to life any, instead turning his bile inwards on most recent album ‘Through a Wall’. The band are on their way to play 2000 Trees festival, stopping of for an Oxford debut courtesy of Snuggle Dice Records. Local hardcore house wreckers Worry and anarcho-punk fighters Basic Dicks support
OPEN MIC NIGHT: Harcourt Arms
FRANKLIN’S TOWER + TONY AND SAL + JULES PENZO: Donnington Community Centre (6pm) – Free evening of unplugged music with host Jeremy Hughes’ Grateful Dead tribute act Franklin’s Tower and more.

MONDAY 8th
HAMILTON LOOMIS: The Bullingdon – Soulful, Texan-flavoured blues from the singer, guitarist and blues harpist back at the Haven Club night.
FRENCH FOLK SESSION: The Port Mahon
OPEN MIC: The Castle
LACE TELLINGS: Nettlebed Folk Club – Jackie Oates presents her play about the lace makers of Bedfordshire, Buckinghamshire and Northamptonshire, the result of her 18 month musical residency at the Museum of English Rural Life, the story accompanied by songs from the renowned folk singer, joined tonight by John Spiers and Jack Rutter, as well as a support set from Megan Henwood.

TUESDAY 9th
COMEBACK KID + SVARLBARD + I CRIED WOLF: O2 Academy – Anthemic metalcore from Canadian veterans Comeback Kid, approaching their 18th year on the road, and showing no sign of mellowing on the strength of most recent album ‘Outsider’. They’re joined by Bristol’s hardcore/post-hardcore/crust/black-metal crew Svarlbard and local melodic metalcore crew I Cried Wolf, taking inspiration from Everytime I Die, Don Broco and Cancer Bats.

WEDNESDAY 10th
SEED ENSEMBLE: Tap Social, Botley – Oxford Contemporary Music host London ten-piece outfit Seed Ensemble, led by composer and saxophonist Cassie Kinoshi, mixing upbeat jazz with West African and Caribbean grooves and coated in London grime.
JAZZ SESSION: The Port Mahon

THURSDAY 11th
CLOUD NOTHINGS + DRAHLA: The Bullingdon – Brilliantly belligerent indie-punk from Dylan Baldi’s Cleveland outfit, out on tour – *see main preview*
THE BLACK HATS + CIPHERS: The Library – Local indie rockers The Black Hats return to action to launch their new ‘Bad News Telephone vinyl EP, with support from gothic shoegaze-inspired rockers Ciphers.
ARMED FOR THE APOCALYPSE: The Port Mahon – Ruthlessly raw-throated and brutal sludge from California’s Armed For

Friday 5th – Sunday 7th
CORNBURY FESTIVAL: Great Tew Country Park
“I will survive,” sang Gloria Gaynor in a moment of legendary pop defiance, and Cornbury Festival has the right to sing that song at the top of its voice as it returns once again to turn an idyllic corner of rural Oxfordshire into a major music event.
Having endured financial struggles that led organiser Hugh Phillimore to announce 2017’s event as the final farewell, Cornbury has undergone a new lease of life and this year’s line-up is one of its best yet.

Gloria Gaynor hasn’t yet played Cornbury but she seems to be one of a dwindling number of living legends yet to put in a showing. Last year’s festival saw Mavis Staples, PP Arnold and Jimmy Cliff joining *Nightshift*’s tick-off list and we’ve got a few more in our sights this time round.

Chief among those will be Friday headliners **THE SPECIALS** (*pictured*). The Two-Tone godheads, once more led by the inestimably cool Terry Hall alongside original members Lynval Golding and Horace Panter, signalled a musical and cultural revolution when they emerged back in the late-70s with a message of unity and multiculturalism set against the rise of the far right and the decline of the UK’s inner cities. How times change, eh? And the band’s new album, ‘Encore’, which went to Number 1, is as radical and relevant as ever, particularly the genius collaboration with Saffiyah Khan on a reworking of Prince Buster’s ‘Ten Commandments Of Man’, the activist, who famously stood up to EDL thugs while wearing a Specials t-shirt in 2017, redressing the sexism of the original song. Alongside songs from the new album there’ll be the hits: ‘Ghost Town’; ‘A Message To You Rudy’; ‘Too Much Too Young’ and more and who knows, maybe we’ll see Cornbury manning the barricades and turning their pitchers of Pimm’s into Molotov cocktails by the end of the night.

If not (and let’s face it, you’re as likely to see a riot at Cornbury as you are a headline set from Napalm Death), then Sunday brings another legendary musical force to the shire in the form of **THE BEACH BOYS**. Mike Love seems to be the sole surviving original in this incarnation, but on a warm summer’s evening, who’s going to resist singalongs of ‘California Girls’; Good Vibrations’; ‘Sloop John B’; Surfin’ USA’ and ‘God Only Knows’. No-one, that’s who.

Saturday’s headliners are **KEANE**, who don’t quite fall into the ‘legendary’ bracket. Or the ‘any good’ bracket either, so moving swiftly on,



we’re excited to see the return of **THE TREVOR HORN BAND**, whose 2015 set here is easily one of Cornbury’s most legendary moments, a supremely talented band, featuring Lol Creme, Stewart Copeland and Seal, running through Horn’s peerless production catalogue, from Grace Jones and Frankie Goes to Hollywood to Buggles and T.a.t.u. Belting stuff.
And we’ll never not be excited to see **ECHO & THE BUNYMEN**, back for a third Cornbury visit (their first time saw a pre-prime minister David Cameron doing a bit of dad dancing along to them but we’re guessing he’s too embarrassed to show his face in public these days). They qualify as legends, even if we’ve ticked them off our list numerous times. It will never be too many times.

STEELEYE SPAN and **ELKIE BROOKES** both qualify as legends; the former for their pioneering folk-rock revival alongside Fairport in the 60s and 70s, the latter for the immortal ‘Lilac Wine’, a scratchy 7” version of which still nestles in *Nightshift*’s record box.
GAZ COOMBES, meanwhile, is a bona fide local legend, and he’s sure to get a hero’s reception from the Cornbury crowd.
Elsewhere **KT TUNSTALL** should get the field going with ‘Suddenly I See’ alongside her extensive catalogue of hits, while soul star **BEVERLEY KNIGHT** will do the same with the likes of ‘Come As You Are’, ‘Coulda Shoulda Woulda’ and ‘Greatest Day’.

It’s not all veterans at Cornbury of course and among the newer acts set to star are **THE KOLARS** (*pictured*), who stole the show last year with their all-energy rock’n’roll show, featuring drummer and tap dancer Lauren Brown alongside singer Rob Kolar – the grandson of *Jaws* star Robert Shaw.
Groundbreaking UK folk duo **THE SHIRES** should pull one of the weekend’s biggest crowds, while last month’s *Nightshift* cover stars **LITTLE BROTHER ELI** make a deserved main stage show, the band born to play festivals.

Away from the two main stages there’s a sizeable local contingent on the Riverside stage, with ska tributes **HOPE & GLORY** and **TWO TONE ALL SKAS** set to reprise recent successes here, while **THE SHAPES**; **PANDAPOPALYPSE**; **EASTER ISLAND STATUES**; **KANADIA**; **PREMIUM LEISURE**; **THE DEADBEAT APOSTLES**; **THE OTHER DRAMAS**; **DOLLY MAVIES** and **BRICKWORK LIZARDS** among a host of *Nightshift* favourites on show.

It won’t win awards for radical innovation, but Cornbury deserves its place at the very heart of the Oxford music calendar. It’s a festival that’s all about the music, curated with genuine love and possessed of a unique and extremely mellow atmosphere, and for all the media’s concentration on celeb spotting in its VIP area, it’s a festival utterly lacking in pretentiousness.



Thursday 11th

CLOUD NOTHINGS / DRAHLA: The Bullingdon

While all around us is sunshine and summer vibes, what we really need, as a reminder that it’s just a sham – the fleetingly pleasant veneer of climate catastrophe – is some serious rock and roll noise in a darkened pub backroom, so all hail the brilliantly belligerent indie-punk noisemaking of Dylan Baldi’s Cleveland outfit Cloud Nothings, out on tour to promote last year’s ‘Last Building Burning’ album, their best record yet, bringing a more experimental edge to their scuzzy, feedback-inflected kick’n’rush, that takes cues from Husker Du, The Replacements and the heavier end of Weezer as it hurtles headlong for the finish line. The band’s previous album, ‘Life Without a Sound’, took the noise down a notch or two, with Baldi joking it was his band’s new age album, but with ‘Last Building...’ they’re back doing what they do absolutely best – cranking it up and out, sounding both jaded and euphoric, in a crash’n’burn kind of way, the record’s highpoint being the joyous pandemonium of its eleven-minute centrepiece ‘Dissolution’. “They won’t remember my name / I’ll be alone in my shame,” barks/growls Baldi on ‘In Shame’, revealing the personal darkness at the heart of his songs, he and the rest of the band hammering home the message with extreme prejudice. And if that summer storm wasn’t exciting enough, tonight’s support are Leeds’ Drahla, back in town after their headline show year in May, with a scuzzy, psyched-up take on Sonic Youth, Husker Du and Wire.

The Apocalypse at tonight’s Buried in Smoke show, the band helmed by former-Will Haven man Cayle Hunter and touring their new album having previously supported Sepultura, Crowbar and 36Crazyfists on tour.
REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon – Acoustic blues, country, folk and classic rock with Caola McMahon, Ben Jacobs and Richard Brotherton.
MANILOW: The Cornerstone, Didcot – Tribute to Barry.
CATWEAZLE: East Oxford Community Centre

FRIDAY 12th

BRITISH SEA POWER + THE CATENARY WIRES: The Bullingdon – Brighton’s nautical pop explorers cruise back into town – *see main preview*
THE DUB feat. NICK MANASSEH: The Bullingdon – Local reggae mag The Dub host West London’s veteran producer and DJ Nick Manasseh, the former Sound Iration and Kiss

man and lynchpin of Roots Garden, tonight alongside The Field Frequency Sound System, pumping out roots and dub.
CHALK: The Wheatsheaf – Electro-acoustic rock from London’s Chalk at tonight’s It’s All About the Music show.
BOSSAPHONIK: East Oxford Community Centre – World jazz dance club night, hosted by DJ Dan Ofer, tonight with a live set from Global Wave, a samba-jazz act led by vocalist/violinist Azhaar Saffar of renowned Brazilian band Sirius B.
THE MIGHTY REDOX: The Black Swan – Party-hearty blues, funk, rock, ska and psychedelia from the local vets.
HEADINGTON HILBILLIES: The Tree, Iffley – The local Americana outfit help celebrate The Tree’s beer festival.
CHANGESTWOBOWIE: Fat Lil’s, Witney – Bowie tribute.
A-WATTS: Blackhead, Bletchington

SATURDAY 13th

JULIA MEIJER + AFTER THE THOUGHT: The Wheatsheaf – Album launch show for this month’s *Nightshift* cover star – *see main interview feature*
OUTLOOK FESTIVAL LAUNCH: The Bullingdon – An Oxford warm-up for Europe’s leading celebration of soundsystem culture, with Riggamortiz Sounds hosting Dub Phizix, New Bass Order, T>I and more.
THE JOHNNY CASH ROADSHOW: The New Theatre – Tribute to The Man In Black.
GORDON GILTRAP + NICK & JUDITH HOOPER: Quaker Meeting House – Intimate show for the innovative classical, folk and prog guitarist, a contemporary of Bert Jansch, John Renbourn and Mike Oldfield, best known for his instrumental hit ‘Heartsong’.
THE PETE FRYER BAND: The Tree, Iffley (4-6pm) – Rock and blues covers from the veteran local guitarist and his band.
NELLY B PAGE: The Port Mahon
BRASS EXTRAVAGANZA: The Cornerstone, Didcot – Wantage Band – one of the top brass bands in the world – return for a night of music conducted by Paul Holland.
A-WATTS: Sandford Fete (4pm)

SUNDAY 14th

OPEN MIC NIGHT: Harcourt Arms
THE MIGHTY REDOX: The Tree, Iffley (4-6pm)

MONDAY 15th

SCANDINAVIAN FOLK SESSION: The Port Mahon
SHOW OF HANDS: Nettlebed Folk Club – A special low-key fundraising show from Steve Knightley and Phil Beer for Nettlebed Folk Club’s new lighting system.
OPEN MIC: The Castle

TUESDAY 16th

MALCOLM MIDDLETON: The Jericho Tavern – Mordant wit, professional grumpiness and beautiful, sad songs from the Arab Strap co-founder and a man who describes his music as sounding “like a fat child throwing a Casio keyboard down a flight of stairs and hitting an old man at the bottom who’s playing Verve songs badly on an over-priced guitar,” which is far better than anything we could write. He almost

had a Christmas Number 1 hit with ‘We’re All Going To Die’, but mainstream success isn’t in his lexicon, preferring to release albums with titles like ‘A Quarter Past Shite’. His new one is titled ‘Bananas’, which could refer to the fruit of his general mental disposition. A star, to those who know what’s good in the world.

WEDNESDAY 17th

SHONEN KNIFE: The Bullingdon – Osaka’s punk warriors bring anarchy and flying jelly to The Bully – *see main preview*

THURSDAY 18th

THE BLACK HATS + APHRA TAYLOR: Truck Store – Local indie rockers Black Hats launch their new EP with an instore set alongside new local singer/songwriter Aphra.
31HOURS + JUNIPER NIGHTS: The Library – Single launch night for post-grunge/post-punk band Juniper Nights, alongside spangly Radiohead-inspired indie crew 31Hours.
CATWEAZLE: East Oxford Community

Friday 12th

BRITISH SEA POWER / THE CATENARY WIRES:

The Bullingdon

Given that their last gig in Oxfordshire was on the main stage at Truck Festival last year, it’s fair to say British Sea Power’s visit to The Bullingdon is an intimate show. Despite the fact it’s sixteen years since the release of ‘The Decline of British Sea Power’, the band’s cult status has shown no sign of fading; if they’ve never reached the levels of popularity of those who first inspired them – The Cure, Echo & the Bunnymen and Arcade Fire among them – they’re a national treasure of a sort, not least for their continuing mission to make gigs an event, even an adventure, given the unusual locations they’ve led fans to over the years. Elegance is the watchword, singer Jan Scott Wilkins’s breathless delivery coupled with a pocket orchestra approach to songwriting making everything epic while retaining a sense of hushed awe and intimacy. The fact that tonight’s gig – hosted by Divine Schism – is a guaranteed sell-out means that support band The Catenary Wires will get to play to a bigger crowd, though they deserve a sold-out show in their own right, the band made up of bona fide Oxford legends Amelia Fletcher and Rob Pursey, veterans of Talulah Gosh, Heavenly, Marine Research and more over the years, now plying a sweet, harmony-led form of pop that still has its roots in classic 80s indie as well as more contemplative pop.



Centre
SPARKY’S NEW MOON: The Half Moon

FRIDAY 19th

GHUM + LUCY LEAVE + AUF BAU PRINCIPLE + PET SEMATARY: The Wheatsheaf – London’s international indie starlets Ghum make their Oxford debut as they tour new EP ‘The Coldest Fire’, their visceral but slow-burning mix of dark grunge and post-punk taking inspiration from Savages, Joy Division and Dum Dum Girls among others. Warped and wonderful jazz/grunge/punk/freakpop support from Lucy Leave, taking the twisty turny path to pop’s heart, plus dark-hearted post-punk crew Auf Bau Principle, and midnight gothic folk-blues from Pet Sematary.
THE OPERATION: The Bullingdon – New garage club night with MC Creed.
LATIN OPEN SESSION: The Port Mahon

SATURDAY 20th

RIVERSIDE FESTIVAL: Mill Field, Charlbury – Kanadia headline the first day of the annual free festival.
THE ROCK PROJECT OXFORD: The Bullingdon – Live show from the youth and children’s music project.
PITCH BLACK SUMMER PARTY: The Bullingdon – Summer celebration for the techno club night.
BRITE SPIRES: The Jericho Tavern – Debut live show from the recent *Nightshift* Track of the Month winners, whose glitzy, disco-friendly synth-pop comes inspired by Ladytron, New Order and Pet Shop Boys.
CHINA BOWLS + LIMPET SPACE RACE + OCTAVIA FREUD: Modern Art Oxford – Bristolian singer-songwriter China Bowls follows up shows at Shambala and Boomtown with a low-key set in MAO’s courtyard, mixing up a fierce, acrobatic vocal style with a dextrous jazz band, taking in neo soul and hip hop along the way. Acid jazz-inflected synth-folk from local faves Limpet Space Race in support.
SUNFLY: Woodstock Social Club – Rare outing for the local blues and rock veterans.
A-WATTS: Brewery Tap, Abingdon

SUNDAY 21st

RIVERSIDE FESTIVAL: Mill Field, Charlbury – Second day of the annual free festival, with sets from The Mighty Redox and many more.
KERMES + DANGERS OF LOVE: The Library – Snuggle Dice bring Leicester’s chaotic angst-core crew Kermes to town, the band touring their ‘We Chose Pretty Names’ album.
THE DOLLYMOPS + RILLS + PERSEPHONE IN THE UNDERWORLD: Cirkus – Obstinate, politicised indie inspired by the classic sounds of Fire Engines, Orange Juice and Josef K from The Dollymops, warming up for their Truckfest show next weekend.
OPEN MIC NIGHT: Harcourt Arms

MONDAY 22nd

LACUNA COMMON: The Port Mahon – Spiky, motorik post-punk and indie rock from the local crew.
DEBBIE BOND: The Jericho Tavern – Powerful, soulful blues from the veteran Alabama singer-guitarist, inspired by Bonnie Raitt and Maria Muldaur.

EDGEELARKS: Nettlebed Folk Club – BBC Folk Awards winners Phillip Henry and Hannah Martin blend traditional English folk and roots with Indian classical slide guitars, stomp box rhythms, harmonica and fiddle as they tour new album ‘Feather’.
OPEN MIC: The Castle

TUESDAY 23rd

THE BVs + JUNK WHALE + ADULTS + SUGAR RUSH: The Library – Indietracks warm-up show for Cornish-German crew The BV’s at tonight’s Divine Schism show, the band taking their cue from classic 80s indie jangle and mixing it up with dreampop and post-grunge noise. Big hearted but bolshy pop-punk and slacker rock in the vein of The Wonder Years from local stars on the rise Junk Whale.
OPEN MIC SESSION: The Port Mahon – Open session hosted by Chris Monger.

WEDNESDAY 24th

EASY STAR ALLSTARS: The Bullingdon – The dub outfit revisit their Pink Floyd tribute ‘Dub Side of the Moon’ alongside reggaefied takes on Radiohead and The Beatles.
GALICIAN FOLK SESSION: The Port Mahon – Traditional music from northern Spain.

THURSDAY 25th

TRUCK FARM: Hill Farm, Steventon – Opening evening of the already sold-out festival, with an extra portion of fun featuring Slaves and more – *see main preview*
ELVANA: O2 Academy – Return to town for the Elvis impersonator led Nirvana tribute band, tongues pressed firmly in cheeks.
GREEN HANDS + SWALLOW CAVE + ATHABASKA + SYMBOL SOUP: The Library – Divine Schism hosts laidback, melancholic indie fuzzsters Green Hands, alongside woozy jangle crew Swallow Cave and indie folksters Athabaska.
LETHBRIDGE OWEN: The Bullingdon – Folk-rock from London singer Kelly Lethbridge and guitarist Jimmy Owen, out on tour to promote debut album ‘Mind Over Matter’.
CATWEAZLE: East Oxford Community Centre
REVEREND BLACK’S ACOUSTIC CABARET: The Half Moon – Acoustic blues, country, folk and classic rock with Scott Gordon, The Jesters and Richard Brotherton.

FRIDAY 26th

TRUCK FARM: Hill Farm, Steventon – Wolf Alice head up the first day of Truck proper, joined by Nothing But Thieves, Lewis Capaldi and Public Service Broadcasting – *see main preview*
LONDON GRAFFITI + MEANS OF PRODUCTION: The Wheatsheaf – Grunge and alt.rock from London Graffiti alongside minimalist post-punk and electro-pop duo Means of Production at tonight’s It’s All About the Music show.
JAWLESS: The Bullingdon – Drum&bass and jungle club night.
UNMAN: The Port Mahon – Experimental avant-noise from the supergroup featuring dronemeister Lee Riley and members of Masiro, previously described by *Nightshift* as



Wednesday 17th

SHONEN KNIFE:

The Bullingdon

Two albums tell newcomers what they need to know about Shonen Knife: 2011’s ‘Osaka Ramones’ found the band covering their heroes’ songs after almost three decades of providing a fun-filled Japanese take on the New Yorkers’ blitzkrieg bop. 1990’s double album ‘Every Band Has a Shonen Knife Who Loves Them’, conversely found a whole heap of American bands covering Shonen Knife, among them Sonic Youth, Babes in Toyland, Red Kross and L7. A certain Kurt Cobain was a huge fan of the band and the first time *Nightshift* saw Shonen Knife was supporting Nirvana at the Kilburn National back in 1991. The band was formed back in 1982 by sisters Naoko and Atsuko Yamano, with singer/guitarist Naoko remaining at the helm 37 years and some 20 albums later. During that time they’ve remained a beloved cult concern across the world and their template sound – 60s girl groups and Beach Boys surf pop filtered through The Ramones’ high-energy garage rock attack and Buzzcocks’ pop-punk – has stayed pretty much in place while forever sounding fresh and vital. Their enduring popularity also opened the doors to subsequent generations of Japanese bands. Musically Shonen Knife are simply the sound of unfettered joy: an exuberant blast of sonic sunshine with razorblade and shrapnel edges and a hefty dose of silliness; if every band has a Shone Knife that loves them, everyone should love Shonen Knife. Here is happiness in pop form.

“the sound of a cyborg hornet nest at the moment it reaches critical mass.” Extreme. Brilliant.



SATURDAY 27th

TRUCK FARM: Hill Farm, Steventon – It’s Foals’ big homecoming show atop today’s line-up. The local stars are joined by Johnny Marr, Don Broco and Shame among a host of others – *see main preview*

HALFWAY TO SEVENTY FIVE: Isis Farmhouse – The annual celebration of Americana returns to the banks of the Thames, with a headline set from Hannah Johnson and the Broken Hearts, who evolved out of The Toy Hearts, playing honky tonk, classic country, western swing and blues, mixing original material with authentic standards. They’re joined by Darren Eedens & the Slim Pickin’s; Seafoam Green; Katy Hurt; The Prairie Clams; Jack Blackman; The Holy Fools and The Scott Gordon Band.

GAPPY TOOTH INDUSTRIES with CARTHORSE + ENJOYABLE LISTENS + DANDELIONS: The Wheatsheaf – Another quality mixed bag of new music from GTI, this month with La’s-style indie newcomers Carthorse alongside Aylesbury’s retro 80s synth-pop chap Enjoyable Listens and expansive guitar pop inspired by Neil Young, Midlake and Vampire Weekend from Dandelions.

SHOWADDYWADDY: The New Theatre – Another return to town for what’s left of the 70s teddy boy hitmakers (so basically drummer Romeo Challenger), revisiting ‘Under the Moon of Love’, ‘Three Steps to Heaven’ and ‘I Wonder Why’.

FALLEN ANGELS: Fat Lil’s, Witney – Chart hits from the 60s to present day.

A-WATTS: Red Lion, Marston (4pm)

SUNDAY 28th

TRUCK FARM: Hill Farm, Steventon – Final day of the festival; Bombay Bicycle Club headline and are joined by You Me At Six, Hot 8 Brass, Kate Nash and more – *see main preview*

K-LACURA + VEXED + ORDER#227 + MAN MAKE FIRE: The Bullingdon – Metalcore in the vein of Pantera, Lamb of God and Machine Head from local heavyweights K-Lacura at tonight’s Dancing Man show.

BLUES JAM: Fat Lil’s, Witney (3pm) – Monthly open jam session.

OPEN MIC NIGHT: Harcourt Arms

MONDAY 29th

OPEN MIC: The Castle

TUESDAY 30th

SPOOKY MEN’S CHORALE: The New Theatre – New South Wales’ male vocal ensemble bring their chorale tales of power tools and Abba covers to town.

DEREK GRIPPER: The Jericho Tavern

WEDNESDAY 31st

CRYSTALLITE + LOST DARREN + THE JESTERS + SAMUEL EDWARDS: The Wheatsheaf – Post-grunge rocking from Crystallite.

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

Thursday 25th – Sunday 28th

TRUCK FESTIVAL: Hill Farm, Steventon

Given it sold out over a month ago, we hardly need to sell Truck Festival to you. But we will say this: it sold out way in advance because it’s probably the strongest Truck line-up we can remember. If you’re going, you’re in for a treat whatever the weather decides to do.

A big part of this year’s line-up appeal is having **FOALS** headlining Saturday night. It’s the perfect homecoming for a band whose last Oxford show was over five years ago and who have become global stars in the 12 years since they last played Truck. That was 2007’s event, originally postponed by the floods that engulfed the site. Foals’ set back then was no less chaotic – the band’s original set in a marquee having to be pulled and moved to the Barn due to the huge crowd who were clamouring to see them. Given they’ve since headlined Reading and Leeds Festivals, you wonder if even the main stage here can contain them; it’s a real coup for Truck to have them and it’s likely to go down as one of the all-time great Truck sets. Maybe even the greatest.

Challenging for that title will be Friday headliners **WOLF ALICE**, the 2018 Mercury Prize winning band’s headline status all the more welcome for having a female-fronted act atop the bill. ‘Visions of a Life’ was a worthy winner and as ever it’s great to see a band rise from playing The Jericho Tavern a few years back to topping festival bills. Sunday’s headline act, meanwhile, is **TWO DOOR CINEMA CLUB**, who have also paid their dues on the pub circuit, having been visitors to Oxford a number of times over the years. And because Truck is now sort of a four-day event, with extra music fun on Thursday evening for early-comers, there’s the bonus of **SLAVES** bringing the rock back to Steventon after playing here in 2017.

As ever, the best bit of Truck is exploring the various stages and discovering newer acts – ones who might end up headliners a couple of years down the line. **IDLES** could really be headlining already given the status they’ve achieved over the past year, earning a well deserved reputation as one of the best live bands in the world. Their show at the O2 Academy last year was the best gig of 2018 and their celebratory message of unity, inclusivity and love – set to a violently singalong form of punk – is perfect festival fodder. **FONTAINES DC** too seem on an unstoppable upward trajectory, the Dublin rockers having earned their spurs with non-stop gigging over the past two years, including superb shows in Oxford, and have now reached Academy-headline levels.



So brace yourself and get in the pit. On a more musically mellow level, but lyrically no less vitriolic are **SHE DREW THE GUN**, Merseyside singer/songwriter Louisa Roach taking militant aim at austerity, homelessness and the destruction of the NHS, but backed by a sunshiney form of grunge-inflected surf-pop that sugars the pill perfectly. If her band aren’t headlining festivals in the near future, Roach would be a decent choice for prime minister.

Picking just a few highlights from such an impressive and extensive bill is never easy but other acts not to miss would include: **PUBLIC SERVICE BROADCASTING**, one of the few bands to properly mix music and visuals as they explore diverse parts of history (WWII, the space race, coal mining) through cinematic soundscapes and sampled Pathé news footage; legendary Smiths guitarist and generally nicest bloke in music **JOHNNY MARR**; spiky, all-action, politicised punks **SHAME**; enduring post-hardcore crew **YOU ME AT SIX**; resurgent spike-pop stars **THE FUTUREHEADS**, back with ‘Powers’, their first electric album in a decade; veteran Londoncentric singer/rapper/poet **KATE NASH**; rising Dutch indie/post-punk starlets **PIP BLOM**; electro-pop explorer **JAPANESE HOUSE**; languidly funky electro-pop quartet **CLEAN CUT KID**; dark-hearted post-punk bruisers **THE MURDER CAPITAL**; Perth’s hirsute, riff-heavy Led Zep-meets-Tame Impala psych rock warriors **PSYCHEDELIC PORN CRUMPETS**; New Orleans brass collective **HOT 8 BRASS**; Brighton DIY punk crew **YONAKA**, and Berlin pop-punks **GURR**. One of the biggest crowds of the weekend, though, will be for **LEWIS CAPALDI**, the likably unassuming folk-pop singer whose debut album ‘Divinely Uninspired to a Hellish Extent’ earned him a Number 1, as did his single ‘Someone You Loved’; he’s due to support Ed Sheeran later this years. Expect singalong fun and genial banter. And probably a headline slot in the not too distant future.

Beyond the live music stages Truck features its usual late-night dance line-up, hosted by **SIMPLE**, with **MACKY G**, **MY NU LENG** and **OCEAN WISDOM** on the Palm City stage.

As ever, there’s a strong Oxford contingent on show across the various stages, so give a special warm welcome to **SELF HELP**; **CASELS**; **CANDY SAYS**; **DEATH OF THE MAIDEN**; **THE DOLLYMOPS**; **LACUNA COMMON**; **DOLLY MAVIES**; **MAX BLANSJAAR**; **THE EPSTEIN**; **THE AUGUST LIST**; **THE SHAPES**; **THE LONG INSIDERS**, and **DAISY**, who will be playing their final show.

There’s more. Loads more. Too much more. So stop reading and go and discover something new immediately. Unless you didn’t get a ticket, in which case; get a shift on earlier next year. Happy Trucking, everyone.

ALGIERS

The Bullingdon
Oxford
04.07.19

POTTERY

The Jericho Tavern
Oxford
19.08.19

RICHARD HAWLEY

O2 Academy
Oxford
06.10.19

DREADZONE

The Bullingdon
Oxford
25.10.19

SQUID

The Wheatsheaf
Oxford
06.07.19

CHILDCARE

The Bullingdon
Oxford
04.09.19

EASY LIFE

O2 Academy
Oxford
08.10.19

JESCA HOOP

The Bullingdon
Oxford
31.10.19

CLOUD NOTHINGS

The Bullingdon
Oxford
11.07.19

THE LEISURE SOCIETY

The Bullingdon
Oxford
20.09.19

JOHN

The Wheatsheaf
Oxford
09.10.19

JOSEFIN OHRN & THE LIBERATION

The Bullingdon
Oxford
11.11.19

MACLOM MIDDLETON

The Jericho Tavern
Oxford
16.07.19

THE PALE WHITE

The Bullingdon
Oxford
29.09.19

LEIF ERIKSON

The Jericho Tavern
Oxford
15.10.19

SPECTOR

The Bullingdon
Oxford
12.11.19

SHONEN KNIFE

The Bullingdon
Oxford
17.07.19

THE NIGHT CAFE

O2 Academy2
Oxford
30.09.19

THYLA

The Jericho Tavern
Oxford
16.10.19

JAWS

The Bullingdon
Oxford
18.11.19

EASY STAR ALL STARS PLAYING “DUB SIDE OF THE MOON”

The Bullingdon
Oxford
24.07.19

PLASTIC MERMAIDS

The Bullingdon
Oxford
02.10.19

RITUAL UNION

Cowley Street
Oxford
19.10.19

FONTAINES D.C.

O2 Academy
Oxford
26.11.19

THIS IS THE KIT

O2 Academy
Oxford
15.08.19

APRE

The Bullingdon
Oxford
04.10.19

BARNS COURTNEY

O2 Academy2
Oxford
22.10.19

PENELOPE ISLES

The Jericho Tavern
Oxford
27.11.19

CROSSTOWN CONCERTS



@CROSSTOWN_LIVE
@CROSSTOWNCONCERTS
CROSSTOWNCONCERTS
CROSSTOWNCONCERTS.COM
INFO@CROSSTOWNCONCERTS.COM
TICKETS FROM SEETICKETS.COM

LIVE



YOUNG KNIVES

The Wheatsheaf

The poster for Young Knives’ first hometown gig in six years promises “unhinged and experimental”. If that’s stretching the truth a bit, it is a reminder that the band are one of the most inventive and often challenging Oxford has produced. The unhinged bit seems borne out by the appearance of Henry Dartnall, resplendent with biker beard and bandana and sequinned disco smock, a world away from the tweedy geekiness of his early musical self. Next to him brother Tom/House somehow looks younger than he did when we first saw him back in 2002.

Drummer Oli has long since departed, the duo relying on electronic percussion and sequencers for the most part (apart from a brief cameo from Mike Monaghan towards the end), never more effectively than on set opener ‘Owls of Athens’ from their last album ‘Sick Octave’, all malevolent synth pulse where Suicide meets Alien Sex Fiend; the unhinged is in full effect. It’s there too in the synth bubbles and stabs of ‘Terra Firma’, the uptight Devo-ish mania of ‘White Sands’ and the woozy ‘Marble Maze’, which somehow sounds like a song melting in

the sun. There are hysterical chants, mutant psychedelic funk, ostentatious metal guitar riffage and even passages of Keith Emerson-like keyboard showiness, and the pair’s love of PiL and Throbbing Gristle regularly shines through like some deviant sunrise. There are times when they wander a little too far into pastoral prog rock, but even here they can pull the rug from under your feet with a sampled history of Nazism here or an oddly reworked oldie there, Henry joking about simply playing karaoke versions of their songs (before launching into a cover of

‘Make It Easy on Yourself’ which is as close to Butthole Surfers as it is The Walker Brothers). ‘Fresh Meat’ could be Genesis P Orridge reincarnated as a sleazy cruise ship crooner, while ‘Sheep Tick’ takes them the full machine rock. Even as they close on long-time crowd favourite ‘Walking on the Autobahn’, they’re playing no-one’s game but their own and walking out at the end, wondering if tonight’s overdue comeback was a triumph or a test, we have to conclude it was both. Young Knives are something unique: equally majestic and mangled, broken and brilliant. It’s great to have them back; frankly we don’t deserve them. *Dale Kattack*

HONEYBLOOD / ARLO DAY

O2 Academy

Arlo Day strikes a pensive tone as tonight’s warm-up act. The south London singer/guitarist’s dedication to the gigging circuit has led to a deal with Domino and a 10” EP, with an album to follow. Here she’s joined by just an additional electric guitarist to accompany her acoustic, though the record is pretty sparse stuff even with a drummer in tow. Her slow, languid vocal delivery suits the poignant, highly personal subject matter and will appeal to those seeking such things out, not that there’s a lack of choice out there, and her unconventional take on ‘Spice Up Your Life’ is well worth catching. In a way songs are like pizzas: The basic recipe is in a thousand books and the ingredients are not hard to find, yet you can still go for weeks, even months, without experiencing a truly outstanding one. Hearing ‘Babes Never Die’ by Honeyblood is therefore like entering one of those trattorias in Naples where people queue for hours in the rain just to let their senses experience something close to perfection. Now officially a solo act since the departure of drummer Cat Myers, new album ‘In Plain Sight’ has just hit the shops, though the excitement level is yet to overwhelm OX4 as the Academy’s upstairs room is barely

a third full, even on a Saturday night. The upside is that we get a very intimate performance with plenty of banter, the audience supplying the band with drinks throughout. A bassist joins the previous guitar and drums line-up, though it’s not hard to tell the newcomers are hired hands. The drummer’s contribution might be best described as dutiful while the bass player supplies some well-placed backing vocals, though we’re missing the adrenalin and sense of abandon that accompanied the former line-up. Stina Tweeddale has a fascinating guitar style, her way with chords and effects way more creative than your average indie outfit, almost echoing the experimental work of people like Fred Frith. The songwriting also defies current indie trends, weaving around and demanding more from the listener than casual foot tapping. Backing tracks fill in the sound with extra guitar and keyboard touches but we don’t get the full electronic experimentation heard on new album tracks like ‘Touch’. ‘Babes Never Die’ still has the power to thrill but Honeyblood have moved on, as bands do. Time alone will tell where the journey leads. *Art Lagun*

THE SOLO COLLECTIVE

St Michael at the Northgate

Solo Collective is ex Sexy Breakfast/Keyboard Choir/Braindead Collective/myriad other bands Sebastian Reynold’s current main musical outlet, together with cellist Anne Müller and violinist Alex Stolze, and for tonight’s show, some guitar from Flights of Helios’ James Maund. The night is split into three parts, which each performer taking centre stage to play their own compositions, joined at times with one or both of the others (hence the Solo Collective name). Alex Stolze starts; in contrast to the others his work features vocals quite strongly, with some of the tracks having more of a folk edge than the classical style of the others. The first few tracks build up loops of violin

with some minor pieces of electronic backing and vocals over the top. After a couple of songs he invites Muller onstage, which adds another layer of sound, both of them looping their playing on top of each other. For the last couple of tracks Seb joins them on stage, filling out the sound some more with some piano. The second set is based around Muller’s music; a more traditionally classical in style it still utilises loops of the cello and voice, but is less lyrical and song based. The first few tunes are solo, before bringing Stolze back on to perform. The two of them together have a great chemistry and the music finds a fine niche between sounding well-rehearsed and

spontaneous; it’s hard to tell exactly what is planned and what is improvised. After a brief interval the last part of the night starts. The first few tracks feature all four performers on stage together, with Reynolds switching between piano and electronics. The sound for this section is fuller than before, and while it still maintains the classical roots there’s a definite band-like feel to the way the performers play and with post-rock and electronic influences strongly showing. For a couple of tracks the others drop out, leaving it down to just the piano then the electronics, before coming back for the last couple of tracks, including a version of ‘Holy Island’, which is found on the new records, which with all the performers playing together is the highlight of the night. *Chris Monger*

CROCODILES

The Jericho Tavern

Crocodiles are not an obvious choice for a Thursday night in Oxford. Fearlessly unoriginal and unapologetically unexciting, the atmosphere in the room is nonetheless electric and they put on a show that, while lacking in artistic integrity, makes up for it in terms of pure, unadulterated fun. Crocodiles’ career trajectory is a classic case of right place, wrong time, sometimes sounding like Creation Records rejects, sometimes echoing cocksure Noelrock. In the disco-ball light of the Jericho Tavern, they come off less like the industry bigwigs they might have been years ago, and more like Your Dad’s Mates Playing A Year 11 Prom. Instead of 100-odd disappointed teenagers, however, Crocodiles meet with the chaperones, three pints down and ready to let loose.

In a similar dad humour, frontman Brandon Welchez wears a t-shirt featuring The Punk Panther’ (it’s almost jarring: the most ‘punk-rock’ thing about the gig is the broken drum skin flapping in the booze-stained air like the last desperate wave of a drowning man). It is this lack of seriousness that makes the night so enjoyable. This is the first ever visit to Oxford from the San Diego outfit. From the crowd’s energy and excitement, you might have thought the audience members were long-lost friends. Welchez’s effortless swagger and magnetic stage presence is very much worthy of the lively reception it receives. New outings like ‘Heart Like a Gun’ and ‘Nuclear Love’ produce as enthusiastic a reaction as old favourites. The whole room is up, involved, and having a good time. It’s Crocodiles’ little slice of Knebworth. Bridge Thursdays, eat your heart out. *Charlotte Banks*

IN ASSOCIATION WITH TWOFACE PROMOTIONS

RABIDFEST

16.17.18. AUGUST 2019

WHEATSHEAF & BULLINGDON OXFORD

TROYEN

OPINATH

DEATH

FAHRAN

RED METHOD

DESERT STORM

VIG

IMMINENT ANNIHILATION

CONFESSIONS TRAITOR

PAPA SHANGO

INTJ

FISCARIS

HELL'S GAZELLES

OUTRIGHT RESISTANCE

DOGTIRED

DAMAGECF REICH

DEMOCRATUS

THE FINAL CAUSE OF

TACITUS

THE PUNK PANTHER

ATROCESHOT

VILLAINOUS

THE FIVE HUNDRED

BROKEN EMPIRE

NEORUN

A/M

KING BOLETE

WEEKEND TICKETS £26 - SAT/SUN TICKETS £15 - FRI ENTRY FREE

TICKETS AVAILABLE FROM WWW.RABIDFEST.CO.UK

WOODFIN MERCHANDISE

EVERETT METAL

ROBYN SMITH FOUNDATION

DEVOLUN

Metalium

PA Punkley Art



ODDBALL Isis Farmhouse

This week the leader of the free world told us that the moon is a part of Mars. We laughed at the time, but, spending a day in the colourful whirlwind that is the first Oddball festival, suddenly such maverick cosmologies start to seem feasible; after all, we’re gearing up for Iffley Lock to become a distant banlieue of Saturn with the Sun Ra Arkestra’s first ever trip to Oxford, and by 6pm, a glance into their eyes reveals that a fair percentage of the crowd seem to have taken a psychic trip to Proxima Centauri, even if their physical husks still walk among.

And whilst we’re considering something as topsy-turvy as Commander Trump piloting Spaceship Earth through the inky galaxy, how about having the comedown before the trip? We’re used to **MOOGIEMAN** making quirky, scientifically accurate new wave, like Robin Ince fronting Devo, but today he and drum machine prodder Stefano Maio turn in a set so bleak and unpsychedelic it’s actually otherworldly. Imagine a John Carpenter soundtrack playing on a slowly decelerating Victrola whilst razor-honed guitar chords accompany the deadpan pronouncement “Don’t get lost”, and you have a set highlight. New song “Journey To The East” is pretty much just a squelchy synth ostinato with some sententious metaphysical pronouncements intoned over the

top, and is basically the opening to *Sapphire & Steel* rewritten by a paranoid Gurdjieff. It’s brilliant, but (ironically) disorienting, and we’re glad we had the beautifully cascading kora notes of **JALI FILY CISSOKHO** to ease us into the festival.

There’s an outstanding representation of Oxford acts today, from **THE ELEPHANT TRIP**’s smoking-is-cool, shades-indoors-at-night Black Angels grooves, to **TIGER MENDOZA**’s suet-fried melding of lysergic hip-hop beats with leather-clad rock guitar riffs, courtesy of Chris Monger from Shotgun Six (surely a shoe-in for Oddball 2020), to grief-pop heroes **FLIGHTS OF HELIOS**, who tonight get the balance between the band’s Pink Floyd vistas and Chris Beard’s stricken angel vocal spot on. In fact, the festival’s only poor decision – apart from a few people’s final pint – is the installation of an onsite barber, whom we saw doing no business all day. Who wants their aerials cut, man?

Whilst the day offers plenty to perplex sonically, perhaps the oddest experience is finding that the pub itself has been inexplicably rechristened the Android Garden, and that behind the bar instead of pint-pourers we find **CHIEF MIXALOT** DJing some late 90s drum and bass classics; anyone witnessing the rare sight of *Nightshift* dancing is advised to

repair immediately to the Psy-Care healing tent for a lie down.

We come across some new names during the day, **IA(I)N ROSS** clearly being such a new name that the event’s programme can’t decide how to spell it. His amniotic synth washes are pleasing, but not as exciting as the old-fashioned hardware techno of ex-Vienna Ditto scamp Nigel Firth debuting as **OXFORD AUDIO ARCHIVE**. Plenty of acts on today’s bill, especially the spoken word artists, are gnomic, but Nigel’s the only one who’s *gnomelike*, sitting cross-legged behind a coffee table of teetering gadgets, and giggling quietly like he’s just got the jokes in *Alice In Wonderland*. His messy, but euphoric electronica has the glowing warmth of Pete Namlook, the ludic lo-fi chutzpah of Aqua Regia, and the sleek insistence of Hardfloor. It’s enjoyably unpretentious, but when a Bollywood spectre starts to haunt a scrapbook jungle collage, it’s actually rather lovely too.

Perhaps the cream of the local crop, though, are expansive indie psych rockers and tambourine fetishists **KNOBBLEHEAD**, who turn in an outstanding set of huge chugging tunes, mixing wild vibing with good honest melodic catchiness, part Brian Jonestown Massacre, part Jefferson Airplane. At some points the blaring trumpet and tuneful chants even recall James circa ‘Seven’. This is

comfortably the best set we’ve seen them play, possibly because it’s the first time they’ve all managed to fit onstage simultaneously.

After all this, **THE SUN RA ARKESTRA** is an unusual headliner, but if this isn’t the sort of festival where expectations can be ravaged, nobody here has even tried to power a Moog by plugging into a leyline, and if bandleader Marshall Allen, at 95, hasn’t earned the right to do what the fuck he wants, then we’re from Betelgeuse (NB by this point, we aren’t entirely sure we’re not from Betelgeuse). Tonight, they mostly eschew the frenzied freedom and synthesised abstraction of much of the back Ra-talogue for a smooth but slightly abstract lounge swing, including a surprisingly straight take on croon classic ‘Stranger In Paradise’. Gavin Bryars once tried to capture the music of the Titanic’s band as they sank underwater, but the Arkestra make the sound of a Reno casino band melting into their daquiris, and if they seem to be treading water occasionally – space is the placeholder – and it isn’t the stellar voyage we expected, they sure can Pleiades tunes.

And then, it’s out onto the towpath for a moonlit stumble back to the mundane world. Should the planets align, and Oddball return next year, we’ll certainly be there at the outset, ready for take-off. Start the countdown, commander Trump... and smoke me a covfefe, I’ll be back for breakfast.

David Murphy

PERSONAL BEST / SPANK HAIR / PATRICK CEMETARY / DREAM PHONE

The Library

Divine Schism’s co-promo with Snuggle Dice might have gone through a lot of turbulence in the run up to the event—two of the four acts dropped out and had to be replaced—but a little chaos can be gold dust in the right conditions. The night kicks off with Dream Phone, a riot grrrl two-piece who casually announce that it’s their first ever gig before launching into a set of tight, blisteringly inflected punk songs. It’s a fine way to get the crowd going and when they swap instruments halfway through, the music shifts its centre of gravity without compromising an inch. If this is their first gig, we bloody well hope it won’t be their last.

Next up is Patrick Cemetary (aka Pet Semetary, presumably reverting to a full name to match the famously formal atmosphere of the Library basement). This is the solo project of Gaby Elise Monaghan, who’s been somehow balancing student life and the Oxford indie scene for the



past four years, and tonight she’s the calm, gothic foil to Dream Phone’s mayhem. Gaby’s real strength is her voice, which never sounds strained or misplaced; the songs are emotional, personal vignettes that can occasionally sway into kitsch, but all in all it’s a welcome respite in a night bookended with punchy rock.

Spank Hair continue the retro theme with an emo-tinged bouquet of songs, some of which are more

successful than others. Where they rely on texture without structure, they wind up sounding a bit dull but there’s some competent musicianship on display, and it just about rescues some of the less inspired songwriting, while Silke Blansjaar on drums steals the show. It’s time for something a bit less slack to close the night, and Personal Best rise to the challenge. They’re touring their new album – a

lovable, if inconsistent, blend of old school Britpop and indie pastiche – and what they lose in sleekness out of the studio, lead singer Katie Gatt more than makes up for in raw energy. It’s difficult to tell exactly how ironic the music is, but Gatt’s description of closer ‘Jennifer’ as “your problematic fave” gives us a hint. After all, it’s fucking Britpop. In Oxford. On a Sunday.

Tom Kingsley

the FREE music festival Est. 1996

RIVERSIDE FESTIVAL 2019

Sat & Sun
20th & 21st JULY 2019

Bars, Food and Drink
Children's Entertainment and Craft Section
Clothing, Jewellery & Festival Shopping
Music Workshops
Story Telling

millfield
Charlbury
OX7 3QG

OVER 40 ACTS on three stages including

BRICKWORK LIZARDS **PREMIUM LEISURE WONDERLAND** **12**

KANADIA **earinade** **QUARTERMELON**

The ShapEs

mind **ROSE & CROWN** **YOU JACK** **MOON NORTON** **TRUCK** **Rapture**

www.riversidefestival.charlbury.com

HALFWAY TO Seventy-Five

A festival of Americana, roots & good honest music

STARRING

HANNAH JOHNSON

& the Broken Hearts

Darren & Eedens

the Slim Pickin's

Seafoam Green

Katy Hurt **Jack Blackman**

The Prairie Clams **The Holy Fools**

The Scott Gordon Band

Saturday 27 July 1-11 pm

Haystacks Corner
Iffley Lock
Oxford OX4 4EL

Isis Farmhouse
halfwayto75.com

Tickets Available
wegoickets.com/
halfwayto75
Truck Oxford
Rapture Winery

Adults £10
Under 11s £5
Under 5s Free

Local: Halfway to Seventy-Five
Facebook: Halfway to Seventy-Five
Instagram: @halfwayto75



LIVE

CANDY SAYS The Bullingdon

So what’s changed in Candy Says’ world since we saw them a few months back? Well, a million or so Youtube views for starters. The band’s contribution to the Noomi Rapace movie *Close*, including a cover of Kate Bush’s ‘Running Up That Hill’, which was personally approved by Bush herself, has drawn an incredible spotlight on them and tonight’s hometown show has drawn a packed and enthusiastic crowd, including many who’ve travelled some distance to see them. Julia and Ben Walker are joined by drummer Silke Blansjaar

these days, which has beefed up their previously ethereal sound somewhat. And newer songs tonight, like ‘We Sleep Together Now’ and ‘Not Your Type’ feel like they have as much in common with Julia’s old band Little Fish; certainly her onstage confidence is back with a vengeance: she’s up there cutting shapes with her guitar or singing while stood atop Silke’s kit. Even set opener ‘Gravity’ finds her full of nervy energy. Her voice is a thing of wonder. We’ve said it before and will say it again: against serious competition,

she is possibly the best singer in Oxford, able to switch from contemplative croon to swooping shriek on a sixpence, the rising howl of ‘London’'s chorus a perfect example of her range and the emotional depths she can bring to bear on beautifully crafted songs. Among a host of highlights tonight, we get ‘Ghost’, where Candy Says go the full 80s synth-pop and then take that into the realms of stadium rock, and ‘Crave Easy’, the band’s most perfect marriage of electronic subtlety, rock’n’roll energy and ferocious vocal performance.

The trio end on the two songs from *Close*. ‘Running Up That Hill’ comes shrouded in fog, as if the peak of the hill is out of sight. Best of the whole lot though is ‘Beautiful Feeling’: hymnal, epic, wonderfully passionate, just a gorgeous slice of pristine pop with a romantic warmth it’s impossible to fake. When Julia sings “I need to sort my shit out” on ‘London’ she might be facing up her own personal frustrations and conflicts but really it’s the rest of the world that needs to get its shit together – and make Candy Says the biggest band on the planet. **Dale Kattack**

COMFORT / FATAMORGANA / ACACIA SPINES The Library

It’s only Acacia Spine’s fourth gig and it sometimes shows tonight as the London duo have a tendency to lose track of where their atmospheric drones and choral vocals are going, occasionally ending up fading into a radioactive musical puddle. But at their best they’re a doomy, dissonant fog of industrial drones and clangs over which the gold lame-clad Shereen Elizabeth incants and sighs like a children’s choir inside a haunted nursery. Some serious honing to do, at least live, but once fully formed this is proper horror movie soundtrack stuff. Tonight’s Smash Disco show sees guitars, for the most part, superseded by synthesizers. Barcelona’s girl/boy duo Fatamorgana look and sound like they should have been signed to Mute Records back in 1979. Patrycja Anna Proniewska is fabulously android-like, as if someone remade Fritz lang’s *Metropolis* with Pris from *Bladerunner* in the Maria role. Musically they’re all about stark simplicity and straight, silicon lines, minimalist synths bubbling and pulsing beneath and around Patrycja’s emotionally detached vocals. They hark back to OMD’s earliest experiments as well

as ‘Speak & Spell’-era Depeche Mode, though when they ramp things up a few notches they’re into DAF territory. A few in the crowd, more used to watching punk bands here turn on their heels, but we love it: less a period piece, more a glimpse of a future that was promised but never materialised. Glasgow’s Comfort are another duo, though for the most part the drummer plays second fiddle to the pounding electronic beats that singer Natalie controls. We say singer but she’s more of a shouter, hollering militantly as she contorts and cavorts around what would be the stage. It’s tribal electronic pop, hardcore, mangled rot grll and something approaching primitive hip hop all at the same time. It’s also fun for a while, until a lack of variety becomes apparent and it starts to feel a bit hollow. Lydia Lunch and Jim Thirwell did this kind of thing better back in the 70s and while there’s no doubting Comfort’s integrity, they need another dimension to their sound to get their message across before audience fatigue sets in. **Dale Kattack**

CHICO PÉREZ St Johns College Auditorium

Chico Pérez is a young classically trained pianist and composer from the flamenco hotbed of Andalusia in Southern Spain. He might not get the approval of flamenco purists though, as not only does he bring together jazz with flamenco but also weaves in elements of classical music. He’s here for what is possibly his first UK appearance at the invitation of the World Music in Oxford people based at St John’s College, along with singer Belén Vega, double bass player David Romero and hand percussionist Alfred Garrido. Together they’re already winners of a best band award from Spanish national radio and television. Tonight’s opening numbers show there’s a lovely uplifting lyricism to Pérez’s playing and that as a composer he has an ear for an appealing riff and a liking for sudden endings which create attention grabbing, we-didn’t-expect-that, moments. When notes cascade from his right hand it feels organic, there’s no overstraining or show-boating, and its anchored by great rhythm in his left hand which holds everything together. The man not only swings,

but there’s plenty of variety including a dramatic piano interlude that sounds very Rachmaninov, and then later a subtle blues influenced number. Belén Vega voice has the declamatory harshness at the top of the register that’s typical of flamenco, but also a contrasting conversational style that creates the illusion she is singing just for you, and conveys emotions in defiance of any language barrier Towards the end of the set, with Pérez’s left hand ever more prominent, the numbers become much more percussive and muscular. It’s only then that Romero and Garrido emerge from the background, with the former contributing a smoky double bass vamp and the latter’s hands a minute and a half of magic on the cajon. They conjure a surprisingly big finish and get a deserved standing ovation. Pérez and company’s intriguing contemporary take on flamenco leaves us wanting more too and hoping they’ll be back in the city in future. Bravo! **Colin May**

CINDER WELL / GWENIFER RAYMOND / THE AUGUST LIST The Jericho Tavern

The August List appeared with the ‘stomp and holler’ movement but strode through with focus and their own unique take on Anglo-Americana, instead of following the herd. They have continued to push and expand upon what it meant to be The August List, adding instruments and band members, all the way up to an effected electric violin in recent years. All that said, tonight is the most stripped back Martin and Kerraleigh Child have played for a long time: even the kick drum is gone, but none of the magic. What has always made The August List special is the effortless interplay between their vocals and the inarguably fantastic songwriting. Nearing a decade on the Oxford scene, every performance remains a treat. John Coltrane was a solo musician and composer of such skill and intensity that the rest of his band, and the audience for that matter, could barely keep up. Gwenifer Raymond’s solo acoustic guitar sounds nothing like the jazz pioneer but that singular vision and virtuosity is the only comparison that comes to mind. The welsh-born, Brighton-resident’s whirling

dervish approach to guitar and banjo draws in classical styles, US traditions and even a touch of metal into something truly unique. The Resonator guitar is an unmistakably American sound, but the violin family is prominent in numerous traditional musics around the world. This potential for wide-angle Americana frames the journey Cinder Well take us on. ‘Old Eric’ is an adapted traditional Hardanger (Norwegian) fiddle song, and ‘Princess Royal’ is an early Irish song and both are wonderful, but the true highlights are Amelia Baker’s original songs; ‘Insulation of the Silence’ reflects back on the modern world with stark beauty and nostalgia for simpler times. Baker’s lead vocals evoke Anaïs Mitchell’s twang with a lilt of the Irish folk she has studied intensely. The sparse arrangements between guitar and viola leave space for the gravity and emotion to fill, and in fact they overflow. Cinder Well manage to make the traditional feel modern, and the modern grounded with the weight of every folk artist that has come before them; the result is truly special. **Matt Chapman Jones**



**OXFORD'S
INDEPENDENT
MUSIC HUB**

ALL THE LATEST RELEASES ON VINYL & CD

NEW & PRE-OWNED STOCK, LIVE MUSIC IN-STORE, TICKETS

ALSO HOME TO

MOSTRO

• COFFEE •

JULY AT TRUCK STORE

THURS 18TH JULY - THE BLACK HATS

W/ APHRA TAYLOR - EP LAUNCH

**Find us running the merch stalls at
Cornbury and Truck Festival plus
check out our stage at Riverside for
the best in local talent!**

OPEN 7 DAYS A WEEK 101 COWLEY ROAD OX4 1HU

01865 793866 TRUCKMUSICSTORE.CO.UK

Complete song production

Work with an acclaimed producer who does everything. Make your songs like they sound in your head.

"Great job all round"
Tony Visconti
(Bowie's producer)

"Beautifully crafted"
Patrick Alexander
(The Wedding Present)

"Imaginative and hugely talented"
Debbie Moogan
(top-line writer and lyricist)

Sign up for free song development consults and 30-second production workups.

DAVID GRIFFITHS SONG PRODUCTION



www.songproduction.co

song development • instrument arrangement and performance • vocal recording • mixing and mastering • advice on next steps



BORN IDEAL / PIQUED JACKS / THE FACTORY LIGHTS

The Wheatsheaf

I’ve always thought of singer-songwriter Ant Kelly (also frontman of The Shapes, and here with his side project The Factory Lights)

as a local Van Morrison figure: implacably foursquare, hat pulled down over his eyes, and with the lyrical reminiscences of songs like ‘Old

THE RYAN BINGHAM BAND / JOANA SERAT

The Bullingdon

It’s not often you get an Oscar winner performing along Cowley Road but here’s Ryan Bingham, whose ‘The Weary Kind’ from the film *Crazy Heart* earned him a little something for his mantelpiece. His cult status in country music circles is such he’s pulled a healthy crowd here tonight, despite the gig clashing with Band of Horses at the O2. First though is a real treat in the form of Spanish singer and guitarist Joana Serat, whose velvet soft voice evokes images of some haunted 3am blues bar where the broken hearted go to weep into their whisky. If her set tends to wander a little in places at her best she reminds us of Mazzy Star’s Hope Sandoval and Cowboy Junkies’ Margo Timmins. Nothing so understated for Ryan Bingham, the New Mexico-raised singer leaping onstage amid

a thumping storm of classic honky tonk blues from his full-blooded band. It’s only a small step removed from Iggy’s ‘Lust For Life’ and sets the scene for a show that, at its best, defies country clichés and demonstrates the variety and versatility in Bingham’s music. Joined by two superb backing vocalists, he ploughs through southern gospel, driving rock’n’roll and folksy balladeering, his voice gravelly in that Steve Earle kind of way, the heavier songs kicked out with swagger, the slower, acoustic numbers deft and delicate. Occasionally he dips too far into Bob Dylan territory, and a couple of the more standard rock songs add nothing to the country canon, but when he takes a turn into Mariachi, or lets his ragged croon melt into his backing singers’ more soulful tones, it’s a masterclass in how to keep an old

School Wall’ doing for Temple Cowley what Van’s ‘Brown Eyed Girl’ did for Bloomfield but without the wearing Belfast bark. It’s nostalgia as a Zen philosophy rather than regret, and when this updates into the spirited skip of ‘Feeling High’ (about the joy of just being with his kids) it’s also the palpable essence of Elvis Costello & The Attractions that makes it such a satisfying whole. The philosophy of Piqued Jacks is staggeringly simple: “*Rock as if it is your last day alive and one day you will be proved right.*” This is one hot band right now: three brothers from Florence, Italy – singer Andrea, bassist Francesco and guitarist Marco, plus their best friend Tommaso on drums, all here on the last leg of a month-long UK tour of their Dan Weller-produced album ‘Living Past’, and recently winning first prize at the major SanRemo Rock & Trend Festival. What this amounts to is a complete stun gun of a set, free of confrontation and over compensation, with plenty of a Biffy / Incubus template remaining, but as if The Darkness and A-Ha had combined to build sky scraping stadia over the foundations. It’s the breathtaking amount of vocational happiness they radiate that makes you smile so much, and nobody, but nobody, is going to leave the room without being comprehensively entertained, on this, Gappy Tooth’s 17th birthday. Piqued Jacks rock because that’s how they roll. Fresh out of Faringdon, Born Ideal, (Bone Idle, geddit?) all young, clean cut and armed with birthday instruments, plug into what is left of the on-stage electricity supply. Immediately there is a suggestion that the songwriter has possibly unknowingly been influenced in his formative times by the Tony Blackburn Golden Hour, as at various points in the set I am singing to myself the words to ‘Spirit In The Sky’, ‘Devil Gate Drive’ and ‘I Am The Beat’ to their intros, drums, bass-lines and riffs. Maybe this reflects on my own vintage, but it acts as a disconnect to embracing them fully, despite the quality playing, as does the singer having a really massive keyboard parked across the front of the stage and using it just the once, very briefly. One song, ‘Killer’, shows a streak of originality, and the Paul Heaton-like clear voice is a big plus, but compared to the previous wild Tuscans, this is but the bright eyed start of a very steep learning curve. **Paul Carrera**

genre fresh. He’s funny too as befits a man who’s spent his life entertaining crowds. Of his poor itinerant upbringing, he recounts how flat the landscape was where he grew up, so much so that if you “stood on a tuna can you could see the back of your own head.” He recalls being taught how to play guitar by one of his father’s drinking buddies and how music saved him from career choices limited to farming, the oil fields or the military, and how everything “smelled of cow shit and natural gas.” Eschewing many of the lyrical clichés of country he takes aim at Trump, but couched in sweet soul music and shares the blue collar pride of Springsteen and Little Steven. It all ends with some more typical Nashville sounds and the odd Allman Brothers-style jam but, as we’ve come to take for granted from the excellent Empty Room Promotions, tonight it’s a privilege to spend time in the company of a master craftsman. **Dale Kattack**





Oxfordshire Sexual Abuse & Rape Crisis Centre

Specialist practical and emotional support for women and girls who have experienced sexual violence at any time in their lives.

Telephone helpline

01865 726295 or Freephone 0800 783 6294

- Monday 6.30pm – 9pm
- Thursday 6.30pm – 9pm
- Sunday 6pm – 8.30pm

We have a 24-hour answerphone, and if you leave us a message we can call you back the next time we are open.

Email support

support@osarcc.org.uk

www.osarcc.org.uk

Oxfordshire Sexual Abuse and Rape Crisis Centre is a company limited by guarantee, registered in England & Wales No: 6835605. Registered Charity No: 1131054.



HUNT SABOTEURS ASSOCIATION

The only organisation that stops the killing in the fields

Still saving lives!

Despite the Hunting Act 2004, organised hunts around the country are still chasing and killing wild animals such as foxes and hares.

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

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

Hunt saboteurs, saving lives through direct action.



www.huntsabs.org.uk


www.facebook.com/HuntSaboteursAssociation

@HuntSabs

Part Six

Hello good people. This month I'm going to take a look at three more important factors when mastering for vinyl records: dynamics, levels and stereo width. Interestingly, loud records with a large dynamic range make the stylus wiggle about so furiously that the temperature at the stylus can reach a staggering 240°C. The melting point of record grade vinyl is 248°C. The louder a record is the more movement you get at the stylus. Remember that with a cymbal hit (especially Ride cymbals) you are generating up to 20Khz. That's 20,000 backward and forward oscillations per second. This will generate an enormous amount of heat considering the tiny dimensions of a stylus which is typically 25µm (25 millionths of a metre). So ... hey ho, let's go.

The they want their music to sound as loud as the next artist regardless of the consequences. The consequences unfortunately are that the music will suffer. I have cut some of the loudest CDs you will ever hear, where the RMS (average levels) are louder than the peaks. Believe me, I had one request where the artist stated that "I wish to see no movement on the meters". Now, cutting lathes don't really



like these punishingly loud records. Even if you turn down the gain at the analogue stage you're still left with the punishing sound. So, when providing cutting engineers with audio destined for the plastic platter keep the levels low: between -8dB to -4dB. Keep the dynamics intact as much as possible and let the cutting engineer work their magic.

3. Stereo. If you look lengthways down the groove of a record there will be a V shape with the groove walls at 45° from the vertical. The wavy pattern on each wall will be the stereo waveform for left and right channels. With excessive stereo panning and out of phase material this can cause the stylus (and the lathe cutting head) to move in undesirable ways. We want the stylus to be able to track the waveform without popping out of the groove or skipping into the previous groove. I quite often narrow the stereo image by about 5% to give the cutting head a chance to cut a useable groove. Very hard panned percussion, for example, does not bode well for the cutting head as does very phasey (fake "out of the speaker" effects) synth sounds. If you have a well balanced mix with nothing too extreme in the panning of L & R signals you shouldn't run into too many problems.

Next month I'll look at hacking MiniDiscs ... ooops, sorry, I mean lacquers and pressings.



Ah, there you are, Newbie. Just in time for the East Indies Club's own 'Cocktail Safari'. Pull up a pith helmet and get the drinks in. Mine's a Banana Daiquiri with extra 1970s chocolate. In fact if you add a Lion bar, we'll call it a Banana DAKTARI. Yes, yes, the Lion bar is the mane ingredient. [*Drum roll, slight bow*]. So, you've heard about this craze for bands performing with digital video projections of their deceased lead singers...? Freddie Mercury, Roy Orbison, Whitney Houston, Amy Winehouse, Buddy Hollygram... they've all done it. And now it's my turn. My old band ELFLADE is set to hit the road, with a projection of Yrs Truly fronting, dressed in silver leotard and Afghan coat, giving it full gargle on some of our old 70s prog-acious hits. *The March of the Stumbling Unicorns*, *Figgy Sturgess's Seventh Secret*, *Strange Affinity* (in 7/4), *Lady Muriel's Magic Pergola* etc etc. Yes, the guys were feeling the pinch, especially after bassist Horatio Forbes-Mountjoy had his ballooning accident – those Moroccan medical bills won't pay themselves. So it was decided to get the band back together for one last tour. But, guess what? I refused. Largely because if I appear 'live' onstage at Guildford Civic Hall, the Rainbow Theatre and all those other top prog venues, my creditors will know that I have not after all gone to join my ancestors... and am therefore still eligible for my debts. Hence the hologram plan. What's



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

Who are they?

Oxford prog rock band Shaven Primates are: Josh Thomas (*keyboard, backing vocals*): Tom Clark (*guitar*); Nick Letellier (*bass, backing vocals*); Jarod Ganoie (*drums*), and Mark Elphinstone (*vocals*). David Bowie's death in 2016 inspired Mark to start the band: "I had just started to work through some of my life in therapy, and found solace in Bowie's work. I wanted to try something that would connect people to my own history. I wrote ten songs which we've been preparing for an album to be released this November, so I began recruiting musicians." The band's debut EP, 'Evolution' was released in June.

What do they sound like?

Prog rock, heavy on the electronics and riffs. The band's debut EP was variously described as "Tool cranking out the angriest passages from Pink Floyd's 'The Wall' and 'Elphinstone's epic, questing vocals bring a bit of The Who's 'Tommy' to the party, while the band's darker, almost bluesy side is revealed on more Doors-inspired tracks." Or, in Mark's words: "Like Lemmy, Ian Curtis and Kate Bush got really drunk and wrote a prog rock album that wasn't supposed to be a prog rock album"

What inspires them?

Mark: "Events and things around me, things people go through, justices and injustices... I like to look for an era in music and point it at an event and try and work around that. I look for a sensation that goes with it; sleazy, lurid, warm, painful, and go for that sensation but I try to keep it light hearted, almost mocking of what's intended."

Their career highlights so far is:

“Finding the band members and knowing we’d got a great group of people who can have a laugh together. That genuinely has been it. We knew we were happy together before we hit the road.”

And the lowlight:

“Slogging through the same five or six songs for a year and not getting



very far.”

Their favourite other Oxfordshire act is:

“Has to be our good friend Umair Chaudhry’s Gift of Blindness and Abandon work. If we hadn’t met him along the way we wouldn’t be writing the harder hitting rock tracks we’ve got now.”

If they could only keep one album in the world, it would be:

“Bowie’s ‘Hunky Dory’ but it’s always ch-ch-ch-changing to be honest.”

When is their next local gig and what can newcomers expect?

“At Cirkus on George Street on June 29th and then we’ve another headlining alongside Master of None at the O2 Academy at the end of August.”

Their favourite and least favourite things about Oxford music are:

“The followers and the sense of community, alongside some of the ingenuity and diversity we see dotted around places. Least favourite is people who are performing stuff to please the masses rather than please themselves. That and venues shutting down.”

You might like them if you like:

Porcupine Tree; Tool; King Crimson; Black Sabbath; Pink Floyd;
Pineapple Thief; The Doors.

Hear them here:

Spotify, iTunes, Google music, YouTube.

If it's July it must be time for **Truck Festival**.

T'was ever thus, as back in July 1999, the Steventon festival, which back then did still use a flatbed truck for a main stage, was returning for its second outing, bigger and better than the previous year's inaugural one-day event.

Across the weekend there were headline sets for **King Prawn** and **Dustball** on the main stage and they were joined by **The Samurais Seven**; **Wonderland**; **Arthur Turner's Lovechild?**; **Winnebago Deal**; festival hosts **Whispering Bob**; **The Four Storeys**; **Canola** and **Four Way Trauma** among others, while The Barn stage featured **Black Candy**; **Full Frontal Assault**; **Kamikaze Kittens**; **Saloon**; **Mindsurfer** and **Callous**. Still for the most part a local festival for local bands, names now lost to history include: **Frigid Vinegar**; **Skinny Arm**; **Nebula**; **Orko**; **Jacuzzi Fiasco** and **Abraham Lincoln Dream**. How far it's come since then.

Beyond Truck, **The Zodiac** was playing host to a couple of bands on the up whose names you might recognise: **Muse** and **Coldplay**. The latter were supported by **Toploader**, who might still be remembered fondly by people not generally allowed out in public without sturdy leather restraints and a care worker. Meanwhile the same venue hosted a three-night sold-out stint by **Marillion**. Over at **Oxford Playhouse** **Marc Almond** was performing songs from his new album 'Open All Night', while a proposed festival in **South Park** was shelved, as have many others there since. The place is cursed, we tell you.

Even ten years on from its beginnings, there remained a strong local flavour about Truck, with 2009's featuring a special Oxford Day that saw **The Candyskins** reform for an emotional but celebratory show. **Supergrass** headlined the day which also saw **Dive Dive**; **The Long Insiders**; **The Epstein**; **Alphabet Backwards**; **Jali Fily Cissokho** and **The Relationships** playing. The other day of Truck was topped by **Ash**, although the main stage high point came with the appearance of former Can legend **Damo Suzuki** backed by a band featuring **Mark Gardener** and **Loz Colbert** from **Ride**, **Tim Turan**, **Truck** founders **Robin** and **Joe Bennett**, and **The Elysian String Quartet**. Over in The Barn, **A Place To Bury Strangers** played what is still certainly the loudest Truck set ever, managing to reduce a packed crowd to a few hardy souls across thirty minutes of outright sonic brutality. It was awesome.

Across the county **Cornbury Festival** featured headline sets from **Sugababes**; **The Pretenders**; **Magic Numbers**; **Peter Green**; **The Lightning Seeds**; **The Damned**; **Stornoway** and **Scouting For Girls**.

Tributes were being paid to **Kate Garrett** this month who had died at the age of just 37. Kate, who'd made her reputation first as part of **The Mystics** and then as a solo performer, had succumbed to cancer, but not before leaving behind both some awesome music and **The Oxford Young Women's Music Project**, which carries on to this day, providing tuition and support for young female musicians. Mystics bandmate Sam Williams lead the tributes, describing Kate

as “a beautiful and feisty girl, “ while YWMP’s Zahra Tehrani called her “my biggest inspiration in music.”

And here we are again, Truck and Combury continuing to make the month of July their own. The former featured headline sets from **White Lies** and **The Cribs**, who were joined across the considerably expanded site by the likes of **Los Campesinos!**; **Blood Red Shoes**; **Sam Duckworth**; **Roots Manuva**; **Gang of Four**; **Andrew WK**; **Jaguar Skills**; **Peace**; **Cerebral Ballzy** and **Slow Club**, while the Oxford end of things was held up by **Stornoway**; **The Original Rabbit foot Spasm Band**; **The Goggenheim**; **Flights of Helios**; **The Ralfe Band**; **The Family Machine** and **Pixel Fix**.

Cornbury, meanwhile, hosted **Simple Minds**, **Jools Holland** and **The Gipsy Kings**, alongside **The Feeling**; **Southside Johnny & the Ashbury Jukes**; **Georgie Fame**; **Suzanne Vega** and **Kid Creole & the Coconuts**.

And the festival fun didn't end there, with **Cowle Road Carnival**; **Charlbury Riverside** (featuring **The Epstein**, **Candy Says** and **The Shapes**); **Wittstock** (**Peerless Pirates**, **Superloose**, **Reckless Sleepers**) and **Irregular Folks Summer Session** (**The Irrepressibles**, **You Are Wolf**, **Duotone**) bolstering the outdoor fun quota.

Those who preferred to stay out of the sun could see **James**, **Pete Doherty**, **Parquet Courts** and **NOFX** at the **O2 Academy**, or maybe go and buy a copy of **Rawz'** new album 'The Difference', released this month.

Appletree Studios
Celebrating 30 Years
 Oxfordshires longest running recording studios
www.appletreestudios.com
01844 237916
 Come and see why so many Oxfordshire artists use Appletree

WAREHOUSE STUDIOS
 Recording and rehearsal studios
 3 Rehearsal rooms
25 years of quality recording

Tel: 07876487923
 Email: info@warehousestudios.com
www.warehousestudios.com

EVOLUTION
 RECORDING STUDIOS

 We're a new 1000 sq. ft. recording, tracking and mixing facility in Oxford featuring, at our heart, a beautifully refurbished and awesome-sounding Trident Series 80B console.
 Experienced Engineers, Session musicians and Producers in-house.
 Call us for rates or to arrange a visit. Special rates for local unsigned bands.

Services Include
 Recording and Mixing • Voice-overs • Producing and Programming • Film, TV and Advertising Music • Audio Post-production • Songwriting and Session Musicians

01865 203073
info@evolutionstudios.co.uk
www.evolutionstudios.co.uk

Glasshouse Studios
 Rehearsal and Recording studios

 Four state of the art rehearsal rooms and a professional recording studio.

 For bookings call Jamie on 07917685935
 Glasshouse studios, Cumnor, Oxford • glasshousetudios.org

TRACKS

Sponsored by



TOP TRACKS

MOWVES

As *Nightshift* sits down with this month's pile of musical sacrificial offerings, several over-privileged, humanity-free adverts for birth control are vying to become the new leader of the Conservative party and thus unelected prime minister of the UK. Having exhausted every insult and missile within arm's reach, and with the conclusion of Russell T Davies' brilliantly funny/bleak *Years and Years* fresh in our minds, we decide perhaps the only thing left to do is party til whichever fucker wins and his equally appalling mates across the globe finally wipe us all out in order to increase the share value of whichever corporation they secretly own. And so we stick this new EP from Mowves on at nuclear explosion volume and cavort around the kitchen with only a litre bottle of cooking brandy for company. In another life Mowves were called Coloureds, once described by *Nightshift* as the sound of a closing time punch up involving a pissed Cyberman. As Mowves, they're slightly more ordered, but still sound like a rave in a dark place, 'Supernumerary Hunks' whumping and thumping like Leftfield's goth kid cousin after an evening binging on vintage acid house and Kraftwerk. It's hardly happy happy joy joy disco music, but these are dark times. A Tiger Mendoza remix of 'Detonator Organ' is lighter on beats but darker of mood; 'Deeper Hauser' is almost dubby in its acid squelch, less pissed-up Cyberman punch-up, more android in a K-hole, while 'Sky Fortress' really gets the sub-bass going, kind of Coil soundtracking *Terminator* and thus highly fitting for the hellish end times and japery our Etonian overloads have in store for us.

SHAUN MICHAEL

If the candidate shortlist for the Tory leadership is a metaphorical shit shower, the actual weather's not been much better, has it? Rain, rain and more pissing rain. Why can't we be sitting on a sundrenched Caribbean beach necking coconut-based cocktails? Something Shaun Michael here seems determined to provide the soundtrack to. We don't get much dancehall here at *Nightshift*, so we should probably ignore the battleship grey skies and head out to the park anyway when it does turn up. Based in Oxford but boasting Jamaican, Cuban and Indian heritage, Shaun's mix of dancehall, reggae and hip hop fits into a pretty crowded field, and his rapping can be on the nervy

Track of the Month wins a free remix from Soundworks studio in Oxford, courtesy of Umair Chaudhry. Visit www.umairchaudhry.co.uk/nightshift

side of hurried at times (as on 'Secret Smile' here), but the likes of 'John Crow' are authentic and authoritative, infused with confidence and no little soul. He switches between Sizzla, Beanie Man and Shabba Ranks on the one hand and Drake and even KRS One on the other, at his most enjoyable when keeping it sweet over flamenco guitars on 'Simply Bad' or singing about Tequila Sunrises on 'So Special'. Armed with this soundtrack we're off for some liming. Call us back in when Boris Johnson has fucked off for good. Or teatime. Whichever comes first.

DROWND

"Drownd are influenced by NIN, Skinny Puppy, Ministry, Throbbing Gristle, Youth Code, Hide." Yes! Get in! Click on the link... "This video is unavailable." Life can be cruel sometimes.

ENJOYABLE LISTENS

Back in 1981, with futurism and the New Romantics at their commercial peak, music had an odd habit of being fun and flamboyant while also tending towards po-faced over-seriousnessness, something brilliantly satirized in *Not the Nine O'Clock News*' 'Nice Video, Shame About the Song' spoof. Which Enjoyable Listens instantly reminds us of with their electro-pop fetishizing – all gleaming synth spangle and dramatic, overwrought vocals. We're hoping the band – a classic 80s-style duo as it turns out – will be adorned with silk scarves, Chelsea boots and mascara, but sadly they turn out to be a couple of slightly forlorn student indie types sat on a bench in a graveyard (hey, that's a decent start at least). Everything here is extremely SERIOUS though. Lyrics are epic and poetic, delivered with am-dram verve and passion, or intoned with robotic sterility as synths and drum machines hum and thump behind them. The one exception is a somewhat cheap and cheesy Casiotone Divine Comedy pastiche, which might have done well to stay at home alone in its bedroom while the rest of the EP headed off down the Blitz Club. Overall, this is utterly preposterous, but a part of us likes it when new bands are prepared to be so. Next time, though, we want to see 19th Century cavalry jackets, ruffs and maybe a mist-shrouded video featuring – for absolutely no reason whatsoever – a riderless horse.

THIS DEATH

Sort of bringing together elements of both those last two acts (or what they promised), This Death offer both synth-pop and industrial noise. The band is the effort of

Dan Clarke, once a regular denizen of the demo review pages with his bands Kazor, Reactor Mind and Third Order, but he's now resident in Texas where any increased exposure to stuff like sunshine and wide open spaces has obviously been tempered by exposure to the general horrorbag that is the States' political atmosphere right now, so it's dark, dark dark from start to finish, Dan's harsh, rasping vocals doing the old cyborg-goblin thing while machinery hums, whirrs, pounds and glistens in the desolate factory/cave around him. Unsurprisingly Nine Inch Nails seem to be the central influence, with Marilyn Manson, Depeche Mode and a hefty dose of Scandi black metal goblin Mortiiis mixed together and scrabbling like rats over the detritus of a post-apocalyptic wasteland to the last remaining disco in what was once a town. A quick glance through the lyrics reveals plenty of eyes watching, lies being spun, walking across fields of dead bodies, sin and houses burning down. Pretty much the Tory leadership race in a nutshell. That said, we'd contemplate voting for any politician with the self awareness to come onstage at party conference to This Death blasting out at full volume. They're coming for your soul, after all.

LOVELACE

"I declare / Baudelaire / I declare / Baudelaire / Walk around / Around town / No judgement / No sound." And that, you fucking philistines, is poetry, right there. Or possible a nonsensical Year 9 existential cry for help from beneath a pile of damp bedclothes. It's basically the sum total of Lovelace's lyrics on this one-song offering and obviously requires something special musically to make such a philosophical thunderbolt really hit home. Some ho-hum, off-the-peg half-speed indie jangle that rises, just about perceptively, to a middling plateau of ho-hum, off-the-peg three-quarters-speed indie fuzz, is just what the doctor ordered. A masterpiece by anyone's standards. And talking of doctors, is there one in the house? Cos either we need some pills to stop our heart bursting through all this excitement or else Lovelace are going to need medical attention once we've set Lemmy and Kathleen, the *Nightshift* guard dogs of rock and roll's eternal rebel spirit, on them.

SPILL THE RIVER

All this unseasonal weather's had serious consequences for many around the country so it's hugely offensive and problematic for a band to call themselves Spill the River when there are flood survivors bailing out their kitchens with empty soup cans even as we furiously type these words with our fists. Only kidding – if there's anything we love nearly as much as a rightwing Tory bellend it's people who are prepared to be monstrously offended and outraged by every. single. fucking. thing and stick it up on social media in a tidal

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.

wave of sanctimonious rage and emotional incontinence. Carry on you brave little warriors, you make we larf and larf as you improve the world one Tweet at a time. No, we save our umbrage and disappointment for musical inadequacy, lethargy and torpor. Spill the River are less a flood or a torrent or a deluge, more a drip, drip, drip of damp musical ingress that sounds like it'd love to be sadder, darker and more intense than it's ever likely to be, however long you distilled it in a bucket of juniper berries. They quote Nick Cave, Smog and PJ Harvey as influences but Timmy the Whimpering Weediepot would be a closer comparison. We just made him up, in case you were wondering. He's a lovelorn singer-songwriter who exists on a diet of weak tea and wistfulness. One interesting snippet of info from the band's biog is that their first gig was at a wake, which seems appropriate since we'd happily go to our grave never hearing this again.

TOILET TRACKS

A ROAD TO DAMASCUS

A Road To Damascus claim their "aim was to make songs that are heavier than your average pop song, but catchier than your average rock song." That's an admirable goal that. They don't want to tear down the pillars of capitalism, inspire the masses to rise up against their oppressors or even get that pretty girl down the road to fall madly in love with them. No, they want to be better than average. Like a Sainbury's Taste the Difference ready-made lasagne. So, is it heavier than average? Even taking a low level idea of average heaviosity, like Foo Fighters or something equally dull, A Road To Damascus fall hopelessly flat, since insipid sub-boyband bin leakage that sounds like a cross between Boyzone and Bastille ain't what even our chum Timmy the Whimpering Weediepot would call heavy. How about catchier than average? On a lodged-in-your-head-for-days scale ranging from Britney's 'Toxic' to, we dunno, the latest Noel Gallagher's High Flying Birds single, this is very much what was the question again? The song 'No Man Is An Island' here sounds like pop music that long ago flatlined and no-one's tried to hard to resurrect. It's like a CIA experiment to make music so characterless and forgettable it can sneak into secret enemy military bases undetected and steal vital plans. Problem is, it's so anonymous it's forgotten its own purpose or sense of self and never comes home. No man is an island maybe but a Road To Damascus should be made to go and live on the most isolated one on the planet with only a casket of highly radioactive waste for company. For the sake of music, you understand.

QUALITY BACKLINE
£10 PER HOUR
 Inc. TAMA, SUNN, MARK BASS, BLACKSTAR, FENDER, & SHURE gear
Safehouse
 STUDIO
 JUST OFF ST CLEMENTS - OX4 1BA - FREE PARKING
 CONTACT: MIKE 07731 804796
SAFEHOUSESTUDIO.CO.UK
[safehousetudio](https://www.facebook.com/safehousetudio) [safehousetudio](https://www.instagram.com/safehousetudio) [@SafeSafehouse](https://twitter.com/SafeSafehouse)

Shonk
Recording Studio
 Full Backline Available
 Great Sounding Live Room with Natural Light
 Special Rates For Local Bands
www.theshonk.com
shonkstudio@gmail.com - 01865 203 922

TURAN AUDIO.co.uk
 Professional, independent audio mastering
 Mastered for iTunes
 Apple approved mastering
 Mastered in the studio last month;
THE RUTS, SMOKE ORANGE LATES, HUSKER DU, SAM HARDY, LVRA, THE DOORS, APIDAE, MIKE OLDFIELD, SAVAK, ERIC CLAPTON, SEN3, JOSH HOGGETT, TRANSMISSION FROM NOWHERE, THE SOAPBOX DERBY, DEMON, LASTELLE, MY CROOKED TEETH, ELOQUENT YOUTH, THE OTHER DRAMAS, THE TREAT, MSHAÁ, JACK LESTER.
01865 716466 tim@turanaudio.co.uk

COURTYARD RECORDING STUDIO
 2 Tracking Rooms. Superb Control Room with: NEVE 5106 32 Channel Console. ProTools HD3 MTR 90 2" 24 Track Tape Machine. Vintage EMT Plate Reverb Loads of Brilliant Outboard Gear
 Loads of Great Mics, Vintage and Modern Old School Akai/Roland Synth Modules
 Upright Piano, Fender Rhodes, Amps and great vibes.
 Residential recording studio in Sutton Courtenay.
www.courtyardrecordingstudio.co.uk
 In-house producer: Ian Davenport www.ian-davenport.co.uk
Email: kate@cyard.com
Phone: Kate on 01235 845800

TAD STUDIOS
www.tadstudios.co.uk
www.facebook.com/tadstudios
 Four hours from £30!
 Call 07882569425, e-mail info@tadstudios.co.uk or find us on Facebook to make an enquiry / booking
 Two fully equipped rehearsal rooms located just off the A34 near Bicester:
 • Mapex kits
 • Fender/Marshall/Ashdown amplification
 • 1kw PA system and microphones
 • Backline included with room
 • Fully maintained equipment
 • Tea and coffee making facilities
 • Doorstep parking
 • Convenient hourly booking
 • Open 7 days a week, 8am – Midnight
 • Introduce a band / block booking / student deals
 • Book by phone / e-mail / Facebook for your convenience

Tue 25th Jun

The Dead South
+ Noble Jacks

Thur 27th Jun

Cat Power

Fri 28th Jun • SOLD OUT

The Kooks
+ Eliza and the Bear

Fri 28th Jun • 11.00pm

Dancehall Rocks
ft. Spangee British, DeeJay Swivo,
White Magic Sound, DJ Young Linx

Sat 29th Jun

The AC/DC Experience
- Who's Got Big Balls

Thur 4th Jul • SOLD OUT

Belle & Sebastian

Sun 7th Jul • 5pm

NOCHE DE TRAVESURAS

An Official Carnival After Party
ft DJ CHRIS DUKES, DJ AMNESIA,
TUROK DJ

Tue 9th Jul

Comeback Kid
+ Svalbard + I Cried Wolf

Thur 1st Aug

Victory Lane
+ One State Drive + The White Tips
+ Semper Vera

Thur 25th Jul

Elvana:
Elvis Fronted Nirvana
+ Cherokii

Fri 2nd Aug

White Denim
+ Boy Azooga

Sat 3rd Aug • 11pm

Rory Stone Love

Wed 14th Aug

Cancer Bats
+ Incite + Crazy Arm + MSRY

Thur 15th Aug

This Is The Kit
+ Rozi Plain

Fri 23rd Aug • 6.30pm

Peace

Fri 23rd Aug • 10.30pm

Dancehall Artists
Teejay and Ding Dong
Live

Sun 25th Aug

Little Steven & The Disciples Of Soul

Fri 30th Aug

Palmist
+ Be Still + Flintlock
+ Rifles + Redshift

Fri 6th Sep • 6.30pm

Ultimate Coldplay

Sat 7th Sep • 6.30pm

No Hot Ashes

Fri 20th Sep • 6.30pm

Boyzlife
+ Katie Kittermaster

Tue 24th Sep

New Hope Club

Thur 26th Sep

Submotion Orchestra

Sat 28th Sep • 6.30pm

Evil Scarecrow
+ The Grand Mal
+ Damaged Reich
+ Imminent Annihilation

Mon 30th Sep

The Night Café
+ Dreamers + On Video

Thur 3rd Oct

Pierce Brothers

Fri 4th Oct • 6.30pm

CoCo and the Butterfields

Sun 6th Oct

Richard Hawley

Tue 8th Oct

Easy Life

Fri 11th Oct • 6.30pm

King Prawn
+ Popes of Chillitown

Sat 12th Oct • 6.30pm

Antarctic Monkeys

Sat 12th Oct • 6.30pm

The Divine Comedy

Mon 14th Oct

Kate Tempest

Wed 16th Oct • 6.30pm

PRESS TO MECO
+ Chapter and Verse

Thur 17th Oct • SOLD OUT

Ninja Sex Party

Fri 18th Oct • 6.30pm

Amber Run

Fri 18th Oct • 6.30pm

Ferocious Dog

Sat 19th Oct • 12pm

Ritual Union
ft. Teleman, The Comet is Coming & more

Tue 22nd Oct

Barns Courtney

Tue 22nd Oct

Striking Matches
+ Tenille Townes

Thur 24th Oct

Headie One

Fri 25th Oct • 6.30pm

Jake Clemons
+ Ben McKelvey

Sat 26th Oct • 6.30pm

Guns 2 Roses
+ MOTLEY CRUED

Sat 2nd Nov • 6pm

Hip Hop Hooray

Sat 2nd Nov • 6.30pm

The Dualers
+ Kioko + Count Skylarkin
+ Tony Nanton

Sat 2nd Nov • 11pm

Mad Cobra

Sun 3rd Nov

Bear's Den

Mon 4th Nov

Feeder

Tue 5th Nov

Reel Big Fish
+ [sponge] + Lightyear

Thur 7th Nov

Little Comets

Fri 8th Nov • 9pm

The Roaring 2.0s

Sat 9th Nov • 6.30pm

Snarky Puppy

Mon 11th Nov

Elder Island

Thur 14th Nov

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

Fri 15th Nov • 6.30pm

The Treatment
+ Airrace + Lake Acacia

Sat 16th Nov • 6.30pm

Dub Pistols

Sun 17th Nov

Black Water County

Tue 19th Nov

Primal Scream

Thur 21st Nov

A
+ '68

Fri 22nd Nov • 6.30pm

Half Man Half Biscuit

Fri 22nd Nov • 11pm

The Craig Charles
Funk & Soul Club

Sat 23rd Nov • 6.30pm

Biffy McClyro (Tribute)

Tue 26th Nov

Fontaines D.C.

Wed 27th Nov • 6.30pm

Electric Six

Thur 28th Nov

Rhys Lewis

Thur 28th Nov

Happy Mondays
- Greatest Hits Tour
+ Jon Dasilva

Fri 29th Nov • 6.30pm

Mad Dog Mcrea

Sat 30th Nov • 6.30pm

Definitely Mightbe
(Oasis tribute)

Fri 6th Dec • 6.30pm

Pearl Jam UK

Sat 7th Dec • 6.30pm

Absolute Bowie
- Legacy Tour

Sat 14th Dec • 6.30pm

Little Simz

Fri 13th Mar 2020

The SUPERSONIC 70s
XMAS SHOW

Fri 11th Sep 2020 • 6.30pm

The Dualers

ticketmaster®
ticketmaster.co.uk

o2academyoxford.co.uk

190 Cowley Road, Oxford, OX4 1UE • Doors are 7pm, unless stated.

Venue box office opening hours: Mon - Sat 12pm - 5.30pm

ticketmaster.co.uk • wegotickets.com • seetickets.com • gigantic.com