



NIGHTSHIFT

Oxford's Music Magazine

Free every
month
Issue 278
September
2018

photo: Michael Hayes

RHYMESKEEMZ

"I don't have much
control over what
I write; I'm one of
those people who
goes where my mind
takes me"

The local rapper talks about a
life lived in hip hop.

Also in this issue:

TRUCK FESTIVAL reviewed
THE CELLAR - latest news
Introducing **MASIRO**
LIAM INGS-REEVES remembered.

plus

All your Oxfordshire music news, reviews
and gigs for September

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

THE BULLINGDON

SEPTEMBER 2018 GIG & CLUB LISTINGS

Saturday 1st September Summer Vibes Can't Done Doors: 11pm	Friday 14th September A/M Sleeper Hardway Doors: 7pm	Friday 5th October Gentleman's Dub Club Gig Show Doors: 7pm	Saturday 20th October Official Ritual Union After Party Fireshuffle w/ Steve Davis Doors: 11pm
Sunday 2nd September We Are Your Friends #3 Kelly Lee Owens Lokki (Glass Animals) Dagga Domes Zerowe Despicable Zee Doors: 3pm	Friday 14th September K-Funkz Doors: 11pm	Friday 5th October Gentleman's Dub Club Club Show Doors: 11pm	Tuesday 22nd October Yellow Days Doors: 7pm
Tuesday 4th September The Low Anthem Doors: 7pm	Thursday 20th September Sikth Doors: 7pm	Saturday 6th October Basic Mella Dee Doors: 11pm	Thursday 25th October Mike Ross Troy Redfern Jack Hutchinson Doors: 7pm
Wednesday 5th September Jolie Holland & Samantha Parton (The Be Good Tanyas) Doors: 7pm	Friday 21st September Restructure The Pink Diamond Revue Means of Production Tiger Mendoza Doors: 7pm	Thursday 11th October Corky Laing Doors: 7pm	Friday 26th October Tom Robinson Band Doors: 7pm
Thursday 5th September Hamilton Loomis Doors: 7pm	Saturday 22nd September Musical Medicine Jive Talk Doors: 11pm	Friday 12th October Rhythm of the 90s Doors: 7pm	Saturday 27th October Volume DnB #13 Doors: 11pm
Friday 7th September Who's Alice - EP Launch Doors: 7pm	Thursday 27th September Sari Schorr Doors: 7pm	Saturday 13th October Simple Lena Wilkins Juju & Jordash Doors: 11pm	Sunday 28th October We Are Scientists Doors: 7pm
Friday 7th September Saved by the 90s Doors: 11pm	Thursday 27th September Bassface Vol. 3 Thorpey B2B Burt Cop Phatworld Dr. Cryptic Xhale w/PDX MC Brookes DJ Showcase Doors: 11pm	Tuesday 16th October Clap Your Hands Say Yeah Doors: 7pm	Tuesday 30th October BC Camplight Doors: 7pm
Saturday 8th September Rascal: 1st Birthday Feat. Herr Krank Doors: 11pm	Saturday 29th September Rawdio Spectrasoul Zero T Ant TCI DRS Doors: 11pm	Friday 19th October Cassia The White Lakes Doors: 7pm	Thursday 1st November Alejandro Escovedo Band Doors: 7pm
Tuesday 11th September Willy Mason Doors: 7pm	Thursday 4th October Wildwood Kin Doors: 7pm	Friday 19th October Musical Medicine Late Nite Tuff Guy Doors: 11pm	Friday 2nd November The Shapes Port in a Storm Blake Sonnet Doors: 7pm
Thursday 13th September The Foliants The Dollymops Be Still C U Tuesday Jules Reid Doors: 7pm		Saturday 20th October Ritual Union 2018 Doors: 7pm	Friday 2nd November Basic Feat. Mele Doors: 11pm
			Monday 5th November The Blindlers Doors: 7pm



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Sunday 7th October - 7pm
Jamali Maddix - Vape Lord

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NEWS

Nightshift: PO Box 312, Kidlington, OX5 1ZU

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Online: nightshiftmag.co.uk



TTNG play their first Oxford show in almost a decade when they headline the **O2 Academy on Tuesday 2nd October**. The band are touring the States to celebrate the tenth anniversary of their album 'Animals', preceded by a brace of UK shows, including an already sold-out gig at The Garage in London. Originally from Oxford, formed by brothers Tim and Chris Collis and going under the name This Town Needs Guns, the band have regularly toured around the world, but hometown shows have rarely featured. Tickets for the show, priced £14.65, are available through Ticketmaster or via the Academy box office. Find out more at ttng.band.

EARLYBIRD TICKETS FOR TRUCK FESTIVAL 2019 are on sale now. After enjoying its most successful year yet, with a sold-out event running over four days for the first time, headlined by The Courteeners, Friendly Fires and George Ezra, next year's Truck will return over the 26th-28th July at Hill Farm in Steventon. Earlybird tickets are £90.50, available from truckfestival.com.

31 HOURS, The White Lakes, Fancy Dress Party, Daisy, Mobius, Pet Sematary and Milk Disco have all been added to the line-up for this year's **Oxjam Oxford Takeover**. The annual multi-venue festival takes place on Saturday 27th October along Cowley Road and is part of Oxfam's nationwide web of benefit gigs that has raised over £2.8 million for the anti-poverty charity since 2006. Among the acts already announced are include Inner Peace Records; Lucy Leave; Flatlands; Flights of Helios; MSRY; Drove; Ghosts in the Photographs;

Little Red; The Cooling Pearls; Wolfs; Kid Kin; Ghosts in the Photographs; The Dollymops; Tiger Mendoza; Moogiemann & the Masochists; Nightjar; Worry; Protection Spells; My Crooked Teeth; Max Blansjaar; Dan Rawle and Ciphers.

Tickets for the event are on sale now from Wegotickets.com.

PLASTIC HEAD DISTRIBUTION have teamed up with Grim Reaper to launch a new recording studio in Oxfordshire. **Samurai Studio** is based at the independent distribution company's headquarters near Wallingford. Bands interested in using the new studio should email Steve Grimmett at samurairecordingstudios@gmail.com or call him on **07845 504789**. Find out more about the studio at facebook.com/SamuraiRecordingStudio.

KANADIA launch their new single on the 1st October. The local indie rockers launch 'Anything For a Good Time' with a headline set at The Jericho Tavern on Friday 28th September, as part of **Daisy Rodgers Music's** ninth birthday celebrations. Discounted advance tickets are on sale now at wegottickets.com/daisyrodgers



WORRY release a new EP in October. 'Confidence', featuring five new songs, is released on the 5th October. The rising local hardcore stars play their next hometown show at The Library on Sunday 2nd September, supporting Birmingham's Dead Hands, local sludge crew Drove and Swindon's Heriot. Give the vicious wee pop beasties a bit of love at facebook.com/abandonedworry.

BEWARETHISBOY release a live album this month. The local folk quartet release 'Live at the



THE MANAGEMENT OF THE CELLAR are hopeful the music venue might be saved after considering a new plan to improve its fire escape.

The Cellar's future remains in doubt after its fire capacity was cut to 60 in July, leading to a number of shows being cancelled or moved to other venues. The building's owners, the St Michael's and All Saints charities failed last year to get a change of use application passed by the council; by strange coincidence that decision was shortly followed by a fire safety inspection, which deemed the stairs leading to the venue to be 30 centimetres too narrow, despite having operated safely for over 40 years.

Having explored various options to keep the long-running, independent venue alive, manager Tim Hopkins, whose father Adrian first ran the venue in the 1980s, spoke to *Nightshift* about his hope for a new plan.

"We've been looking for ways to resolve the problem, but it's not straightforward. First, we discovered that it's structurally very difficult to widen our current fire exit, and second, the rent on the shop above is huge, so expanding the venue is not currently an option. It is a difficult time for us.

"It was all looking very bleak but a few weeks ago, we had another idea about a new fire exit, in a place we had not previously considered. We investigated the shop space above, which is currently being rented on a short-term lease to a new souvenir shop, to see whether this could be a viable option. We discovered that the landlords have installed a new staircase in the shop, which leads to a first floor store room. The position of this staircase means that there would be space underneath for our fire exit, so our idea would not interfere with the layout of the shop.

"We've floated our idea with the landlord's surveyors; they seemed positive, but they need to liaise with their own structural engineers and the fire officer. When we invited building control down, they thought it could work. It's a nail-biting time; we're keeping our fingers crossed and doing everything we can to get the idea the go ahead. This is our final shot to save The Cellar. The public support for the venue has been incredible and it would be so disappointing to lose the battle at this final hurdle.

"If we are going to get our plan granted for the new fire exit, the plan of action is as follows: first, the Music Venues Trust have been incredibly supportive and we are hoping that they can help us with the building work. They are currently running an amazing project in partnership with Volunteer It Yourself, supported by both Channel 4 and Wickes, where they aim to renovate 100 grassroots music venues across the UK. We are hoping their team will be able to come to our aid and build the new fire exit in October 2018. We need to get the plans approved by planning and by the fire service and then through building control and then built. There are a lot of hurdles in our path.

"Second, we are organising a crowd funding campaign to raise funds. We need an architect to draw the new plans. If anyone is a music loving architect interested in getting involved, please get in touch.

"It's a big ask, but we're hopeful things will go the right way. If we pull it off, this project will improve the venue and possibly even expand our capacity. We would love to eventually take over the shop space above, and turn it into a not-for-profit café bar to support the music venue in the basement, but right now that is not an option as the rent on Cormmarket is too high."

Anyone who can help out on the architect front can contact Tim at tim.cellarmusic@gmail.com. Full details of the crowdfunding campaign will be on *Nightshift's* Facebook page and Twitter as soon as we have them.

Waterperry Festival in aid of Helen & Douglas House, featuring nine songs recorded at June's benefit show in Wheatley. CDs cost £5,

available from
www.bewarethisboy.co.uk.

News continued over...

THE NORTH WALL hosts two pieces of gig theatre in October. The theatre, in Summertown, hosts *We Can Time Travel* on Tuesday 2nd October and *One Life Stand* from Monday 8th-Tuesday 9th October. Sci-fi story *We Can Time Travel* is written and performed by composer Dom Coyote, inspired by HG Wells' *The Time Machine* and is based around a vintage synth and drum machine soundtrack. *One Life Stand* features music composed by Glaswegian duo **Honeyblood**, who played at Common People in May. Tickets for both show are available through the theatre box office - 01865 319450 / www.thenorthwall.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.

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.

LIAM INGS-REEVES (1981-2018)

Tributes have been paid to Liam Ings-Reeves, frontman with Suitable Case For Treatment, Mephisto Grande and The Lampost Gullivers, who has died after suffering an epileptic seizure at the beginning of August. He was 37.

Liam was one of the most astonishing singers ever to come out of Oxford, with a voice that ranged from a deep, rumbling groan to a ferocious holler and a stage presence whose sense of demonic menace belied the quiet, gentle-natured person he was offstage. That voice brought elements of blues, gospel and death metal to Suitable Case For Treatment, still regarded as one of the most original bands in Oxford. The band released a number of EPs and albums in the early Noughties, including 2004's *A Sinistra Case for the Laevus Levus* and 2005's 'Of Motets and Misdirections'. Suitable Case twice featured on the cover of *Nightshift* and in 2010 were named the fifth greatest metal band to come out of Oxford, although their mutant blend of styles defied categorisation. After Suitable Case split Liam formed Mephisto Grande with drummer Pete Ward, and again featured on the cover of *Nightshift*, the band described as "the voice of the Devil himself over goblin

blues, wayward jazz and subterranean punk." After relocating to London Liam formed The Lampost Gullivers, returning to Oxford to play The Jericho Tavern in 2013. In recent years he had been working as a stone mason.

Former Suitable Case bandmate Pete Marler said of Liam: "he was unique, a demon on the stage – to watch and play alongside. Speaking for myself, and I should imagine anyone else who played in Suitable Case, to have been in that band with him and produced the music we did was, and always will be, an absolute privilege."

Photographer John Center, who snapped Liam many times over the years and promoted that Lampost Gullivers gig, said: "I can still vividly remember the very first time I heard his growling voice when I was at the bar in the Jericho Tavern. I dropped everything and rushed to the front of the stage. I first discovered his music with Mephisto Grande and I went to every gig I could; every time I left elated and craving for more. Liam seemed intense and a bit scary when I first met him, but I soon found him friendly and ready to have a chat." Promoter Autumn Neagle put on Liam a number of times. She said: "He was one of my favourite people on the planet. What a lovely man. I



loved his music and voice and loved putting his hands on. I remember putting him on as support for Son of Dave, who came and stood next to me to watch him with me; after ages of staring at Liam, he turned round and smiled at me as if to say, yup that's something unique." Film director Jon Spira, who employed Liam at Videosyncratic on Cowley Road said Liam was "not only Oxford music's most memorable frontman, not just a fearless explorer of music and genre, but a hilarious, warm, weird, witty friend and a terrible employee, even by Videosyncratic standards. I feel very privileged to have had him in my life." *Nightshift's* deepest sympathies go out to all of Liam's family and friends. A genuinely unique talent.

photo: Jimmy Minto

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SEPTEMBER

ISLANDS IN THE STREAM	Fri 7
FASTLOVE: A TRIBUTE TO GEORGE MICHAEL	Sat 8
SEVEN DRUNKEN NIGHTS: THE STORY OF THE DUBLINERS	Sun 9
MONEY FOR NOTHING	Fri 14
SUN RECORDS: THE CONCERT	Sat 15
THRILLER LIVE	Thu 20 - Sat 22
WHITNEY - QUEEN OF THE NIGHT	Tue 25
THE SIMON AND GARFUNKEL STORY	Wed 26
SOUL LEGENDS: FEATURING SPECIAL GUEST - LEMAR	Thu 27
JOAN ARMATRADING	Fri 28
SOME GUYS HAVE ALL THE LUCK: THE ROD STEWART STORY	Sun 30

OCTOBER

SIXTIES GOLD	Tue 2
BOWIE EXPERIENCE	Thu 4
RIP IT UP	Fri 5
LEVEL 42	Sun 7
RICHARD THOMPSON: THE 13 RIVERS TOUR	Sun 28

NOVEMBER

A NIGHT AT THE MUSICALS	Thu 8
ONE NIGHT OF ELVIS: LEE 'MEMPHIS' KING	Fri 9
SEASICK STEVE	Sat 10
JESSIE J SOLD OUT	Sat 17
SHOW OF HANDS	Sun 18
DEACON BLUE	Mon 19
THE MAGIC OF MOTOWN	Thu 22
THE AUSTRALIAN PINK FLOYD SHOW	Fri 23
BILLY OCEAN	Sat 24

DECEMBER

ONE NIGHT OF QUEEN	Sun 2
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MARCH 2019

THE ILLEGAL EAGLES	Fri 1
MIKE AND THE MECHANICS	Tue 12
THE SENSATIONAL 60S EXPERIENCE	Sun 17
THE GLENN MILLER ORCHESTRA	Sun 24

APRIL 2019

THE BOOTLEG BEATLES: LIVE IN CONCERT	Sun 14
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MAY 2019

RUMOURS OF FLEETWOOD MAC	Mon 20
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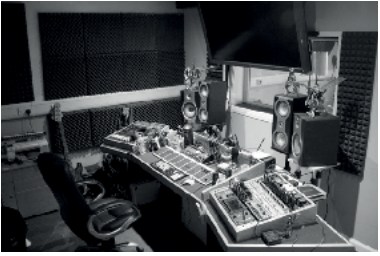


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RHYMESKEEMZ

photo: Michael Hayes



“I GUESS I MUST BE AN emotional guy but that’s not something deliberate,” says Marc Clifton, the man behind the Rhymeskeemz alias when *Nightshift* asks if the emotional edge he brings to his lyrical hip hop is something he consciously aims for, particularly in a genre where soul bearing can be something too often downplayed.

“I DON’T HAVE MUCH control over what I write,” he continues; “I’m one of those people who goes where my mind takes me. I’m a slow writer in comparison to others; I tend to write about topics that are affecting me at that point in life. I’m trying to write happier songs now as well. Ha ha! I’m not sure if an emotional side is downplayed or avoided in hip hop but I don’t think it sells as well as a song about spending money, which is probably a factor.”

AT THE END OF 2017 *Nightshift* reviewed ‘I Want In’, an early taster track from Rhymeskeemz’ forthcoming debut album and, awarding it track of the month, declared “Oxford needs a

rap star to call its own; the smart money is on Rhymeskeemz,” while praising Clifton’s soulful style of hip hop and his sprightly, rapid-action rapping. This month sees that highly anticipated debut album come to fruition. ‘Inside Out’ is released digitally and physically on the 1st September on DLH Records, the same day Rhymeskeemz headlines the O2 Academy, a show that will celebrate the rapper’s hard work and achievements over the past few years as well as the Oxford hip hop scene as a whole as he is joined onstage by a cast of fellow local acts from around the county.

AND RHYMESKEEMZ’ talents and achievements fully deserve to be celebrated. Another star turn on Oxford’s increasingly vibrant and cohesive hip hop scene, his live shows are exuberant, bordering on spectacular; his British take on and update of 90s boom bap is something different for Oxford hip hop, and his DIY approach to music and building his career is characteristic of the best underground music.

‘Inside Out’ is ten tracks of soulful, highly lyrical rap, aided and abetted by backing singers Tiece and Sara Silveira and a cast of producers. Its subject matter ranges from self reflection to the difficulties of making a success of music in the modern digital age. To *Nightshift*’s ears it sounds like the meeting point between Nas’s early pioneering East Coast sound and The Streets’ Anglocentric take on hip hop. “Yeah, that is definitely a fair take. I always veered towards 90s boom bap; it’s what I would always write to. What I am trying to do now is show that you can stay writing conscious lyrics on a more modern style of beat. I’m still covering the same subject matter that I was when I was at my rawest, the only difference is back then it was banned from radio play and now they play it on BBC introducing.”

MARC CLIFTON WAS BORN and raised in Chipping Norton but moved to Oxford when he was 19. “I come from a broken home, as they say, but I’m still close to both parents and things could have been a lot worse, so I’m grateful for my

upbringing. My brother and sister are disabled, so growing up I was a little bit different to most kids. I suppose I had to become a bit more responsible at a younger age. I first got into hip hop at school through friends. I started writing at 16 then developed through college while studying music tech. “From an early age I had an eclectic taste in music. I remember on my thirteenth birthday I had, like, £60 to spend and I done the lot on CDs. I remember buying an ODB album and also a Jimi Hendrix compilation. My brother is a massive heavy metal fan so I’ve always liked Metallica; my dad was always Bob Dylan or Jonny Cash and my mum’s favourite was Prince. To this day I’m a massive fan of all of them. While Rhymeskeemz’ lyrics mix the personal and political and don’t shy away from revealing his feelings, Clifton says what he sings about is just what comes out when he writes. “Everything comes naturally; I don’t see myself as an activist or a wannabe politician. I just say things how I see them; I find my songs

often include references to religion too, yet I have never been religious. I’m enraged by certain aspects of our political system and that comes across in my music repeatedly. When it comes to my references to religion it’s mainly Bible quotes; I have a bit of a penchant for playing with words and I find Bible quotes are fun to work with. I have never avoided writing about a particular topic but I always try to keep an open mind through my lyrics; I never try to force an opinion, I’d rather just ask a question.”

NOW 31, MARC HAS BEEN active on the local scene for well over a decade. Early on in his career he opened for KRS-1 and subsequently shared a stage with Method Man and Redman at the O2 Academy. An increasingly honed live show saw him play at The Oxford Punt in 2015 with turntablist and long-term musical partner Uncle Bungle and then last year steal the show on the Uncommon stage at Common People in South Park with his collective The P45’s. He’s previously played to huge crowds at Cowley Road Carnival and more recently he was the star turn at the O2 and BBC Introducing in Oxford’s Uprising showcase at the venue he will return to for his album launch this month. That Common People set last year was perhaps the one that really displayed his star quality to a wider Oxford audience.

“Yeah, it was a very special show, epic. I spend a lot of time on rehearsals; I like to know the set inside out before performing it; I’m meticulous with my live show. That show was a P45 set, so shout out to Astrosnare, Bungle, Booka T, Tiece and Zen Lewis, who played with me. We all rehearsed regularly and it paid off with one hell of a stage show. We are all now focusing on our solo or alternate projects but as a collective we had a brilliant 2017.” When you played The Punt previous to that it was just you and Uncle Bungle; how much do you feel your music and style changed between those two shows? “Yeah, I started working with Bungle when I embarked on a solo career as I had been involved in groups previously. Bungle’s my brother for life. We’ve been around the country, sometimes without earning a penny. When we then teamed up with Astrosnare and added the other members it evolved into a full blown party show; There’s a lot of great memories with great people there.”

WITH THE MEMBERS OF THE

P45’s each pursuing other musical projects these days, Rhymeskeemz has a new group around him. “Right now my circle is small; my circle is tight. Me, Dr Erbz and De La Haye are doing all of this independently. We are building form the ground up; everything is self funded. A quality album doesn’t come cheap and I would be lying if I said I haven’t had any doubts, but momentarily things are looking good, the album’s done and the launch party is in motion and looking to be a monumental night.” The launch gig really does feel like the culmination of many, many years of hard work and Marc hopes local music fans who maybe aren’t regular hip hop gig goers will take a chance to see what it can involve,

“Oxford has one of the best hip hop scene in the country: we are inclusive and have an unbelievable roster of talent.”

including showcasing some of the area’s newer hip hop acts. “To anyone who hasn’t been to a hip hop show I would say don’t instantly assume it’s a bunch of people on stage shouting down the mic, or a bunch of hoodie-wearing, man-bag clad mobsters with a bad attitude. Ha ha, it really isn’t. Hip hop is one of the most inclusive genres; we take a bit of everything. I have fans ranging from 16 to 60 years of age so I would advise anyone curious to come and see the show and I guarantee you will not leave disappointed. “I’ll be performing the whole album live as well as a couple of classics. I’ve tried to bring the community together again with my bookings; we feel we have something for everyone. We have booked OTGM Musik who are from Abingdon and are currently building up a solid fan base of a younger demographic. We have booked Zen Lewis to bring the summery vibe to a summer show and also his musical message is similar to mine.” Having supported some of the biggest names in hip hop in Oxford how does it feel to have reached the point where you’re headlining the same venue? Is it all hard work and perseverance, or is there a magic button? “Stressful! No, it feels great really; I have great support from the O2 as they have seen my live show and after we stole the show at the BBC Introducing Uprising night we’ve been impossible to ignore. I also thank BBC Introducing in Oxford for their support; they have aired the two singles from the album multiple times and invited me in for

a live session which you can see on my Facebook page now. If there is a magic button I certainly missed it; I have been working extremely hard for a very long time to get this opportunity.”

THE STRUGGLE OF THE independent musician is a big part of the Rhymeskeemz story. One of the highlights of the album is ‘Talent Don’t Sell’, a scathing rap about the modern music industry. “‘Talent Don’t Sell’ really sums up my frustration with being an independent artist. It is very difficult to have control over all aspects of your music. I find this digital age is hard to get your head around but it is the way it will be from now on. I wrote the song more as a statement

regarding which music sells and which does not. I actually believe the digital age gives independent artists more of a chance to reach a greater audience because anybody can release a song, though there is a lot more required for success than simply having a great song.” Is online promotion more important than touring ? “We will be touring the album at the end of the year. Online presence is massive these days and we are just starting a PR campaign now. This is my first LP digital release so it’s been trial and error but I am glad I’ve done it in house; the amount I have learnt is second to none and will hold me in good stead in the future.”

HAVING BEEN AROUND THE Oxford hip hop scene for a long while now, we wonder how much Marc thinks it has changed in his time, and why, given the amount of talent that’s come out of the city over the years, hip hop is still relatively marginal on the local live scene. “I still stand by what I have said for the last couple of years: Oxford has one of the best hip hop scene in the country. Anyone who has travelled here for a live show has left feeling the same; we are inclusive and have an unbelievable roster of talent, going from the conscious styles of Inner Peace Records through to the swanky OTGM Musik and everything in between. I feel that if you want a hip hop night on in Oxford you will have to do it independently: there’s no more regular open mic nights like when we had Wordplay or Freerange

when they were putting on hip-hop nights. Overall, though, there is so much talent here it’s crazy.” One of Marc’ oldest friends is Andy Hill from Death of Hi-Fi, and he contributed vocals to their last album. Given the relatively compact size of Oxford’s hip hop and rap scene, is there a sense of community among the various artists involved? “Andy’s a great guy and I’m a huge fan of his music. We go way back; he was there with Astrosnare and others when I was first accepted into the local hip hop scene. I featured on a track on the most recent Death of Hi-Fi album, a track called ‘Some Escape’. I think the communal effort has got greater; it’s a big scene in a small city so it has to. I’ve always tried to include as much of the hip hop community as possible but not everyone’s the same. The way I see it is strength in numbers so I will always support the local artists I like.”

FROM AN OUTSIDE perspective, what does Marc think the reaction is when people see “rapper from Oxford”? Is there still any kind of suspicion, or does he find people are past that kind of judgement after all these years? “Ha ha! Anyone who has that mindset isn’t of importance to me. What’s to say you can’t make certain music if you are from a certain area? The way I see it is everybody has their own individual battles; hip hop was always classed as strugglers’ music, a source of rebellion. In my eyes everybody has their own struggle in life; what may seem like an issue to you may be nothing to me and vice versa, so it is ridiculous for anyone to say you can’t be a rapper from Oxford. I haven’t heard a negative comment about it recently anyway so maybe that’s a thing of the past now.” Inner Peace said that Oxford does tend to bring out a more thoughtful and philosophical side to hip hop; would you agree with that? “I know some very thoughtful lyricists form Oxford; I also know some very serious ‘road-rappers’. I think we have it all here, It’s just the conscious aspect maybe fits in more with the world’s image of the city. Like I said, there are all types of rappers and MCs here and it’s only a matter of time before one breaks into the mainstream; I wish everyone the best.”

‘Inside Out’ is released on the 1st September on DLH Records. Rhymeskeemz headlines the O2 Academy the same night. Follow him at facebook.com/RhymeSkeemZ1

RELEASED

LOW ISLAND

‘17-18’

(Self released)

Gathering together all their releases over the past two years ahead of their homecoming show at the o2 Academy this month, Low Island make their most fulsome case yet for being Oxford’s next break-out act. The drip-feed of individual singles that makes up this compilation never really did the band justice, although the heavier beats and rhythms of their live shows has always lifted them to a different level anyway.

That the band’s 2016 debut – and *Nightshift* Demo of the Month winner – ‘Anywhere’ is included maybe sabotages the ‘17-18’ title a tad, but this feels like a cohesive album rather than a simple collection of tracks; Low Island’s delicately cultivated signature vibe – understated beats, gently funky rhythms, atmospheric retro-futuristic synths and Jamie Jay’s limpid, sometimes serene vocals – share DNA with Radiohead and Caribou and occasionally make them sound like Glass Animals’ more chilled kissing cousins.

Album opener ‘Too Young’ is delicately precious and precise but also slightly ephemeral, a tremulous descendent of Japan and Mark Hollis’ exotic 80s ambience; long-time live favourite ‘Holding It Down’ is more groove led, all gently clamouring textures, while ‘The Whole World Tucked Away’ is busy and bustling and light as air.

Occasionally the band use their deceptively infectious vibe to hide a lack of strong melody

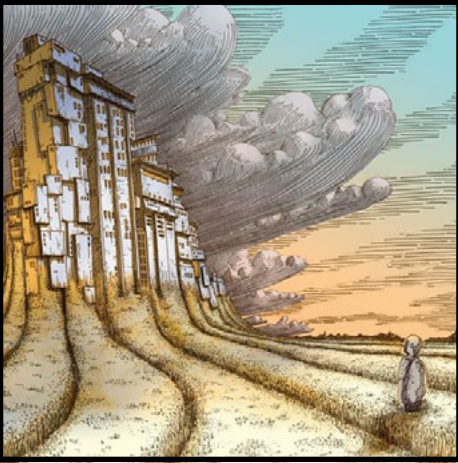


LIMPET SPACE RACE

‘Cartograffiti EP’

(Upcycled Sounds)

Of all the fleeting musical genres of the past three decades, one of those that is less frequently recalled is Acid Jazz. Highly London-centric, the movement came to be associated with a monied class and the fag end of the yuppie movement, bars selling Holsten Pils for £4 a bottle – back then – and of course the spectre of the style’s one true megastar, the much criticized and pilloried Jamiroquai. That the influences and inputs into Acid Jazz always seemed to promise more than its eventual outputs was a curious thing – so it’s



and ‘Recent’ and ‘End Piece’ are simply anonymous filler, but album highlight ‘That Kind of Love’, which pitches Jamie’s vocal purity against softly jarring synth icicles, epitomises what Low Island can do best.

While most of these tracks carry more weight live, the album’s closing brace shows a slightly different side to Low Island, stripping away those grooves and taking everything down a few notches to good effect: the widescreen, pastoral ‘Tomorrow’, and particularly the hymnal, Sigur Ros-tinged ‘I Can See Through’ are among their best tunes.

Mostly though Low Island’s strength lies in the warmth of their richly textured electronic groove pop which makes their gigs, particularly their club shows, such a woosily euphoric experience.

Dale Kattack

a brave band indeed that might seek to recreate the mood of those times.

Enter Limpet Space Race, albeit plying a more folky, laidback take on the theme and probably making a better fist of it than any of those 90s forebears and certainly a long way from the inanities of the aforementioned prat in the hat. A duo featuring Niko O’Brien and Hannah Jacobs, there’s ample evidence of multitasking excellence here, including an ability to wield what they describe as homemade instruments and “random percussive junk” alongside traditional guitars, keyboards and drums.

Opener ‘Half Light’ is probably the stand out cut – possessing enough squiggles and tricks to keep those of us waiting for new material from Esther Joy Lane happy, while vocally Jacobs approaches matters from a similar standpoint to that of another local outfit, Catgod. O’Brien chimes in with backing vocals on closing track ‘Signblind’ to pleasing effect – but it’s when the tracks take off a little bit, as two of them do, and start to pulse in readiness for a dance floor escapade that the EP really shines. That’s when the experimentation kicks in and there is a va va voom to match the overwhelmingly chilled out vibes that tend to characterise the release as a whole.

Limpet Space Race are a welcome addition to the scene – but a remix version of this EP enlisting collaboration from a Kid Kin or a Tiger Mendoza might really see them soar.

Rob Langham

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BROWN GLOVE

‘Truth Syrup’

(Self released)

One of the stranger bands floating about in the peripheries of the local scene in recent times, Brown Glove, the duo made up of Gemma and David Kahl, have spent the last couple of years delighting, terrifying and often confusing anyone that happens across them.

Like a single abandoned (brown) glove stuffed onto a railing, giving a two finger salute, there’s something weirdly comical, defiant and melancholy about Brown Glove. ‘Truth Syrup’ opens with ‘There Are No Ghosts In New York’ which is a song of two halves; the first seethes with an *Exorcist*-inspired xylophone, squalls of guitar feedback, a voice that sounds not unlike David Dimbleby repeatedly intoning “There are no ghosts in New York” and a militaristic snare drum. Almost any other band would launch into a massive goth rock explosion, but Brown Glove take it in an unexpected direction: a baroque knees up.

It’s this constant shifting in tone and genre that makes them such a fascinating and unnerving proposition. It’s a trick that they play time and again throughout the album. As it progresses classical piano and harpsichord rub shoulders with horror score motifs (Goblin are almost certainly an influence), simplistic nursery rhyme melodies, prog rock exposition, and subtle gothic tones. The result is a peculiar set of songs that, despite everything, coalesce to make perfect sense. The only real constant is Gemma’s breathtaking vocals, which often stray into larynx-shredding operatic territory. While Brown Glove pull on a mass of influences and do their best to unsettle, it all hangs together well. The second half of the album finds the duo pulling out all the theatrical stops. ‘The Black Goose’ condenses everything Brown Glove do perfectly into a piano-driven four minutes of prog-infused goth, while ‘String Me Along’ showcases Gemma’s vocal gymnastics and her and David’s willingness to indulge in overblown grandeur.

There’s no doubting that there’s a certain amount of pomposity at play here, but when it’s done this well all you can do is pop on a powdered wig and work on your air pipe organ moves just so you can join in with the remarkably over the top closer ‘Welcome To Hell’, which takes things, quite literally, to church.

Sam Shepherd



‘MASIRO’

Geodesics

(Self released)

Masiro have been knocking around since 2011, bumping their line-up from a two-piece to a three-piece along the way, and ‘Geodesics’ is the EP of a band that has clearly honed and grown their sound over many years together.

In early times – as a duo – they were rather straightforward in their complexity, offering a furiously tight take on the math-rock of bands like Oxes and That Fucking Tank. They now temper that frivolous, joyous battering-ram of rapid-fire guitar’n’drums noise with something approaching sensitivity and emo-style navel-gazing.

With similarities to bands like The Mars Volta or Mastodon, the five tracks on ‘Geodesics’ suggest a willingness to experiment and stretch out melodically, rhythmically and texturally. This is still a vocals-free zone, which leaves effortlessly-heavy guitar riffs at the core, albeit tightly intertwined with sympathetic basslines and chunky, controlled drum patterns. The introduction of saxophone on ‘K-Ursa’ is an interesting foil to the serious, we-mean-this granite of the track, albeit one that sparks apparitions of Kenny G riffing with King Crimson. It’s hard to fault the vision, though, of a band that’s developing and expanding musically, as borne out by the inclusion of 150 seconds of exploratory drones – supplied by local dronemeister Lee Riley – on ‘Intermission: Graveyard Orbit’. ‘Grand Trine’ is the EP highlight, with a frantic, anxious opening that develops into some of the finest riffing of recent times, before going full math-prog. This is a thunderous, weighty beast of an EP, perhaps not hitting square at every turn, but delivering the goods enough to easily stand up amongst the heavier end of Oxford’s musical spectrum.

Simon Minter

WATERFAHL

‘Sharp Flats’

(Self released)

Acoustic duo Waterfahl, originally from Jutland in Denmark but based in Oxford, have been making music for four years and the theme for this album is eleven imaginary people in a block of flats, each provided with a song to tell us their story. Additional drums, ukulele and mandolin fill out the sound to full band status, described as Nordicana: “Americana with a tinge of Nordic noir”, principally realised by Hanne Fahl’s strong, deep voice slightly reminiscent of Marianne Faithfull or even Nico. Take this away and there’s only a little Americana or Nordic noir in evidence, more the kind of gentle, polite acoustic pop that you might come across in many an Oxford pub.

Like many self-made albums, all the instruments are clear and high in the mix, but it lacks evidence of production to create subtly layered sound in three dimensions, making you wonder what more could be done with the

THE COOLING PEARLS

‘The Red Laugh’

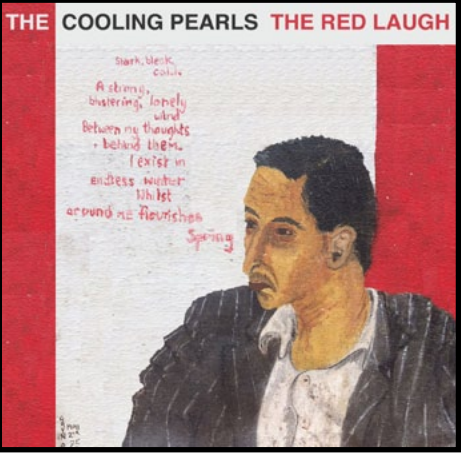
(Self released)

It’s eight years since The Cooling Pearls’ debut album, ‘The Honoured Meal Of The Stranger’. Such a lack of haste is reflected in this follow-up, which, if not exactly funereally paced, feels like a last slow waltz before the lights go out forever. The band, a quintet augmented by myriad contributors past and present but led by singer Aiden Canaday and violinist and cellist Sian Lloyd Pratchett, carry a sense of romantic tragedy about them throughout these ten songs, Aiden’s voice doleful and understated, Sian’s strings hovering wraith-like above and around the melancholic melodies, Darren Gillick’s bass and Emma Ramsey’s drums not so much driving tunes along as ushering them solemnly into chapel.

If the album has a fault it’s that it rarely deviates from this downbeat slumber party, although cheery singalongs aren’t really within The Cooling Pearls’ remit. What the songs here occasionally lack in structure, they make up for in mood and texture and it really is Sian’s string play and backing vocals that are the stars of the show, bringing an edge, even a brightness at times, to songs like ‘Like Agony’ where they might otherwise somnambulate forever down ever darker corridors. Aiden’s slightly tentative vocal delivery adds a vulnerability to the songs so gothic portent never takes over, and ‘Like Mirrors, Like Brothers’ is both serene and slightly soporific.

The band’s underplayed folk edge, coupled with those atmospheric strings sometimes calls to mind King Creosote, particularly on opener ‘The Fight’ and ‘Galloping Major’, and overall ‘The Red Laugh’ is an album tailor-made for the end of the day, all shadows and encroaching darkness.

Ian Chesterton



unassuming, rather timid set of songs. There’s a generous dose of harmonica, some tasty percussion and Hawaiian lap steel courtesy of engineer Jimmy Hetherington, ‘Cold Love’ making best use of these extras, the closest the album gets to a fully realised piece of work. ‘Urban Caveman’ is an amusing tale of a man who “goes clubbing with a club at his side”, with a pleasant 60s vibe, primitive reverb and sudden ending. ‘The Things You Do’ has more of a swing influence and an endearingly catchy chorus.

Presumably writing in their second language, the lyrics can be unnervingly frank and yet are hard to truly fathom, compounded by Hanne’s somewhat mysterious vocal delivery. Too often the music fails to live up to all this promise, the songs mostly failing to take off and take us somewhere genuinely exciting.

There’s a huge amount of potential here, from the inventive premise through the striking vocal delivery to some solid musicianship. Waterfahl just need to go back to basics and decide what they’re really trying to achieve.

Art Lagun



RHYMESKEEMZ

‘Inside Out’

(DLH)

Rhymeskeemz has been on the Oxford scene for some time now, and was part of *Nightshift*’s hip hop special a few years ago. After a few collaborations, he is back: lean and mean if not entirely serene; (“I’m needing to get this album out, but instead I’m just sat here smoking,” he admits on warmly bleak opener ‘Inside Out’).

It has been well worth the wait. ‘Man’s World’ is nicely tongue-in-cheek: “most of my tune is for my gang, but it’s safe to say this one’s for the chicks”. The sultry trip-hop vocals of the mega-talented Tiece add extra soulful depth to most tracks, such as the ghostly ‘Movements’. ‘Know Thy Enemy’ is upbeat, but with a serious message about world conflict: “You shouldn’t throw punches with a glass jaw”. Even though there is a passing resemblance to Eminem’s nasal snarl at times, Rhymeskeemz never puts on an American accent, for which we are grateful. Each track is snappy, never much longer than three minutes.

This is both classic hip-hop and at the same time entrenched in contemporary UK style. Even though there is seriousness to the album, it has heart and a lyrical playfulness (“I keep my headphones on, and my doobie filled”).

Gritty, but smooth, this is a sparse, yet weighty LP involving various producers, vocals recorded at Soundworks and released on local independent label DLH Records. Like many great debuts, this is partly about the process of making an album itself, a meta-commentary on the process of trying to break through. In the wistful ‘Talent Don’t Sell’ Marc tells us “Beat makers, they don’t rate MCs and MCs, they seem to hate producers; a relationship in this game is useless”. The closing track is titled ‘Back with a Bang’. True, that.

Leo Bowder

GIG GUIDE

SATURDAY 1st

RHYMESKEEMZ: O2 Academy – Album launch gig for the local rap star and this month’s *Nightshift* cover star, tonight joined by guest singers Tiece and Sara Silveira, plus YK & Eaz; OTGM Musik, Blackjack tha Activist; Side; Flowtees and Zen Lewis, plus DJs 2Xclusive with Leonidas Oxford, Nikztar and Gilly Gill – *see main interview feature*
RABBITHOLE FESTIVAL: Victoria Arms, Old Marston (1.30-10.45pm) – The annual family-friendly mini-fest returns, with live sets from

Sunday 2nd

WE ARE YOUR FRIENDS #3: The Bullingdon

Back for its third outing, the annual daytime charity gig and party in memory of Michael Barry, who passed away in 2016. Michael co-ran Abort. Retry. Fail, who gave early exposure to Foals among others and We Are Your Friends stays true to that club’s ethos of new and experimental music, while raising money for the Brain Tumour Charity - Michael Barry Fund. This year’s headline is London’s electronic star **KELLY LEE OWENS** (*pictured*) whose mix of cavernous techno, spectral pop, and krautrock saw her eponymous debut album voted one of the releases of the year by Pitchfork, while she has also worked with Daniel Avery and Jenny Hval. Joining her on today’s line-up will be **LOKKI**, the new solo project of Glass Animals guitarist Drew McFarlane, who released his debut EP ‘Cirrhi’ in March and is today making his Oxford live debut. As are **ZEROWE** in full band form, the work of former Neverlnd singer Thomas Roberts, who released his new album ‘Don’t Be Cruel’ last month, continuing his journey into airy electro-pop and r’n’b. There’s more new music from **DAGGA DOMES**, the latest musical outlet for Kit Monteith, whose CV includes Foals, Trophy Wife, Jonquil and Paddox, and YWMP and BG Records’ Zahra Tehrani with her excellent experimental beats and electronics project **DESPICABLE ZEE**. Great music, great cause, great day out? Yup, WAYF ticks all the boxes, so go get your tix.



SEPTEMBER

Lightspill; The Shapes; Oakland Road; Phoebe Rose; The Brass Funkeys; Zhana & Jane; Riaz Ahmad, Full Blues Circle and more, plus fireworks and an after-party hosted by the Mad Marston Hares.
MOLLY KARLOF + LAST RITES + OTTO + SUBJECT TO CHANGE: The Wheatsheaf – Church of the Heavy showcase with local riffmongers Molly Karlof and Last Rites.
FREERANGE: The Cellar – UK garage, grime and bassline club night, playing the best new underground sounds.
BUNKFEST: Various venues, Wallingford – Wallingford’s annual free festival runs over the whole bank holiday weekend. Today’s main stage line-up features Mad Dog McCrae, The Epstein; Mr Tea & the Minions; 60s flower power tribute Hippy Haze; The Moonrakers and Foxglove Trio, while there are free shows and dances in venues across town.
SPARKY’S SPONTANEOUS SHOWCASE & SPOTLIGHT JAM: The White House – Sparky hosts his monthly bands night, with sets from Jesters, Beard of Destiny and Destiny Porker.

SUNDAY 2nd

WE ARE YOUR FRIENDS #3: The Bullingdon (midday) – The third annual benefit all-dayer in aid of the Michael Barry Trust – *see main preview*
DEAD HANDS + DRORE + HERIOT + WORRY: The Library – Brace yourself and enjoy a ride through Birmingham’s velocity math-core, grindcore and hardcore brutality rollercoaster Dead Hands. They’ll be joined by local molten sludge noise crew Drore, Swindon’s sludgecore merchants Heriot and rising local rage beasts Worry. This is gonna hurt. In the very best sort of way.
LONDON GRAFFITI + TONY BATEY & SAL + DUO CANI + JAE + WILD PHOENIX: The Wheatsheaf (3.30-7pm) – Klub Kakofanney hosts an afternoon of free live music in the re-opened Sheaf’s downstairs bar.
BUNKFEST: Various venues, Wallingford – Hope & Social headline the third and final day of the free festival, joined on the main stage by Megan Henwood; Pure Queen; Hot Rock Pilgrims and The Corn Potato String Band, plus free gigs around town.
OPEN MIC SESSION: The Harcourt Arms – Weekly open mic session.
FOLK SESSION: The Half Moon – Weekly open folk session.
SONG & SUPPER ROOMS + BEARD OF DESTINY + JEREMY HUGHES + ANNELI: Donnington Community Centre (6pm) – Free live unplugged music.

MONDAY 3rd

PUPPY: The Cellar – Hook-heavy slacker metal from London’s genre-defying Puppy, out on tour to promote their new album on Spinefarm Records, having made their name through Axe Hero as well as supporting Raging Speedhorn, Turbowolf and Kvelertak. They also turned up at this summer’s Download, their mix and match of influences from Metallica and Deftones to Pavement and Weezer winning fans in the metal and indie camps.

Rearranged from August.
FARA: Nettlebed Folk Club – Traditional and contemporary Highland and Island songs and fiddle tunes from the Orcadian quartet, back at Nettlebed to promote second album, ‘Times From Times Fall’.
OPEN MIC SESSION: The Castle

TUESDAY 4th

THE LOW ANTHEM: The Bullingdon – The Rhode Island outfit return to Oxford after their prog-informed show at the O2 back in 2016, the band touring fifth album ‘The Salt Doll Went To Measure the Depth of the Sea’, the follow-up to concept album ‘Eyeland’.

WEDNESDAY 5th

JOLIE HOLLAND & SAMANTHA PARTON: The Bullingdon – The Be Good Tanyas founders reunite on new album ‘Wildflower Blues’ – *see main preview*
DEEP COVER FREE PARTY: The Cellar – Free hip hop and UK bass party every Wednesday through September

THURSDAY 6th

BEN MILLER BAND + RUBY BOOTS + THE AUTUMN SAINTS: O2 Academy – Ozark stomp from Missouri’s Ben Miller and his band, mixing up rootsy country, blues, bluegrass and folk; they’ve supported ZZ Top on tour and are over in the UK to promote new album ‘Choke Cherry Tree’. Support from Australian born, Nashville resident singer/songwriter Ruby Boots, who’s drawn comparisons to Lucinda Williams, Mazzy Star and Best Coast.
HAMILTON LOOMIS: The Bullingdon – Soulful, Texan-flavoured blues from the singer, guitarist and blues harpist back at the Haven Club night.
SNAKEBITE WHISKY + THE BLACK BULLETS: The Wheatsheaf – Sleazy glam rock from Australia at tonight’s OxRox show, the band inspired by Guns’n’Roses and Motorhead. Support from Basingstoke’s biker rock crew Black Bullets.
THE MIGHTY REDOX: The Wheatsheaf.
JUNIPER NIGHTS: The Cellar – The local rockers tour their new single ‘Future Spring’.
LORDS OF DISCO WONDER: The Cellar – Free rock, disco, 80s and funk club night.
LUKE WINSLOW-KING + MY CROOKED TEETH: The Jericho Tavern – Rootsy blues, Americana, soul, rock’n’roll and country from the Michigan-via-New Orleans songsmith, over in the UK to promote new album ‘Blue Mesa’, on Bloodshot Records.
SPARK’S NEW MOON: The Half Moon – Sparky hosts an open mic session on the first and third Thursday of every month.
CATWEAZLE CLUB: East Oxford Community Centre – Oxford’s longest running open session hosts singers, musicians, poets, storytellers and performance artists every week.
ACOUSTIC THURSDAY: Jude the Obscure – Weekly open mic night.
BLUES JAM: The Catherine Wheel, Sandford
SALLY BARKER: The Unicorn, Abingdon – Founding member of The Poozies, occasional collaborator with Show of Hands, and a finalist on *The Voice*, Sally Barker gets back to her natural home

of the folk clubs of the UK with a solo tour, tonight at The Unicorn.
HOPE & SOCIAL: The Cornerstone, Didcot – Uplifting blues, country and soul-rock from Yorkshire’s blue-suited sextet, who’ve been described as The Yorkshire E Street Band, with influences of Dexy’s and The Faces in their old school sound.

FRIDAY 7th

THE OVERLOAD + STARBELLY + OAKLANDS ROAD + THE GROVE: O2 Academy – Highly promising post-punk and uptight yob-rock from local newcomers The Overload at tonight’s It’s All About the Music showcase, the band taking inspiration from Ian Dury and The Fall among others. They’re joined by goth/grungers Starbelly and soul-rockers Oakland Road among others.
KLUB KAKOFANNEY with PEERLESS PIRATES + STEEVO NUISSIER + OLD ERNIE + SEBASTIAN JAMES BAND: The Wheatsheaf – Swashbuckling indie and rockabilly stars Peerless Pirates return to live action at this month’s Klub Kak, joined by dark synth-pop and post-punk chap Steevo Nuissier and mutant grungers Old Ernie.
WHO’S ALICE: The Bullingdon – The local indie rockers launch their new ‘Trees’ EP.

Wednesday 5th

JOLIE HOLLAND & SAMANTHA PARTON: The Bullingdon

Born and bred in Texas, and having lived in New Orleans, San Francisco and Vancouver, Jolie Holland could only come from America, but at what point in time is a completely different question. Idiosyncratic and mannered, the Be Good Tanya’s founder’s voice in itself is an oddity, often as much of an absent-minded drawl as a singing voice, and sometimes sounds like it comes from many decades ago. Reviewers have pointed to the influence of Billie Holiday or Betty Carter, but the meandering haziness of her songs are as much testament to her love for Daniel Johnston. Holland has been something of a cult star since she took time out from The Be Goods and released her collection of home-made demos in 2003, and her third album, ‘Springtime Can Kill You’, saw her established as a critics favourite and admired by the likes of Tom Waits and Nick Cave. She last came to Oxford way back in 2008 and since then has teamed back up with former band-mate Samantha Parton, the pair touring together since 2016 and releasing the album ‘Wildflower Blues’ last year. Previously Holland had collaborated with M Ward and members of Bright Eyes and Elvis Costello’s band on ‘The Living & The Dead’ and her mix of old-time country and western, jazz, blues and folk coupled with a poetic lyrical approach should really have earned her a wider audience.



SAVED BY THE 90s: The Bullingdon – London’s 90s retro club night comes to town, playing Spice Girls, Backstreet Boys, Tupac, Britney Spears, Blink 182 and more.
IT’S A HIP HOP THING: The Cellar – Old school hip hop tunes.
WHITERIDGE: The Black Horse, Gozzards Ford – Classic rock covers.

SATURDAY 8th

CANALFEST: Aristotle Lane Park – Day-long celebration of canal life in the park and along the Oxford towpath, with live music from Seby Ntege, The Hawkmen, The John Fletcher Trio, Idle Women and more.
FASTLOVE: The New Theatre – Big stage tribute to George Michael.
BRIDGET St. JOHN + RADISSON BLUE + AIDEN CANADAY: The Jericho Tavern – Rare UK show from the 60s folk legend – *see main preview*
RASCAL 1st BIRTHDAY: The Bullingdon – Techno and electronica club night.
DRUM&BASS: The Cellar – Club night.
DIRTY EARTH BAND: Fat Lil’s, Witney – Rock and pop covers.

SUNDAY 9th

SEVEN DRUNKEN NIGHTS: The New Theatre – The story of and tribute to The Dubliners.
OPEN MIC SESSION: The Harcourt Arms
FOLK SESSION: The Half Moon
DRAGONBOAT FESTIVAL: Rye Farm Meadow, Abingdon – Live music at the dragon boat festival, including acoustic folk and pop from Waterfahl.

MONDAY 10th

SCREAMING FEMALES + LITHICS + SCRAP BRAIN: The Cellar – Grungetastic pop-punk from New Jersey’s ebulliently noisy power trio Screaming Females. Led by singer/guitarist Marissa Paternosta, the band head over to the UK to promote seventh album ‘All At Once’ – featuring Fugazi’s Brendan Canty – continuing to plough an ever more melodic furrow having previously worked with Steve Albini and Matt Bayles on more garage-rock-flavoured records and toured with Dinosaur Jr, Garbage and The Dead Weather. Support at tonight’s Divine Schism show comes from Oregon’s spiky post-punk outfit Lithics and nihilistic noisenicks Scrap Brain.
OXFORD CLASSIC JAZZ: Harcourt Arms – Classic jazz and ragtime from the local ensemble, playing Jellyroll Morton, Louis Armstrong, Fats Domino and more.
MICHAEL MCGOLDRICK TRIO: Nettlebed Folk Club – Flute, whistles and uilleann pipes player McGoldrick returns to Nettlebed with his new band, joined by Fiddler Dezi Donnelly and guitarist Ed Boyne, the Manchester trio playing contemporary folk instrumentals.
OPEN MIC SESSION: The Castle

TUESDAY 11th

WILLY MASON: The Bullingdon – Rough-hewn rustic folk-pop, poetic sincerity, winsome charm and dusty hymns to moving on from the New York troubadour, back in Oxford after his sold out show at The Jericho Tavern back in February.
STRANGE CAGES: The Library – Sleazy, blues-tinged rockabilly and post-punk from the Brighton trio.
INTRUSION: The Cellar – Monthly goth, industrial and ebm club night with Doktor Joy and Bookhouse keeping it dark on the decks.



Saturday 8th

BRIDGET ST. JOHN / RADISSON BLUE: The Jericho Tavern

An extremely rare opportunity to see a genuine folk legend at tonight’s Divine Schism show as Bridget St. John returns to her native UK to pay the Mosleley Folk Festival, taking in a detour to play Oxford. Born into a family of pianist in Surrey in 1946, she gave up lessons and bought a guitar with her birthday money. She spent much of the 1960s playing the UK folk circuit and festivals, including shows with Nick Drake, Paul Simon and David Bowie before she was introduced to John Peel. The great man, who once declared St John to be the finest female singer to come out of the UK, released all three of her albums on his Dandelion Records label and produced her debut, ‘Ask Me No Questions’ himself, while John Martyn – one of St John’s chief influences – played guitar on the record. Later she would record a duet with Kevin Ayres before relocating to Greenwich Village in the late 70s and virtually disappearing from view. Her pure, almost hymnal voice has retained its timeless quality though and she remains a revered character in folk circles, so this intimate gig will be packed, as befits a legend of the genre. Great support from Radisson Blue, the new musical incarnation of Roxy Brennan, last seen in Oxford playing as Two White Cranes, while gig host Aiden Canaday, frontman of The Cooling Pearls, opens proceedings.

WEDNESDAY 12th

DEEP COVER FREE PARTY: The Cellar

THURSDAY 13th

THE FOLIANTS + THE DOLLYMOPS + BE STILL + CU TUESDAY + JULES REID: The Bullingdon – Dark-hearted indie rocking from local newcomers The Foliants, plus classic 80s-influenced indie rocking from The Dollymops.
SHOTGUN SIX + UBIK + LOST DARREN: The Wheatsheaf – Heavy-duty psychedelia, blues and garage rocking in the vein of The Doors, Hendrix and Spacemen 3 from groove merchants Shotgun Six.
DIGIT4 presents T-PURSEY + SIDE + JADEN: The Cellar – UK rap, hip hop and grime club night.
CATWEAZLE: East Oxford Community Centre
ACOUSTIC THURSDAY: Jude the Obscure
BLUES JAM: The Catherine Wheel, Sandford

FRIDAY 14th

MOLOTOV JUKEBOX + HUW EDDY & THE CARNIVAL: O2 Academy – Lively tropical Balkan folk music from the band formed and fronted by Natalie Tena (Tonks in the Harry Potter films and Osha in *Game of Thrones*), the band bringing elements of ska, jazz and soul into their Eastern European dance and gypsy swing. They’re out on a



Saturday 15th

IF NOT NOW, WHEN?: East Oxford Community Centre / Fusion Arts

Just because summer’s over doesn’t mean festival season has to be – it’s just moving indoors. Today’s perfectly-formed celebration of the musical underground comes courtesy of two of Oxford’s best indie promoters, Divine Schism and Idiot King, and features some 30 acts and DJs across three rooms over 12 hours, with the emphasis on the noisy, the lo-fi and the inventive. This year’s headline act is really something special – a first Oxford show in eight years for Sheffield’s **ROLO TOMASSI**, a genuinely ferocious beast of a band who *Nightshift* fell in love with many years ago after watching them slay a far-from-packed Port Mahon before going off to become proper successful as their rampaging math-inflected hardcore fully deserved. Eva Hibbs is simply one of the most intense singers you’ll ever witness. You lucky, lucky bastards. Elsewhere **CHAD VALLEY** makes a rare hometown appearance after another extensive US tour to promote new album ‘Imaginary Music, former Jonquil frontman Hugo Manuel continuing to bend his love for 80s electro-pop into new and interesting shapes. Elsewhere on today’s bill is an expansive cast of local faves – electro explorer **DESPICABLE ZEE**; wayward post-punk/jazz-grungers **LUCY LEAVE**; ferocious and spindly noise rockers **CASSELS**; slacker funk rock rising stars **PREMIUM LEISURE**; ethereal indie-pop chap **CAMERON AG**; warped awkward/abrasive/romantic far-side pop and post-hardcore outfit **BUG PRENTICE**, folk singer **ROSIE CALDECOTT** and darkly humorous gothic bluesman **SALVATION BILL**. Other names to discover include **THE LAND GIRLS**; **FANCY DRESS PARTY**; **GENDER ROLES**; **NO VIOLET**; **ROBERT SOLETO** and **DEATH & THE PENGUIN**. Far too much to fit into this brief preview, so we’ll leave the exploring to you – easy enough to do given everything is within a few short steps pof everything else. What better way to get back into the indoor gigging scheme of things while still feeling you’re at a busy festival.

tenth anniversary tour and joined by northern soul-inspired indie rockers Huw Eddy & the Carnival. **MONEY FOR NOTHING: The New Theatre** – Tribute to Dire Straits. **PETER BRODERICK & DOUGLAS DARE: Old Fire Station** – Oregon’s neo-classical sound explorer Peter Broderick returns to Oxford as a guest of Irregular Folks after his show for them at St Barnabas back in 2016, his fragile, melancholic soundscapes, utilising piano, vocals and loops, often

based on poetry, unpredictability and the element of chance, have seen him collaborating with the likes of Efterklang, Zooey Dechanel and M Ward over the years. This time round he’s joined by Erased Tapes labelmate, art-pop singer-songwriter and recent Nils Frahm tour support Douglas Dare. **A/M + CRYSTALLITE + JOKERS PARADE** + **SLEEPER UK: The Bullingdon** – It’s All About the Music rock showcase.

K-FUNKZ: The Bullingdon – Bassline, drum&bass and hip hop club night. **DELTA SLEEP + TANGLED HAIR + JUNK WHALE: The Wheatsheaf** – Double dose of math-rock and post-hardcore at tonight’s If Not Now, When? warm-up show, Delta Sleep’s complex and dynamic sound ranging from moody emo through polyrhythmic math-rock and into primal hardcore. **BRICKWORK LIZARDS + LES CLOCHARDS: Modern Art Oxford** – Mediterranean-spanning folk and hip hop from recent *Nightshift* cover stars Brickwork Lizards, bringing the music of Turkey, Egypt and the Balkans into the realm of rap by way of The Ink Spots. Francophile café folk and loungey rock’n’roll from Les Clochards in support. **HANSEL & GRETEL: St. Barnabas Church** – OCM host an atmospheric reworking of the classic fairytale, with narration, songs and chamber music, composed by former Radio 3 composer in residence Matthew Kaner and poet Simon Armitage. **THE MIGHTY REDOX: The Black Swan**

SATURDAY 15th

IF NOT NOW, WHEN?: East Oxford Community Centre / Fusion Arts – Rolo Tomassi and Chad Valley head up a full day of indie and underground sounds – *see main preview* **SUN RECORDS – THE CONCERT: The New Theatre** – Tribute to the classic sounds of Sun Records, with tributes to Elvis, Jerry Lee Lewis, Johnny Cash, Roy Orbison, Carl Perkins and more. **ORDER #227 + CPR + BEAVER FUEL: The Wheatsheaf** – Vitriolic thrash-punk and hardcore from local ragers Order #227. **MASP & FRIENDS: The Cellar** – Bassline, drum&bass and UK garage club night. **INNER PEACE RECORDS: The Jericho Tavern** – Conscious rap and r’n’b from the local hip hop collective, featuring Tiece, Rawz, Tang the Pilgrim, Eliot Fresh and more. **MARACUTAYA: The Brewery Tap, Abingdon** – Latin-based funk and rock.

SUNDAY 16th

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

MONDAY 17th

DAPHNE’S FLIGHT: Nettlebed Folk Club – After a 20 year hiatus the all-female folk supergroup reunites for an extensive UK tour, singers Helen Watson, Melanie Harrold, Julie Matthews, Chris While and Christine Collister between them having somewhere in the region of 200 years of experience on the folk, blues and jazz scenes. Having originally formed at the Cambridge Folk Festival in 1995 and released their acclaimed eponymous debut, they released the overdue follow-up, ‘Know Time, Knows Change’, last year, their atmospheric, often haunting five-way harmony singing a genuine thing of wonder.

TUESDAY 18th

CHRISTOPHER HOBBS & VIRGINIA

ANDERSON + OXFORD IMPROVISERS: Old Fire Station – Oxford Improvisers host two renowned veterans of the improv scene with pianist, keyboardist and electronics man Hobbs part of the classic AMM line-up in the late-60s and early 70s; he’s joined by Anderson, co-founder of California’s Anything Goes Orchestra, both artists now resident in Leicestershire.

WEDNESDAY 19th

LUSH PURR + THE COOLING PEARLS + LAUGHING LAMB: The Library – An Oxford debut from Glasgow’s dreamy lo-fi psych-fuzzsters Lush Purr at tonight’s Divine Schism show, the band touring their ‘Cuckoo Waltz’ album. Support comes from The Cooling Pearls, the local gothic baroque folk-pop outfit launching their second album, ‘The Red Laugh’, the follow-up to their 2010 debut, plus Laughing Lamb, the solo project of Lucy leave drummer and singer Pete Smith, inspire by John Fahey and Pentangle at times. **LASTELLE: The Wheatsheaf** – Metalcore from the former Vera Grace gang. **THE MIGHTY REDOX: Modern Art Oxford** –

Thursday 20th

THE NIGHTINGALES / STEWART LEE: The Jericho Tavern

Obstinate and uncompromising, The Nightingales have typified the intelligence and inventiveness of the post-punk period for over 40 years now. Having originally formed in Birmingham as The Prefects and toured with The Clash, they went on to regroup under the Nightingales name and become firm Peel favourites throughout the 1980s before dissolving at the end of that decade, reforming in 2004 to continue their role as perpetual thorn in the side of complacent indie music. Along the way they’ve used up some 26 different band members, the sole constant being frontman and songwriter Robert Lloyd – Birmingham’s own Beefheart. Like The Fall they’re a band that changes shape regularly but somehow stays the same, Lloyd’s surly cerebral-caustic presence and delivery as irresistible as it is intimidating. Live The Nightingales have few equals, Lloyd defying age and experience to an often terrifying degree, fronting an astonishingly intense band that includes former-Violet Violet drummer Fliss Kitson – easily the best drummer *Nightshift* has witnessed in the last few years. Their last Oxford show, at The Cellar, was nothing short of awesome. And as an unmissable bonus, for this tour they’re supported by comedy genius – and former Oxford boy – Stewart Lee, performing one of his earliest 1980s sets. Two of the most enduringly uncompromising characters of the past few decades in one room on one night. Come and unlearn everything you thought you knew.



The local swamp blues, funk and psych-rock veterans launch their new album, ‘Beyond Our Eyes’
DEEP COVER FREE PARTY: The Cellar
BLUE LION BAND: The Jericho Tavern

THURSDAY 20th

THE NIGHTINGALES + STEWART LEE: The Jericho Tavern – Big, bad post-punk blues from Birmingham’s indestructible thorn in pop’s side – *see main preview* **SIKTH: The Bullingdon** – High-octane tech-metal from the revitalised Watford rockers – *see main preview* **THRILLER LIVE: The New Theatre** – Three-night big stage production of Michael Jackson’s blockbusting 80s album. **THE PETE FRYER BAND: The Wheatsheaf** – Free gig in the downstairs bar from the veteran local bluesman. **SPARKY’S NEW MOON: The Half Moon** **CATWEAZLE: East Oxford Community Centre**
ACOUSTIC THURSDAY: Jude the Obscure

FRIDAY 21st

LOW ISLAND: O2 Academy – Local electro-pop stars Low Island launch their new compilation album, ‘Low Island 17-18’, bringing together all their singles and EPs from the past two years, the band’s woozily funk-ed-up mix of Radiohead’s glitchy alt.pop and Caribou’s euphoric funk-pop earning them endorsements from Lauren Laverne, Jarvis Cocker and Huw Stephens among others and live the band conjuring an almost rave vibe. **RESTRUCTURE + THE PINK DIAMOND REVUE + MEANS OF PRODUCTION + TIGER MENDOZA: The Bullingdon** – Top drawer line-up of local – and localish – electro-heavy music with hoolie-rave heroes Restructure bringing a Sleaford Mods sense of disgust to bear on rave-inspired electronica and hip hop; they’re joined by Reading’s psychotropic acid-surf rock duo The Pink Diamond Revue; gloomy cold war post-punk and synth-pop from Means of Production, plus industrial-heavy hip hop and electroscaping from Tiger Mendoza. **THRILLER LIVE: The New Theatre** **SOUL SESSIONS: The Cellar** – Classic soul, funk and disco club night. **SNAP, CRACKLE POP: Harcourt Arms** – DJ night. **SMOOVE & TURREL: Fat Lil’s, Witney** – North-East duo Smoove & Turrell bring their “northern funk” to tonight’s Glovebox show, mixing up northern soul, jazz and hip hop, the band originally championed by Craig Charles. **EDD KEEN: Rhythms at The Yurt, Sires Hill, Didcot** – Loop-based music from multi-instrumentalist Keen who has played for Noel Gallagher and Paul Weller.

SATURDAY 22nd

HOWL FESTIVAL: Wolvercote Young People’s Centre (1-10pm) – Benefit gig for the Young People’s Centre with a full day of live music. London’s 3peace headline and there are sets from Catgod; Me & the Moon; Self Help; Flatlands; Autumn Saints; Daisy; Death of the Maiden; Easter Island Statues and Still Pigeon. **BLACK HONEY: Truck Store (6pm)** – Acoustic instore set and album signing

session from the enigmatic grunge/pop crew, launching their debut album and back in the Shire after playing this summer’s Truck Fes. Pre-order a copy to guarantee entry. **THRILLER LIVE: The New Theatre** **CRAFTCORE: Modern Art Oxford (6pm-midnight)** – Craft beer and punk fest with sets from I Cried Wolf, The Saint Pierre, Snake Invasion and more. **PORT ERIN + PUPPET MECHANIC + CHALK + MARK COPE: The Wheatsheaf** – Eclectic, atmospheric cinematic sounds from West Country trio Port Erin, marrying Krautrock, prog, jazz and punk with Bowie and Eno-inspired soundscaping, and out on tour to promote fourth album ‘Ocean Grey’. Melancholic Tindersticks and Radiohead-inspired rock from Puppet Mechanic in support **MUSICAL MEDICINE with JIVE TALK: The Bullingdon** – Heavy duty grooves from East London Jive Talk at this month’s Musical Medicine, playing disco, funk and disco-house. **PETE OXLEY & NICK MEIJER’S GUITAR PROJECT: St Giles Church** – launching a new season of Jazz at St Giles, a virtuoso guitar display from Nick Meier, from Jeff Beck’s band, and Pete Oxley, from world jazz group Curious Paradise, together playing music inspired by Turkish, Latin American sounds and Bach, on a variety of guitars **DAMN GOOD REASON: Fat Lil’s, Witney** – Blues and rock covers. **OCTANE SPRING: The Brewery Tap, Abingdon** – Classic rock covers. **BANCROFT & LYNE: Rhythms at The Yurt, Sires Hill, Didcot** – Contemporary jazz reinterpretations of Robbie Burns, Erykah Badu and Dolly Parton among others from the transatlantic duo.

SUNDAY 23rd

THE DAFT PUNK ORCHESTRA: O2 Academy – 16-piece orchestra interpretations of Daft Punk’s greatest hits. **OPEN MIC SESSION: Harcourt Arms** **FOLK SESSION: The Half Moon** **PETE FRYER BAND: The Bell, Wantage**

MONDAY 24th

THE PHIL BEER BAND: Nettlebed Folk Club – A return to Nettlebed for the former Albion Band and Show of Hands folk veteran. **OPEN MIC SESSION: The Castle**

TUESDAY 25th

THE NIGHT CAFÉ: O2 Academy – Exuberantly funky indie jangle from Liverpool’s fast-rising youngsters, back in town after their showing at Truck Festival in July and touring their new ‘Bunkbed’ EP. **WHITNEY – QUEEN OF THE NIGHT: The New Theatre** – big stage tribute to the multi-million selling r’n’b star, featuring all the hits, including ‘I Wanna Dance With Somebody’, ‘Saving All My Love For You’ and ‘How Will I Know’. **STAGHORN + YEAR OF THE KITE: The Library** – Alternately introspective and transcendental post-rock in the vein of Godspeed and Mogwai from Illinois’ eco-activist DIY collective Staghorn, imagining a brighter future through sound. They’re joined by local post-rock explorers Year of the Kite, inspired by Low, Nick Cave and A Silver Mt. Zion.



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WEDNESDAY 26th

THE SIMON & GARFUNKEL STORY: The New Theatre – Tribute to the legendary duo.
SALTWATER SUN: The Jericho Tavern – Sunshiny, harmony-heavy power-pop from the Reading quintet on tour.
DEEP COVER FREE PARTY: The Cellar

THURSDAY 27th

SARI SCHORR: The Bullingdon – Haven Club host Brooklyn’s lung busting soulful blues singer and pianist Sari Schorr, regularly compared to Janis Joplin and over in the UK to promote her album, ‘A Force of Nature’.
AIRWAYS: O2 Academy – Peterborough’s Arctic Monkeys, Courteeners and Cage the Elephant-influenced indie rockers tour their debut EP ‘Starting to Spin’, following supports to The Hunna and Nothing But Thieves. Hmm, what? Sorry, must have nodded off for a minute there.
COUNTRY FOR OLD MEN + BEARD OF DESTINY + FRANKLIN’S TOWER: The Bullingdon – It’s All About the music hosts local roots crew C4OM, plus Delta blues duo Beard of

Thursday 20th

SIKTH / LOATHE:

The Bullingdon

Oh Sikth, how we’ve missed you. Once regular visitors to town, often as guests of the legendary The Club That Cannot Be Named, who put them on at their first ever all-ages gig back in 2003, Watford’s pioneering prog-core crew have been absent from Oxford for too long – guitarist Graham Pinney’s Aliases side project’s visit to town in 2016 their sole presence in recent times. We can’t imagine for a moment that time has mellowed the band who are now rightly credited as one of the instigators of djent alongside Meshuggah. While Sikth originally split in 2007, after singers Mikee Goodman and Justin Hill both quit, their six year hiatus found their reputation grow and grow, with bands like Periphery quoting them as an influence, and when the band did return, with a set at Download in 2014, they found they’d gained a whole new generation of fans. Mixing tech-metal with hardcore, math-rock and fireball energy, Sikth’s live shows have become legendary. Over the years they have played at every rock and metal festival on the planet as well as touring with Anthrax, Killswitch Engage, Machine Head, Pitchshifter, Slipknot and Trivium and are consummate entertainers of a particularly brutal strain. While Hill has now left for good Joe Rosser, from Aliases, now partners Goodman upfront. Support for this Riddles of Humanity tour are Liverpool metalcore crew Loathe, whose Deftones and Meshuggah-inspired noise is mixed up with the influence of Radiohead and Manga soundtracks.



Destiny and Grateful Dead tribute Franklin’s Tower.
BASSFACE Vol.3: The Bullingdon – Bassline club night with Thorpy b2b Burt Cope, plus Phatworld, Doctor Cryptic and more.
SOUL LEGENDS: The New Theatre – MOBO and BRIT Award winner Lemar runs through his hits alongside classics from the likes of Barry White, George Benson, Michael Jackson, Tina Turner, Lionel Richie, Wilson Pickett and Chaka Khan.
KAZE + JOSHUA ZIGGY + AUCTIONEERS: The Jericho Tavern – Gentle-natured indie and pop triple bill at tonight’s Daisy Rodgers Music.
CATWEAZLE: East Oxford Community Centre
ACOUSTIC THURSDAY: Jude the Obscure
BLUES JAM: The Catherine Wheel, Sandford

FRIDAY 28th

JOAN ARMATRADING: The New Theatre – A return to town for the veteran singer, well into her fifth decade of pop with a new album, ‘Not Too Far Away’ – her 23rd by our count – still a major league act after her commercial heyday in the early-80s with ‘Me, Myself & I’ and ‘Walk Under Ladders’, able to mix up rock, jazz, folk, soul and blues, as well the odd spot of synth-pop, as she mines her emotional depths with reliably quality results.
UPRISING with CAMERON AG + OMYO + ROSIE SAMARAS + WATERFOOLS + ZEROWE: O2 Academy – The O2’s team up with BBC Introducing in Oxford returns, this time round featuring a very welcome return to action for ethereal, emotive singer-songwriter Cameron AG. He’s joined by acoustic urban pop duo OMYO, Banbury singer-songwriter Rosie Samaras, grunge duo Waterfools and a full band performance from Zerowe, the electro/r’n’b project from former Neverlnd singer Thomas Roberts.
PARKA MONKEYS: O2 Academy – Indie club night with Circa Wave DJs.
SILK ROAD + QUEASY + GET LOOSE: The Wheatshaf – Black Crowes-styled heavy rock from Oxford/London outfit Silk Road.
KANADIA + CHEROKII + FULL CIRCLE BLUE: The Jericho Tavern – Daisy Rodgers Music celebrate their ninth birthday, hosting local stadium-sized popstrels Kanadia, launching their new single ‘Masterplan’, taking inspiration from U2, Radiohead and INXS. Heavy duty blues and garage rocking from Cherokii in support.
DAVIS ROGAN: Harcourt Arms – Lively honky tonk, ragtime and rock from the New Orleans singer and pianist.
FAUX FIGHTERS: Fat Lil’s, Witney

SATURDAY 29th

TELEMAN: O2 Academy – The electro-pop stars tour third album ‘Family of Aliens’ – *see main preview*
GAPPY TOOTH INDUSTRIES with CIPHERS + JUKES + FIRST RESERVES: The Wheatshaf – Back at its Wheatshaf home, this month’s GTI features a characteristic mixed bag of styles, with Ciphers’ mix of dark-hearted pop, trip hop and post-punk funk drawing comparisons to Massive Attack, Skunk Anansie and 23 Skidoo. They’re joined by Bristol’s spaghetti western popsters Jukes and local blues-infused rock newcomers First Reserves.
RAWDIO: The Bullingdon – Drum&bass club night with Spectra Soul, Zero T, Ant TCI and DRS.
MULL HISTORICAL SOCIETY: The Jericho Tavern – Melancholic yet uplifting orchestral pop from Mull’s Colin MacIntyre, out on tour to promote his new, Bernard Butler-produced album ‘Wakelines’, his near-20-year career having seen him touring with the likes of REM, The Strokes and Elbow as well as being acclaimed as one of Scottish music’s finest poets.



Saturday 29th

TELEMAN:

O2 Academy

Few people would probably have imagined back in 2012 that sweet-natured indie janglers Pete & the Pirates’ demise would lead to the formation of one of the best electro-pop bands of recent times. Fewer still would have predicted that band would get better and better over the course of three albums but here we are – Teleman are about to release ‘Family of Aliens’ and if lead single ‘Cactus’ – with its propulsive beats and Human League-style silicon synth lines – is anything to go by, it’s going to be a contender for album of the year. Brothers Thomas and Jonny Sanders along with Pete Cattermoul departed Pete & the Pirates, recruited drummer Hiro Amamiya and brought a very British form of robot-pop to bear on classic motorik krautrock, particularly Neu! and Kraftwerk, all uplifting pop choruses and indie guitar spangle that made singles like ‘Skeleton Dance’ and ‘Dusseldorf’ easy radio material as well as infectious indie dance hits. Bernard Butler produced the band’s joyously retro-futurist debut ‘Breakfast’ and Teleman supported Suede on tour; they’ve subsequently gone out with kindred spirits Metronomy, Maximo Park and Franz Ferdinand although they’ve outgrown the support band tag now. They’re in the mould of those classic one-hit wonders of British pop like The Motors or even Sailor – instantly catchy but on closer inspection slightly strange. They’re just bloody great though and if you’re not of a sensitive disposition you might catch sight of *Nightshift* doing a wobbly robot dance down the front tonight. For which we won’t be apologising anytime soon.

FIDELIO TRIO: Holywell Music Room – Oxford Contemporary Music host the Royal Philharmonic Society Award-nominated piano trio, featuring pianist Mary Dullea, violinist Darragh Morgan and cellist Adi Tal, performing a repertoire that takes in Philip Glass, John Zorn, Kevin Volans and David Lang.
FRESH OUT THE BOX: The Cellar – Luv*Jam and Ed Steele are on the decks.
CHRIS INGHAM: St Giles Church – As part of the Jazz at St Giles season, pianist Chris Ingham pays tribute to Dudley Moore.
G SQUARED: Harcourt Arms – Acoustic pop.
BIG AZZA & THE JUKESTERS: The Brewery Tap, Abingdon – R’n’b, jump jive and swing.

SUNDAY 30th

OPEN MIC SESSION: The Harcourt Arms
FOLK SESSION: The Half Moon
BLUES JAM: Fat Lil’s, Witney (3pm) – Open jam.
LISA MILLS: The Cornerhouse, Abingdon – Southern soul, Americana, gospel and blues from the Mississippi singer and guitarist.
PETE FRYER BAND: The Tree, Wantage (4-6.30pm)

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TRUCK FESTIVAL

Friday

Come mid-July it's been swelteringly hot for weeks. Thirty degrees and sunny sounds like the ideal weather prospect for Truck Festival, or like a scorching hell. Nevertheless, when Friday comes around a rainstorm is predicted, so in the morning we pack an umbrella to be safe. Spoiler: we were going to need it. Perhaps because of the heat, the X2 service to Steventon is rather patchy, so by the time we arrive it's well past noon and the first band we see is **DOE**. They're a good start to any festival: pop songs with a grungy sound, the type of indie punk that's becoming popular again. 'Sincere' is still their best song, but new song 'Heated' has us looking forward to their next album. The Nest Stage is still half-empty, and when lead singer Nicola asks the crowd "Who are you excited to see this weekend?" there is little response. This doesn't stop Doe from recommending their own favourite: Flirting. They also mention the #solidaritynotsilence movement (of which Nicola is wearing a t-shirt), which supports women facing a defamation case after speaking up

against a man in the music industry.

WHO'S ALICE, a band consisting of former Oxford residents who have now moved to different universities around the country, draw a huge crowd to the small Virgins & Veterans Stage. The downside of having such a small festival ground is that you get a not-so-small amount of sound-bleed, and this means that standing outside the tent it's hard to catch all of the band's Britpop-inspired tunes. What we hear sounds good, but nevertheless we decide to move on. On the main stage, then, it's the Dutch singer **NAAZ**, who clearly enjoys performing. She moves and dances around the podium, chats and jokes between her songs, and generally gives off a feel-good vibe; sometimes a bit too clichéd ("Do you love *love*?", she asks us). Nevertheless, she has a couple of good songs, including her breakthrough single 'Words'. She also plays a song which she wrote pretending it was a track Kanye West asked her to collaborate on – it includes a rap verse with the words "This is my line, nobody else speak". Very accurate.

While walking around the site we catch two more bands on the main stage, **LITTLE COMETS** and **CIRCA WAVES**. Both, to us, sound like overhyped indie bands. The former have a decent song in 'M62'.

A while later **COASTS** (what is it with the sea-themed band names?) perform a similar set. All three bands appear to be very popular, though, and Circa Waves especially draw a huge crowd. We are more interested in another wave, namely new wave band **PALE WAVES**, who play the Market Stage. They played The Bullingdon earlier this year and since then haven't changed much, their songs still catchy coming-of-age takes on The Cure. They do start to all sound the same towards the end and there is a persistent smell of dry ice, but as far as indie hypes go it's a refreshing sound.

Of course, a festival in England wouldn't be a festival in England if it didn't have a good shower. And by now, it's pouring. We hide in the press tent for a bit, but rain or no rain, we have to come out for **DE LA SOUL**. In terms of genre, they're the odd one out at Truck, which is mostly host to bands featuring at least one guitar. Despite the long odds and the rain, they really get the crowd going. "I've never seen so many fucking enthusiastic people in the rain!" they exclaim. We bounce and jump on command, and raise our hands into the air on demand. Towards the end of the set, the band conduct a quick headcount of how old the average Truck-goer is, and it's the "everyone between 17 and 25" group that's

in the overwhelming majority. Everyone else is just partying like they're 21 again. After their show – the rain has stopped, but we're still wet – we decide that nothing can top this, certainly not another overhyped indie band, and decide to head back in anticipation of tomorrow.

Saturday

Saturday's the day we've been looking forward to most, with a stellar-line-up throughout, especially on the Market Stage: Whenyoung, Dream Wife, Black Honey and Marika Hackman are all playing the big tent. Notice, by the way, that these are all bands fronted by women: Truck Festival shows that it clearly *is* possible to have gender-equal quality programming (take note, Reading!). Although we should also note that the main stage is much less diverse, with all three headliners being male. So we're not quite there yet.

Firstly, however, we watch **THE SEAMONSTERS** play The Barn, with its characteristic smell. They continue the tradition of t-shirts carrying political statements; lead singer Naomi Mann is wearing one that says 'Trump is a Waste Man'. Musically, the band is something of a punkier version of The Regrettes (who, if you haven't heard of them, are somewhat of a punkier version of Taylor Swift), occasionally

veering off into a dreamier sound reminiscent of Night Flowers. 'Lost and Found' is an absolute anthem and by far the best song we come to know through Truck '18. They are followed by **FLIRTING**, who were recommended to us by Doe and picked out by Marika Hackman to play the Main Stage. They've got a lot going for them, then, and it's their first festival to boot ("Can you tell?", they ask. "I think you can!"). Their heavy guitar-based sound certainly fits the main stage, although their mood probably doesn't. On this sunny Saturday afternoon, their emo overload may come as a shock those who are unsuspectingly relaxing in the grass. In between songs, though, they are a sweet bunch: the guitarist compliments some of the guys in the front with "those are some nice blouses!"

FEET are another band with a wonderful name so we check them out at The Nest. They're a bit blokey, with mosh pits and all, but the lead singer seems genuinely nice and concerned about his audience. They introduce 'Petty Thieving' with "This is our only hit, so..." and they certainly make the most of it. Ones to watch, we call. Completely different, then, are **THE SHAPES** at the Veterans Stage. They're a big band with lots of brass, and people are clearly enjoying it; whereas the Veterans Stage mostly

seems to be a sit-down affair over the weekend, now everyone is dancing. There is a clear local connection as well, with the song 'Passing of the Years' introduced as a love song to Cowley Road.

WHENYOUNG are our favourite Truck discovery. We'd heard their punchy single 'Actor' before, but they've been up to a lot in the meantime, and a lot of what they've been up to has been good songwriting. They're riding the wave of dreamy indie pop in the same genre as a band such as Night Flowers. With lead singer Aoife Power dressed in a red jumpsuit and the other two band member spotting green and yellow, together they look like a human traffic light. The highlight of their set is the so far unreleased track 'The Others', about the victims of the Grenfell Towers disaster. It is a song worthy of its subject.

Next up are **DREAM WIFE**, the Icelandic (via Brighton) punk band that started as a art degree course concept. They've got lots of energy which they easily pass onto the crowd. They are one of quite a few bands this weekend with explicit feminist messages and it is great to see the crowd's enthusiastic response. Dream Wife's 'Somebody' is the most resounding instance of this, with the chorus "I am not my body, I am somebody" dramatically declared, like the protest slogan it is.

We've got Black Honey coming up next, but in between we make a quick trip to The Barn for **SOPHIE & THE GIANTS**. We get there just in time for their last song, which follows a rendition of 'Happy Birthday' for lead singer Sophie. The Florence & The Machine-inspired track leaves us wanting more, but unfortunately they haven't released much music yet. Back on the Market Stage, then, which is packed despite the nice weather, for **BLACK HONEY**. When we saw them play the O2 earlier this year we weren't overwhelmed, and that judgement carries forward to their set at Truck. Nevertheless, the condensed setlist improves the overall quality, as does the addition of their forthcoming album's new single 'Midnight', one of their best tracks yet.

While grabbing a bite we see a bit of **EVERYTHING EVERYTHING**, one of the better Foals-inspired post-2010 indie bands with a spacious sound that fills the grounds. Incidentally, we have decided to go vegan for a week and we expected some difficulties finding food at Truck (we packed our own sandwiches to be safe), but it turns out that there's plenty of vegan food around. The tofu burger is deliciously crispy and the butternut squash paella tasty and filling. Well done, Truck!

MARIKA HACKMAN, back in the tent, is one of the artists we'd been looking forward to most. Her extended soundcheck is funny, featuring phrases such as "rubber ducky" and "sausages". The set itself starts in much less exciting fashion, with Hackman picking some of her less straightforward songs. With tunes like 'Boyfriend' and 'My Lover Cindy' under her belt, it's easy to forget that most of Hackman's work is of a more complex nature. Fortunately, the pace picks up a few songs in with more exciting tracks like 'Time's Been Reckless'.

On the Main Stage we've got two singer-songwriters in tandem, starting with **JAKE BUGG**, followed by **GEORGE EZRA**. Despite the fact that the former's Oasis/Beatlesque songs are rather easy-listening, the introductions Bugg gives make it sound as if we're being guided through a musical rollercoaster. "This is a relaxed track", he'll ensure us, or "We'll take it up a notch now", as if he's *Better Call Saul*'s Saul Goodman presenting a senior centre's bingo. While the final tracks 'Broken' and 'Three Fingers' have withstood the test of time, overall he's slightly boring.

George Ezra is as much a storyteller as a singer-songwriter; his songs all require elaborate

Continued over...



EDITORS



THE BIG MOON



PALE WAVES



FLIGHTS OF HELIOS

All photos: Helen Messenger

introductions, starting with fairytale phrases such as “once upon a time” and set in foreign settings such as Amsterdam, Budapest or Barcelona. It’s difficult to properly see Ezra because the middle row is filled with parents carrying their children on their shoulders; he’s a very family-friendly headliner indeed. What happens in between these two sets, though, is much more exciting: **THE BIG MOON** give an amazing show in The Nest. Towards the end, they cover Bonnie Tyler’s ‘Total Eclipse of the Heart’, a risky choice that pays off; and with that we turn around and head home.

Sunday

The third and final starts with **HEY CHARLIE**. The trio are all identically dressed and we’re not sure whether the lead guitarists are in fact twins. They play an old school bluesy guitar rock and taken together it looks like something from *Guitar Hero: World Tour*. Completely different are locals **FLIGHTS OF HELIOS** at the Veterans & Virgins Stage. The seven-piece’s intense songs remind us of Radiohead and The Irrepressibles, and despite their emotional delivery they create a friendly atmosphere in the tent. **THE COSMICS**, in the Barn, aren’t our cup of tea; **HAPPY ACCIDENTS** more so. They play indie punk for fans of Martha and Fortuna POP, and clearly have a

fair few committed fans. Because the band lack paper to write down their setlist on they’ve used a drum skin instead, and halfway through the set they decide it’d be a good idea for us to play Frisbee with it. It’s a twee-punk action that fits the band’s aesthetic, but we’re not sure if it was an entirely good idea as injuries threaten with each wild throw.

It’s getting properly hot now, and we’re forced to seek some shade down by the merch tent while listening to **KING NO ONE**’s guitar music. They’re the sort of band you wouldn’t expect to make a political statement, but they do: the band name means that “there are no kings”, Zack Lount explains, but that we are all born equal. “Together, we stand for equality!” he preaches, which confirms our earlier observations that these slogans are becoming mainstream, in a good way. After King No One, **BLAVENON** take over on the main stage; it’s not the most inspiring music and their new song sounds like an Editors rip-off, so we might as well wait for the real thing.

Finally some clouds have gathered and a refreshing breeze permeates the festival grounds, but we go inside the Market Stage once more to watch **NIGHT CAFÉ**. The tent is absolutely packed – if you didn’t manage to get in, they’re playing

Ritual Union in October. They play nice dreamy pop songs, but the songwriting could be better. Back at the Veterans & Virgins stage we watch the mystifying **CO-PILGRIM**. They play a sort of acoustic space rock, if that’s possible, which reminds us mostly of Low. There is little audience interaction and the band members barely acknowledge the crowd, but they provide a relaxed moment during the late afternoon. We especially like their new song ‘Shoot Shoot the Needle’.

THE ORIELLES must be the only band with a whistle at this festival. We were expecting a good show after the well-received album ‘Silver Dollar Moment’ and last year’s show-stealing performance here, but somehow their set falls flat. It is as if the parts don’t come together to make a whole, turning the songs into a muddle from which it is difficult to see how the individual elements are meant to interact.

THE COURTEENERS are the actual Sunday headliners, but as far as we’re concerned, it’s **EDITORS** who should have had the honour. From all the bands we listened to ten years ago they are one of the few that have held up. It is telling that they are the runners-up on the bill; a few years ago they would surely have topped the bill. And in all honesty, it is clear that they are still

reaping the rewards from their first two-and-a-half albums; anything they play that’s been released after ‘Papillon’ is both unknown and uninspiring. To hear teenage hits such as ‘Smokers Outside the Hospital Door’, ‘Racing Rats’ and ‘Munich’ again, though, is pure nostalgic bliss. As a band, Editors are clearly experienced, but there is not the slightest feeling of routine; Tom Smith still looks like he’s giving all he has. We’re less excited about actual headliners The Courteeners; they don’t instil the same nostalgia in us. Having said that, though, there are plenty of teenagers present who are enjoying this, so clearly there is more to their success than just a fond remembrance of the past and the wish to be 19 again.

And that’s it for Truck Festival 2018. There have been complaints in recent years about the festival’s line-up becoming more mainstream as the event expands, and while it is certainly true that headliners such as George Ezra or The Courteeners aim for mass appeal, making Truck somewhat of a festival for festival novices, the programming across the bills is varied enough, with slightly edgier acts taking over the Market Stage and great local talent playing the Veterans & Virgins Stage. Roll on, Truck ’19!

Caspar Jacobs

THE LOW ANTHEM

The Bullingdon
04.09.18 | £15

WESTERMAN

The Jericho Tavern
10.10.18 | £8

YELLOW DAYS

The Bullingdon
23.10.18 | £11

BLOXX

The Bullingdon
20.11.18 | £8

JOLIE HOLLAND + SAMANTHA PARTON

The Bullingdon
05.09.18 | £16

HOLLIE COOK

O2 Academy Oxford
12.10.18 | £13.50

ROLLING BLACKOUTS C.F

O2 Academy Oxford
25.10.18 | £13.50

SAINTSENECA

The Jericho Tavern
21.11.18 | £8

THE NIGHTINGALES

The Jericho Tavern
20.09.18 | SOLD OUT

RHYTHM OF THE 90’S

The Bullingdon
12.10.18 | £15

WE ARE SCIENTISTS

The Bullingdon
28.10.18 | £18

OUGHT

The Bullingdon
23.11.18 | £15

LOW ISLAND

O2 Academy2 Oxford
21.09.18 | £8

DERMOT KENNEDY

O2 Academy Oxford
14.10.18 | £13

IDLES

O2 Academy Oxford
29.10.18 | £16

EASY LIFE

The Jericho Tavern
24.11.18 | £8

THE NIGHT CAFE

O2 Academy2 Oxford
25.09.18 | £10

CLAP YOUR HANDS SAY YEAH

The Bullingdon
16.10.18 | £16

BC CAMPLIGHT

The Bullingdon
30.10.18 | £12

SUNFLOWER BEAN

The Bullingdon
25.11.18 | £13.50

AIRWAYS

O2 Academy2 Oxford
27.09.18 | £7

TOM GRENNAN

O2 Academy Oxford
18.10.18 | £16.50

SHE MAKES WAR

The Jericho Tavern
01.11.18 | £8

SHAME

O2 Academy Oxford
27.11.18 | £13.50

MULL HISTORICAL SOCIETY

The Jericho Tavern
29.09.18 | £10

CASSIA

The Bullingdon
19.10.18 | £6.50

THE BLINDERS

The Bullingdon
05.11.18 | £8

BEAK>

O2 Academy2 Oxford
28.11.18 | £15

TELEMAN

O2 Academy2 Oxford
29.09.18 | £15

RITUAL UNION

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20.10.18 | £25

COURTNEY BARNETT

O2 Academy Oxford
15.11.18 | £22.50

NOTHING

The Bullingdon
04.12.18 | £10

THE MAGIC GANG

O2 Academy Oxford
05.10.18 | £13.50

PUMA BLUE

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22.10.18 | £8

BRIX AND THE EXTRICATED

The Bullingdon
16.11.18 | £16

CHAMELEONS VOX

The Bullingdon
11.12.18 | £16

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The Wheatsheaf

The workmen’s scaffolding is up in Wheatsheaf alley downstairs, while upstairs Gappy Tooth mount one final assault on the aging Edwardian,

rock-rattled windows before they are replaced, and the ‘Sheaf gets a well deserved lick of refurbishment.

OMNI

The Cellar

In the vacation after my first year at university, I was spinning some drill’n’bass breakbeat abstraction, as my mum walked past my bedroom door. As the track ended she said, “That’s really great”. Then, after a perfectly timed pause during which I was wondering which Squarepusher 12” she’d most like me to tape for her car, added, “it’s stopped”. Now, as well as this economically ruthless dismissal of an entire musical corpus proving that my mum could be a pretty good *Nightshift* writor, it puts my next comment into perspective: Omni are really good at endings; they’re incredibly talented at choosing exactly the right unexpected beat to halt on, or the most precisely pleasing unexpected chord to slice across a chorus you thought was being cued up for one more repeat. They have thought carefully about the optimum clinical summary to each concise finicky composition, which is fitting as Atlanta’s Omni are a trio – ageing avant-ravers like me should note this does not make them Omni Trio – who

Tonight’s is a first live gig for Deltaviolin, where Great Western Tears and August List fiddler Ben Heaney has persuaded arch sine wave, bleep and squonkist Matt Pound to join him, after fifteen years in his bedroom studio as Unknown Methods. Their marriage of electronica and strings is an immediate success. Both men bend like question marks over their instruments, each asking how much more they can bring back through customs from the Darkside. This is not violin as you would know it, being one of the first 1958 Leo Fender electric violins, and at times, if you close your eyes, you can picture yourself in the London Underground hearing a train cornering on its brakes through the walls of a parallel tunnel and the resulting rending of crashing carriages, while elsewhere they spectacularly employ the kind of rising Shepard Scales used by Hans Zimmer in the film score of *Dunkirk*, surreptitiously ratcheting you up to the point you suddenly feel the need to damage something. I love bands like the duo Tayne, with their “wherever I lay my amp, that’s my home” ethos, and the fact they have hurtled in from London to lash out for 30 minutes then be off for two gigs in Berlin, then back to Finsbury for another, and round off the week doing two more gigs in Dublin. Their music soundtracks this borderline mania perfectly; a kohl-eyed, Apoca-lipstick industrio-synth rock out at the intersection where 3teeth and Combichrist meet and discuss how they are influenced by NIN and Depeche Mode. Freeze framed in the strobing lights they represent rock’s timeless story as they blast through new single ‘Sex Cells’ before, in a surf spray of bleached hair and blush of magnificent body art, they are gone. Talking of body art, APE (A Pretentious Experiment) are held up mid set, when a fan of the band jumps on stage, drops his keks and shows everyone that he has had a tattoo of the bassist Samma Charles’s face on his left buttock. This is a riveting spectacle, only matched by Samma promptly stooping down and being photographed –*ahem* – cheek to cheek with his inked physiognomy. Against that APE (who are reborn from the flamed out dragster that was Annero) do well to remain noteworthy with their high-octane thrash-core-death-core-noise-core by way of meat and potatoes old skool Judas Priest. I’d give you song titles but the lead guitarist finds it in himself to start riffing loudly over every announcement, so we’ll leave the last word to the indomitable Wheatsheaf windows: cracking. **Paul Carrera**

are dedicated to marrying garage brevity to artful new wave choppiness, twining angular riffs together to create something spacious yet cohesively taut, like Gang Of Four or Wire (coincidentally or otherwise they have a single called ‘Wire’). The set is not all cold, scalpelled precision, and amongst the laundry-folded rhythms and school swot vocals there are lighter touches that resemble early Young Knives without the panto playfulness, or Devo without the choreographed absurdity, as well as not one but two tunes threatening to break into ‘My Sharona’. If it’s great when they stop, that’s not because silence is a blessed relief, but because each stark katana slice of a conclusion makes you realise what a tight and balanced sound you’ve experienced for the last two and a half minutes. Omni might not be the most revolutionary band you’ll see, but they add to a post-punk non-funk canon of nervy, nerdy brain rock immaculately. It’s not too dismissive to observe they made me go home and listen to Gang Of Four and Wire. Oh yes, and ‘My Sharona’. **David Murphy**

BRIAN WILSON

Cropredy Festival

In a packed field in north Oxfordshire a beach ball is bouncing around the crowd and Brian Wilson and his band are launching their much anticipated appearance at Fairport Convention’s annual eclectic folk rock/roots/anyone else they fancy putting on shindig with ‘California Girls’. With Wilson doing what is rumoured to be another last tour again, cynics may suggest that the current round of gigs running til at least Christmas is aimed at boosting his or someone else’s pension fund. There seems to be no cynicism though on the part of Cropredy’s famously friendly crowd – among them Robert Plant – who embrace the former Beach Boys legend. As well as being a legend, Brian Wilson is a rock survivor, but his well documented mental health and drug problems have taken their toll. He has to be helped to his trademark three-quarter white piano and his voice is not what it was, to put it mildly, all of which infuses the night with added pathos. A lot of the vocal work then falls to Wilson’s ex Beach Boys colleague Al Jardine and Jardine’s son Matthew, who take the falsetto lines Wilson once did. Most of the other eight members of the superb band sing too, creating beautiful Beach Boys-style harmonies, often with six or seven parts. Their collective version of a lesser known Beach Boys number from the 1967 ‘Wild Honey’ album, ‘Let the Wind Blow’, is an especially lovely highlight.

THE DOLLYMOPS / GHOSTS IN THE PHOTOGRAPHS / KID KIN / BE STILL

The Jericho Tavern

You’d have to be as out of touch as a Boris Johnson-sings-Kanye record not to witness the relentless stream of eclectic creativity spewing from Oxford still. A local music renaissance is well and truly upon us. Testament to this belief, tonight’s gig at The Jericho Tavern, entitled The Cheap Variety Show, four bands of vastly different musical pedigree impress on a night where all proceeds go directly to mental health charity ‘Mind’. Witney’s Be Still have a healthy knack of sounding just like a knock-around garage band should sound but with a subtlety that thankfully makes them more Pavement than (insert band you were in when you were 17 here). There are strong melodies and quiet intellect sitting in amongst the grubby-kneed purity of their work. Kid Kin has had something of a personal renaissance of late: the perennial musical loner has brought in a band and a beautifully ethereal pair of vocal chords for some of his already densely anthemic compositions and his work is certainly the better for it, allowing him to veer down alleyways previously uncharted. Next up, and recently ordained to the

Sometime Beach Boys guitarist Blondie Chaplin comes on and does a guitar rock god turn on ‘Sail on Sailor’, complete with requisite poses. It’s exciting if you like this sort of thing but feels as if he had wandered in from another gig. Wilson himself looks bored by it. It’s not the only moment he looks bored, and sometimes doing nothing at his piano (conspiracy theorists might speculate that’s because he’s not been given anything to do); it’s almost as if he is somewhere else entirely. His obvious frailty works in his favour, though, on ‘I Just Wasn’t Made For These Times’, making the song an even more poignant personal testament than when the 24 year old Wilson recorded it on ‘Pet Sounds’. In what starts to turn the gig into an event, Wilson, Jardine and the rest of the band play this ground breaking 1966 album in its entirety, with the crowd joining in lustily with the chorus to ‘Sloop John B’, in best folk festival style. But this proves only the warm-up for an ecstatic closing sequence of classics that few bands can match, with ‘Good Vibrations’ segueing into ‘Help Me Rhonda’ and ‘Barbara Ann’ and topped off with ‘Fun Fun Fun’. This triumphant sequence brushes aside the doubts and while it is still far from clear that the enigmatic Wilson is having fun, we have to admit to revelling in the north Oxfordshire California sunshine. Thanks Brian. **Colin May**

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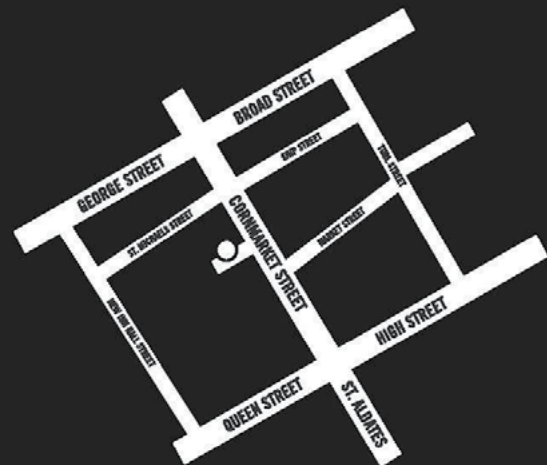
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INTRODUCING....
Nightshift's monthly guide to the best local music bubbling under

MASIRO

Who are they?

Math-core trio Masiro are Mike Bannard (*guitar*), Chris Pethers (*drums*) and Chris Hutch (*bass*). They formed in 2011 when Mike moved to Oxford and was looking to start a heavier band. Chris P was looking to play more drums after his previous project Dr. Slaggleberry had dissolved. They met via the old *Nightshift* forum. They gigged as a duo for a couple of years before meeting Hutch, who had played drums in 50ft Panda, Olid and Kill Murray. After gigs with Alright the Captain, Flights of Helios and Desert Storm, they released their second record, 'Technocologist Unknown', in 2016. London gigs with math/post-rock bands such as Polymath, Body Hound and Tacoma Narrows Bridge Disaster have extended their reputation. New EP 'Geodesics' is released this month, featuring guest appearances from dronemeister Lee Riley and saxophonist Charlie Cruickshank.

What do they sound like?


Masiro exist at the heavier end of the math-rock, post-rock, prog and funk spectrum; the trio's virtuoso playing is a fine balance between cerebral and visceral. Their instrumental noise is clever, sometimes convoluted, but also thrillingly propulsive. It's music that can make you think, but equally mosh your pants off to. In their own words, "our monstrous riffs will make your face bend."

What inspires them?

"Just generally being exposed to cool ideas and creative people. We're sci-fi geeks so that definitely influences things. Weird and epic science and history facts! If a sound or riff or section is fun to play we'll keep playing it and it'll evolve itself. Just turning up loud with some fresh guitar strings and some cool pedals is a good place to start."

Career highlight so far:

"Playing to a busy Black Heart in Camden with Polymath for Chaos Theory promotions: great audience and vibes. Or Beaconfest: an afternoon



slot at a family festival, but we actually went down really well."

And the lowlight:

"Nothing too tragic; our first gig at the Bullingdon was pretty pants: we were on early and played to five people and kept messing up the songs."

Their favourite other Oxfordshire act is:

"Currently Ghosts in the Photographs are blowing us away with some wholesome post-rock greatness and dance moves."

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

"One album that we all love equally is TRAM's 'Lingua Franca'."

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

"Our 'Geodesics' launch show. Expect the usual ugly beauty with some guest musicians and new visuals!"

Their favourite and least favourite things about Oxford music are:

"The saturated scene and the saturated scene! So much great music, so little time to see it all. Also running Safehouse studio means working with great local musicians most days, and your ears get full eventually."


You might love them if you love:


Primus; Oxes; Russian Circles; Meshuggah; Zu; Deftones; Don Caballero; Hella; Isis; King Crimson.

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DR SHOTOVER: The 'Oxford Beat' Years

Ah there you are, Deddington. Welcome to the East Indies Club bar. It's been like Dry Sandford in my gullet, so pull up a Great Tew and get us all a drink. Mine's a pint of Mateus Rosé with a packet of Juicy Fruit on the side. Mm, slurp-o, slurp-o, chompington-chomp. Now, where were we? Ah yes, just talking about my old mid 60s group, The TOFFBEATS. Deerstalkers, military medals, frock coats, top hats, monocles? Yes, that was us. Used to go out for 10 guineas at select college balls, and all the champers we could guzzle. Happy days, dragging the Hammond B3 up uncarpeted flights of stairs to St Timothy's College dining hall. 'No scratches on the lino, you 'orrible little men!' the ex-military Head Porter would bark. 'Right-o, Sarn't Major,' our manager, 'Galloping' Guy Thrimble, would fawn, straightening his fake regimental tie. Occasionally he would get us a gig at a Young Farmers' barn dance in Ducklington or at a point-to-point in Horton-cum-Studley. Then a support slot with Dave Dee, Dozy, Beaky, Mick & Tich led to a tour of the Home Counties, including a short-lived residency at Windsor's half-timbered Go-Go-Gaumont Club. We had to let 'Galloping' go-go when we realised the extension on his Fritwell farmhouse had been bankrolled by the royalties from our chart-topping singles, *Swinging Stately Home* and *Dollybird Duchess*. We were Middleton Stoney! We were Begbroke! We'd been Haddenham!... What's that? Same again? Don't mind if I do, old boy. Cheers! Down the Playhatch.

Next month: The Sonning Common Denominator



MAKING TRACKS: The Toffbeats tour the Didcot Delta.

ALL OUR YESTERDAYS

20 YEARS AGO

Everything has a beginning and back in September 1998 **Truck Festival** began life as a humble party in the corner of a field in Steventon to celebrate a Bennett brother's birthday. Twenty local acts played across two stages on Saturday 19th September and no-one would have predicted that the event would become a cornerstone of Oxfordshire's festival season over the next two decades. Headlining the main Truck stage (which, lest we forget, was actually a flatbed truck) were avant-jazz noisescapists **Nought**, with support from **Arthur Turner's Lovechild?**; **Tumbleweed**; **The Four Storeys** (reincarnated in recent years as *The Long Insiders*); the later-to-become-Goldrush **Whispering Bob**; **Holy Roman Empire**; **Osprey**; **Black Candy**; American act **Fan Modine**; **Nebula**; **Rothko**; **Merlin**; **Blinder**, and **Skinny Arm**, while the festival's second stage – sponsored by the local branch of Spar – featured **Wonderland** alongside **Dreamweaver**; **Swiss**; **Mogmatic**, and **Moonkat**. Some 800 fans turned up for the occasion, with tickets a whopping £3 and all profits going to Amnesty International and Helen House Hospice. Radio 1 and *Old Grey Whistle Test* legend **Bob Harris** (whose *Whispering Bob* nickname gave the band their moniker) opened the show. *Nightshift's* opinion of the inaugural event? "A beautiful experience – we could have stayed forever." In less positive news, **The Candyskins** had yet

more record label trouble with their planned new single, 'Somewhere under London', and its accompanying album 'Death of a Minor TV Celebrity' pulled by their record label **Ultimate** after the band failed to make the Radio 1 playlist. That band was cursed, and the music industry? It deserves the long, slow death it's been undergoing for the past decade.

10 YEARS AGO

A collage of Latin-labelled sea creatures adorned the cover of *Nightshift* in September 2008. Which could only mean it was **Stornoway's** first ever interview feature, the band still hometown cult heroes yet to taste chart success and festival-sized adulation. Borderville's Joe Swarbrick went to interview the band for us and promptly found himself with a microphone stuck in front of him and being forced to singing backing vocals on a new song called 'Mullet', set to appear on their debut album. It was typical of the quartet's make-do-and-mend DIY recording ethic. The band had already earned themselves the title "Officially the brainiest band ever" for having no less than four PhDs between them and revealed that Rob was only recruited as drummer because he brought a portable heater to the audition, which was in a freezing garage. Stornoway's stamp on the local scene was sealed when **BBC Radio Oxford DJ Tim Bearder** locked himself in the studio while standing in on the breakfast show and played the band's songs for a solid hour, earning himself a suspension in

THIS MONTH IN OXFORD MUSIC HISTORY

the process.

5 YEARS AGO

With the sad passing of **The Original Rabbit Foot Spasm Band** trumpeter Martin Watermelon, it's appropriate that five years ago this month *Nightshift* featured the band on the cover, for the second time, with bandleader Stuart MacBeth talking about album 'Party Seven', with a strong Oxfordshire slant on traditional New Orleans jazz and jump blues with songs like 'Eynsham Witches'. "I get a big *Wicker Man* vibe from a lot of villages around Oxfordshire, I wouldn't be surprised if there weren't gangs of witches hovering around the Co-Op in Eynsham," said Stuart, as well as recounting how the band had been threatened with a beating from a crowd of baying yokels in Northamptonshire for refusing to play 'The Bare Necessities' from *The Jungle Book*. "If you see me walking down the street with a pitchfork up my arse, I'll probably be whistling that tune." While local record label **Alcopop!** were celebrating winning Best Small Label at the **AIM Awards** this month, Oxford was playing host to the likes of **The 1975**, **Catfish & the Bottlemen**, **James Blake** and **Babyshambles** (all at the **O2 Academy**), as well as **Caitlin Rose (The Bullingdon)** and **Grainne Duffy (The Jericho Tavern)**, while **Wild Swim**, who morphed into current local rising stars **Low Island**, headlined a sold-out show at **The North Wall**.

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TRACKS

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TOP TRACKS

JULIET & THE RAGING ROMEOs

Juliet & the Raging Romeos aren't, strictly speaking, from Oxford. In fact most of them aren't even from the UK – drawing members from Italy, Spain and Slovenia – but sod all that, this is going on the top of the pile anyway and you'll have to live with the bending of the rules because these four songs are pretty much the only ones this month to make us retain any faith in music, possessed of an exuberant sense of punk spirit that pretty much everything else here would regard with the same sense of fear and suspicion as you might a ten-foot tall hornet with a machine gun. The band live just the other side of the Oxon-Berkshire border and they've played in Oxford previously, so they have local connections. They also kick their songs out with vim and vigour and with a simple sense of euphoria that makes you think they are actually enjoying themselves rather than slipping into a coma or considering potential advertising tie-ins as they write their songs. This sounds like it could have been made in 1978 – spiky and playful in the mould of The Modettes or The Slits or Kleenex or any of those bands who took punk as a signal to be free from the constraints and expectations of rock music in the mid-70s. Angela's distinct accent lends the songs a quirky edge and on the band's Facebook page there's a photo of her with Crass singer Steve Ignorant, which is the epitome of punk rock cool. So there you go: Juliet & the Raging Romeos – they're not from round these parts and at least one of the songs has been reviewed here previously, but hell, if the Leave campaign can lie and cheat and get away with it, so can we. Europe united in punk rock. Music wins every time.

TILLY VALENTINE

Great name, Tilly Valentine: sounds like the star in a lost 1950s rom-com, or maybe a forgotten 60s r'n'b singer who once toured with Tony Bennett. There is something a bit lost in time about the music on this single too, a crackly, slightly warped trip hop track that sounds like a lo-fi demo take on an early Massive Attack song but here is topped with Tilly's light and playful voice which sounds like it might be more at home on a Saturdays

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

slowie or Little Mix ballad rather than a smoky electro-jazz trip. It's all neatly produced and clinically executed but too smooth and ultimately lacking much real substance.

PORT IN A STORM

Rather earthier stuff from Port in a Storm. Or possibly more watery, given the band's name and the title of the track: 'Calm'. It starts with some heavenly female siren vocals and waves crashing on a distant shore and we're all set for some wistful, romantic folk lullaby, but immediately the big, bold male lead comes in, the music cranks up the gears into epic soft rock mode and such hopes are dashed on the rocks of rocking reality. "Shot from the bows in a sea of confusion / My mind's full of things it feels I'm close to losing," he declares in imagery even Peerless Pirates might consider a bit forced on the nautical front, and really this all feels a bit like an opportunity lost. We want grog-fuelled derring do, high seas romance and, well, something a bit more swashbuckling than what sounds like a mid-70s minor chart hit for a bunch of former Butlin's house band functionaries with dreams of emulating Smokie or Sailor. Come on – more rum! more punk rock! more blood!

LA PHOOKA

This is probably a rather better attempt at rustic rocking of a folky persuasion. Opener 'Walked in a Dream' certainly seems to have a bit of grog in its veins and a swing about its hips as it sits on a rock in the middle of a grassy meadow, ear of corn between its teeth and serenading a passing maiden in suitably yokelish tones. And once yer man's done his bit we get some bouzouki and mandolin and some rousing harmonies in the chorus. It's a bit twee, there's no doubt about that, but at least it's rather more immersed in the folk-rock waters than Port in a Storm. 'Let Me Go' is even more rustic and merry and beery, although it does sound a bit too clean and like it's trying too hard to be the Oxford answer to Police Dog Hogan. The Pogues it ain't, even if it thinks it might be if it necks enough of the dark stuff. The ballad 'Wild Mountainside' feels similarly in need of a bit of dirt under its fingernails and blood on its knuckles but it's a sweet enough lament and La Phooka's closing medley properly ramps up the energy levels and punk spirit, a bagpipe-led reel that wouldn't sound too out of its depth at a Flogging Molly gig. Sounds like all that booze finally kicked in. Good. Who's up for a fight?

DAN RAWLE

Last time round Dan Rawle had us in his pocket with a sweet slice of acoustic whimsy that marked him out as a one-man antidote to all the misery in the world, singing about how happy he was with his lot in life, while sounding just the right side of doleful about it all. On the surface this new song, 'Matter of Opinion', is rather less upbeat, but in its own little way it actually is. We're presuming it's about his late father – and we're doubly presuming the accompanying picture is Dan as a wee small thing sat atop his cheery, beardy dad's shoulders – as Dan laments his passing but suggests dad's still alive in memories, old possessions and a presence just out of sight – even sat in the room listening to this song. "It's a matter of opinion that you're gone / I still believe you'll somehow hear this song" he croons with a slight quaver in his voice over a sparsely plucked guitar and a nice bit of cello for added gravitas. It is just a tad mawkish, but it's also quietly passionate and wholly heartfelt and criticising it too much would be a bit like throwing stones at sad puppies. It's a sad song, but also quite a happy one.

JOELY

It's nice to be important, but it's important to be nice we're often told when we're growing up. Nice isn't always such a great thing to be in music, though, when fury, heartache and utter devastation make for far better songs. Still, nice is what Witney singer Joely here is with her soft-focus acoustic lounge jazz lullaby 'Desire', whose title alone might suggest a bit more breathless passion. She's got a clear, smooth voice, not a million miles from Nora Jones, and sounds like she should probably be playing on the Caffè Nero stage at Cornbury, where she'd be indiscernible from most of the other acts. It's like digging into a box of chocolates to find out they're all caramel centres: just slightly too sickly after a while. We recommend a bar of Green & Black's 85% cocoa chocolate and a six-hour binge listen to Mavis Staples, Patti Smith and Janis Joplin, to maybe encourage Joely to discover the darkness and grit in her voice and music. In the meantime we're mildly concerned that one of the comments under her Youtube video simply says, "you are my aesthetic", which makes us think people shouldn't swallow junior dictionaries until they're sure they know what the words actually mean.

LONGY

We were going to ask why Longy bothered sending us a new song so soon after his last offering ended up in the Tracks Toilet, but looks like it was fired off before that critical kicking was published, so he hadn't actually learned his lesson and place at the bottom of the universe's musical dung heap by then. At least this time round he's not bottom

of the pile, though this is less because he's got better and more because a) there's even worse things in this month's pile than his tortured bluesy funk-rock drive and b) at least there's no forced metaphor video to sit through this time round. The general gist of Longy's message seems to be pretty much the same as last month's "switch off your phone / telly" rant, this song titled 'Drip Fed Internet Blues', which casts its cynical eye on that curse of the modern age – THE INTERNET (cue pantomime boos and hisses from the gathered audience), and grumbles about it in barely decipherable fashion over a smorgasbord of strangled stadium rock clichés, which all seem to add up to something that fell out of The Red Hot Chili Peppers' flatulent backside partway through 'Give It Away'. Or maybe not. To be honest we gave up before it was even halfway through and started looking at pictures of kittens at a yoga class on Youtube. You see, what Longy fails to understand is that the internet is bloody fantastic and all that mindless fluffy animal stuff means we can waste our lives going "aw, look! Bunnies!" and no longer have to waste our lives listen to bloated, archaic bluesy funk rock.

TOILET TRACKS

DELAWARE / JIGGLY JONES

Not sure how the fuck this got in the pile but it can fuck right back out of it to be honest. It seems to be from a guy called James who represents the two acts, saying he listens to both these songs back to back all day, in which case he must be trying to block out some seriously fucking horrible alien brain signals by doing so. Really, if *Independence Day*-like extra-terrestrial monsters knew they'd be inheriting this sort of shit once they'd conquered earth they'd turn their flying saucer round and hurl themselves into Jupiter's gaseous void immediately. Delaware is some kind of bland, overly-polished, vaguely country-style rocking that might be all the stuff Garth Brookes discarded for being too milky and inconsequential, while Jiggly Jones is about as jiggly as a rat corpse on top of a wedding cake – a painfully mournful, constipated open mic session reject whose sole memorable attribute is the piercing violin that runs through his song, probably hoping to be a distraction from his glum-as-Satan's-mum soft rock ooze, but actually a whining irritation on a par with a mosquito in your bedroom on a baking hot summer night. James: thanks for sending us these special earworms of yours but really – you might try getting yourself some better musical taste. And maybe a lobotomy.

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.

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Sat 1st Sep

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Thur 6th Sep

Ben Miller Band

Fri 7th Sep

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+ Oakland Road + The Ziggs

Wed 12th Sep • 11pm

Pre Season Warm Up

Fri 14th Sep • 6pm

Molotov Jukebox
+ Huw Eddy & the Carnival

Sat 15th Sep • 11pm

Welcome to Brookes
ft Patrick Nazemi

Fri 21st Sep • 7.30pm

Low Island

Sun 23rd Sep

**The Daft Punk
Orchestra**

Tue 25th Sep

The Night Café
+ Chappaqua Wrestling + Plaza

Thur 27th Sep

Airways + Brixtons + TMA

Fri 28th Sep

**Uprising – BBC Music
Introducing**
ft. Cameron A.G, OMYO, Rosie
Samaras, Waterfools, Zerowe

Fri 28th Sep • 11pm

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

Sat 29th Sep • 6.30pm

Teleman

Sat 29th Sep

KickThePj

Sat 29th Sep • 11pm

**TQD - The Royal-T, DJ Q,
Flava D Tour**

Tue 2nd Oct

TTNG

Thur 4th Oct

Mahalia

Fri 5th Oct • 6pm

Imperial Leisure
+ New Town Kings

Fri 5th Oct • 6.30pm

The Magic Gang

Sat 6th Oct • 6.30pm

The Smyths + Jon Hunt

Sat 6th Oct • 11pm

**Foreverland -
Enchanted Forest**

Tue 9th Oct

Joanne Shaw Taylor

Fri 12th Oct • 6.30pm

Hollie Cook

Fri 12th Oct • 6.30pm

Antarctic Monkeys

Fri 12th Oct • 9pm

**Chase & Status (DJ set)
+ Rage**

Sat 13th Oct • 6.30pm

The Carpet Crawlers

Sat 13th Oct • 6.30pm

Britpop Boys

Sat 13th Oct • 11pm

90s - 00s ft. N-Trance

Sun 14th Oct

Dermot Kennedy

Mon 15th Oct

Get Cape Wear Cape Fly

Tue 16th Oct

Maribou State

Thur 18th Oct

Tom Grennan

Thur 18th Oct

**The Daniel Wakeford
Experience**

Fri 19th Oct • 6.30pm

Boyzlife

Sat 20th Oct • 12pm

Ritual Union

Sun 21st Oct

Bugzy Malone

Mon 22nd Oct

Villagers

Thur 25th Oct

**Rolling Blackouts
Coastal Fever**

Fri 26th Oct • 6.30pm

Freya Ridings

Sat 27th Oct • 6pm

Luisa Omelian

Sat 27th Oct • 6.30pm

Guns 2 Roses

Sun 28th Oct

Ady Suleiman

Mon 29th Oct

IDLES

Tue 30th Oct

Superorganism

Thur 1st Nov

The Feeling

Fri 2nd Nov

Neil Hilborn

Fri 2nd Nov • 11pm

Wayne Wonder

Sat 3rd Nov • 6pm

**Aidan Moffat
& RM Hubbert**

Sun 4th Nov

Hugh Cornwell Electric

Mon 5th Nov

Natty

Thur 8th Nov

Police Dog Hogan

Fri 9th Nov • 6pm

Dutty Moonshine

Fri 9th Nov • 11pm

Kurupt FM

Sat 10th Nov • 6.30pm

Dubioza Kolektiv

Sat 10th Nov • 11pm

**It's A Gee Thing: Macky
Gee/ Jamie Duggan/
Shapes/ K Motionz**

Sun 11th Nov

Gruff Rhys

Thur 15th Nov

Salad

Thur 15th Nov

Courtney Barnett

Fri 16th Nov • 6.30pm

Tide Lines

Fri 16th Nov • 6.30pm

Killing Joke

Fri 16th Nov • 11pm

**Mall Grab - Looking For
Trouble Tour**

Sat 17th Nov • 6.30pm

Definitely Mightbe

Tue 20th Nov

**The Dead Daisies -
Welcome to Daisyland**
+ Oliver Dawson Saxon
+ Massive Wagons

Wed 21st Nov • 6pm

Wayward Sons
+ Doomsday Outlaw

Fri 23rd Nov • 6.30pm

The Dub Pistols

Sat 24th Nov • 6.30pm

Blur2 / Pulp'd
Tributes to Blur & Pulp

Sat 24th Nov

Bingo Lingo

Tue 27th Nov

Shame

Thur 29th Nov

Cast

Fri 30th Nov • 6.30pm

Little Brother Eli

Fri 30th Nov • 6.30pm

All Saints

Fri 30th Nov • 11pm

**Kings Of The Rollers:
Serum x Voltage x
Bladerunner w/Inja**

Sat 1st Dec • 6.30pm

The Damned

Sun 2nd Dec

Bjorn Again

Tue 4th Dec

Still Corners

Thur 6th Dec

Von Herten Brothers

Fri 7th Dec • 6.30pm

Pearl Jam UK

Sun 9th Dec

Fish

Thur 13th Dec • 6pm

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+ Flogging Molly + Face To Face
+ Lost In Stereo + The Bronx

Fri 14th Dec • 6.30pm

**Slade - 45 Years of
Merry Christmas
Everybody**

Sat 15th Dec • 6pm

**The Inflatables - Xmas
Party**
ft. King Hammond, The Rude Boy
Mafia, The AC30s

Sat 15th Dec • 6.30pm

Reef

Sat 15th Dec • 11pm

**Huey Morgan's NYC
Block Party**
+ Nanton & Skylarkin

Fri 21st Dec • 6.30pm

Dreadzone

Sat 22nd Dec • 6.30pm

**Faith – The George
Michael Legacy**

Sun 27th Jan

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Bootleg Blondie**

Mon 18th Feb

Ruts DC

Thur 28th Mar

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Sat 6th Apr • 6.30pm

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