

Oxfordshire MusicScene

QMS

SUMMER
2022

FREE

ISSUE
48

KANADIA

Inside: JACK GOLDSTEIN, LEST WE FORGET,
PANDAPOPALYPSE, BENEDICT HEANEY,
LOCAL SUMMER FESTIVAL GUIDE, WOOD
REVIEWED, ROLLING BLACKOUTS AND MORE

THE BULLINGDON

JULY 2022

GIG & CLUB LISTINGS

Friday 1st July
Barricane
London Graffiti
Doors: 7PM

Friday 1st July
Take me to the Deep
Bessasa (Zeitgeist Records)
Jay Love
Finest Wear
Doors: 11PM

Saturday 2nd July
Retro 90s Hits
Ovaproof & DJ Younlx
DJ Sam
DJ Sec & Wonder
DJ Majikal
Doors: 11PM

Wednesday 6th July
Woman's Euros 2022
England vs Austria
Doors: 8PM

Friday 8th July
Emma Hunter
The Peerless Pirates
Captain Kupp T & The Zepplin Crew
Doors: 7PM

Friday 8th July
Carnival Bounce
A Night of Old School
Garage Legends
Doors: 11PM

Monday 11th July
Woman's Euros 2022
England vs Norway
Doors: 8PM

Thursday 14th July
James Oliver
Doors: 7PM

Friday 15th July
Cath Present
Grudgewood
Underbelly
The Last Rites
Black Tish II
Doors: 7PM

Friday 15th July
Woman's Euros 2022
England vs Northern Ireland
Doors: 8PM

Sunday 17th July
The Rock Project Oxford
Doors: 7PM

Thursday 21st July
John O'Brien Experience
Hello Amnesia
Doors: 7PM

Friday 22nd July
Hurray for the Riff Raff
Doors: 7PM

Thursday 28th July
Open Mic Night FREE ENTRY
Doors: 7PM

Saturday 30th July
Terraforms
Nicky Blackmarket
Doors: 11PM

Saturday 5th August
Semi Detached
Wookie
Doors: 11PM

Friday 19th August
Luis Maldonalle Band
Oxb Band
Doors: 7PM

Saturday 20th August
Sticky Disco
D.A.V.E the Drummer
Bad Boy Pete
Jack Majic
Spaceface. Mr P
Doors: 11PM

Tuesday 23rd August
Sports Team
Album Launch Show
Doors: 7PM

Thursday 26th August
Open Mic Night FREE ENTRY
Doors: 7PM

Thursday 25th August
Debbie Bond
Pete Boss & Friends
Doors: 7PM

Saturday 27th August
Terraforms
DNB
Doors: 11PM

Friday 9th September
Noahfinn
Doors: 7PM

Friday 16th September
DIY Class of 2022 Tour
Yard Act
English Teacher
Line Garden
Doors: 7PM

Thursday 22nd September
Laurence Jones
Doors: 7PM

Friday 23rd September
The 900
Doors: 7PM

Sunday 25th September
Jayde Adams:
Men, I Can Save You
Doors: 7PM

Friday 30th September
Katy J Pearson
Doors: 7PM

Wednesday 5th October
Ben Poole
Doors: 7PM

Friday 7th October
Cut Capers
Doors: 7PM

Sunday 9th October
Elf Lyons
Doors: 7PM

Thursday 10th October
Jordan Brookes:
This Is Just What Happens
Doors: 7PM

Thursday 10th October
Semi Detached
TBA
Doors: 11PM

Sunday 16th October
The Trials of Cato
Doors: 7PM

Thursday 20th October
Helen Bauer:
Madam Good Tit
Doors: 7PM

Thursday 20th October
So Fetch
2000s Party
Doors: 11PM

Sunday 23rd October
Rob Auton:
The Crowd Show
Doors: 7PM

Thursday 27th October
Mark Simmons:
Quip Off the Mark
Doors: 7PM

Friday 28th October
Harriet Kemsley:
Honeysuckle Island
Doors: 7PM

Wednesday 2nd November
Jerry Sadowitz:
Not for Anyone
Doors: 7PM

Friday 4th November
The People Versus
Doors: 7PM

Monday 7th November
MC Hammersmith:
1 Man 8 Mile
Doors: 7PM

Thursday 10th November
Tankus the Henge
Doors: 7PM

Thursday 10th November
Call Me Maybe
2010s Party
Doors: 11PM

Wednesday 16th November
Corky Laing
Doors: 7PM

Thursday 17th November
Tom McGuire
& The Brassholes
Doors: 7PM

Monday 21st November
World Cup 2022
England vs Iran
Doors: 12PM

NEWS

Oxfordshire MusicScene

Our OMS Live shows are popping right now, showcasing local venues and Oxfordshire acts each month. Next up catch Ghost in the Photograph + Juniper Nights + daze at The Jericho, June 24; see Shock Horror + The Jerichos + Half Decent with Theoretical at The Port Mahon, July 9; Slow Drift EP launch with Bruno Muerte + Mila Todd – a night of electronica at The Port Mahon, August 5; and Catgod Album Launch at The Jericho, September 9.

Stornoway won a recent online poll run by Truck Store of customers' all-time favourite Oxford albums.



The Cowley - centric quirky folk poppers' of legend's debut album 'Beachcomber's Windowsill' beat off local heavyweights like Supergrass, Foals and Radiohead to improbably top the chart. A whopping 80 different albums were voted for. They haven't played or been seen together for many a year but have reformed for a, sure to be tearful, farewell show at this year's Womad Festival.

Speaking of Truck Store, they have buddied up with promoters A New View and one of our too frequent haunts Rusty Bicycle pub for a free all-day mini street fest, July 30. The whopping cast of locals playing are Tamara, daze, Juniper Nights, (pictured) Easter Island Statues and Premium Leisure. Joining them on the Beer Truck

Stage will be a delectable selection of touring acts - The Pylons, SNAYX, Prima Queen and grimy punky funky Brighton outfit Opus Kink.



The city's finest instrumental post rock combo Ghosts in the Photographs have asked fans to contribute to their kickstarter project which will help them get in and record their debut album - they are motoring towards their target and you can join their quest at kickstarter.com.

An Oxford-flavoured regular radio show to get your ears round - check out local music banterist Deadly's (so named due to either his prowess with a football, or with the ladies), Melting Pot - it's broadcast on Get Radio at 9pm every other Thursday. You can tune in via DAB - or on <http://getradio.co.uk> and you can listen back at <https://m.mixcloud.com/MeltingPotEynsham/>. They also do an "in the mix" in the weeks in between. He told us - "We've had special guest curators including Frank Turner, The Suntheory and Chiika. Have a listen to some if you have time - it's all a bit bonkers!"

For so long it looked like yet another sad casualty of the pandemic, but fear not, spoken word lovers - Oxford's slam powerhouse Hammer and Tongue makes its eagerly-anticipated return on Saturday July 2, ascending from the OFS Café to its main theatre. Ever keen to subvert and stretch expectations, Steve Larkin's legendary night kicks off with a Heartbreak Slam, featuring the county's brightest up-and-comers spitting lyrical tales of lost love. Acting as counterfoil to the remorseful romantics is

OMS48

the one and only John Hegley, a 24-carat legend with a bulging bag of poetry that will cover heartache and hilarity in equal measure. It's a thrilling prospect and a fittingly boisterous way to welcome back this much-missed Oxford institution (OC)

Do your bit for the Oxfordshire music scene! We're looking for enthusiastic music and culture-lovin' writers to join our established team. You can review local gigs, new releases and interview your favourite bands. This is an excellent way to get involved with your local scene, or to take your first steps towards a writing path. Contact back2left@gmail.com.

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RANT N ROLL With Owen Collins



REVIEW: GOMMIE, THE OLD FIRE STATION

In the spirit of the evening, I'll be honest: I quite quickly wanted to dislike poet-cum-artist Gommie, (pictured) as he sprinted into the Gallery space at the OFS, ten minutes late, shouting "YES YES YES give YOURSELVES a round of applause!" Around him hung his artworks, Ordnance Survey maps stitched together, painted over, rendered opaque with tiny poems which were buried under bigger diatribes, which themselves were then obscured by huge, bold, short poems, Tracey Emin defaced by Rupi Kaur (or vice versa).

The audience was invited to sit on cushions on the floor, an inauspicious start for this reporter, being as I am the dictionary opposite of limber. I took a stool. And then, there before us, was Gommie, equal parts hippie deacon and corporate away day blue sky thinking session facilitator, instantly distracted from his own opening sermon on the collaborative creativity of poetry by a small (admittedly very cute) dog in the second row (a Yorkshire terrier poodle cross, I later learn). Do I sound cynical? I've had a cynical sort of day. But then the poetry starts.

Gommie's poems are inspired by a nation-crossing odyssey he undertook in 2019, traversing a Britain on the edge, and are made up of what people said to him en route – questions, answers, observations. It's more than found poetry, though, and it turns out there really is something collaborative about this, something communal (a point underlined as he starts handing out chocolate to share).

It would be difficult for me to tell you what these poems are about, other than everything. You know when you're down, angry, or anxious, and when someone asks why, you feel almost embarrassed, by how trivial it all sounds coming out of your mouth, even though it's all real? These poems are that feeling, and all those initial feelings too, they are hope in the face of terror and kindness in the face of all the forces that seek to dispel it. I'm hooked, and even the Yorkiepoo barks in time with the applause. Despite the potential for pretentiousness, subjects as heavy as God, love, the war in Ukraine, and the perennial evil of the Tory party, are rendered as down



to earth and as ordinary as a station guard helping you to find the right platform. Gommie becomes the poetic equivalent of that friend who knows to get you a pint in before you've even admitted you need one. I'm pleased to say I've never had a more off-kilter first impression of any performer, and I'm sorry you weren't there.

He's got a book coming out later this year: buy that and take any chance to hear him perform. What's the spoken word equivalent of not judging a book by its cover? I thought about this on the bus home, and Gommie's artwork came to mind: not judging a poet by their words, but by the other words, the smaller words, the places and people and feelings underneath, that those words disguise, encompass, and play bodyguard to.

PREVIEW: POETRY AT THE OFFBEAT FESTIVAL, OLD FIRE STATION

The OFS, are serving up a bumper weekend of spoken word on July 17 and 18, with three intriguing performances in just over 24 hours. Fifth Knuckle Theatre kick things off with a dark sounding one-man show about secrets and confessions set against a haunted barn in the mists of Dartmoor, followed by London, Paris, Amsterdam, a journey both geographical and emotional from Jahmar Ngozi. Ngozi is supported by Oxford favourites JC Niala and Tina Sederholm, but if you want to stray further afield, the next night Ojo Taiye live streams his poetry all the way from Nigeria, focusing the long-distance lens on power struggles, unfettered capitalism, and - despite it all - hope.

Owen Collins is a performance poet and playwright from West Oxfordshire; Twitter @OGBCollins

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SAT~30~JULY~22 THE RUSTY BICYCLE, OXFORD RUSTY BICYCLE STREET PARTY FT. OPUS KINK, PIMA QUEEN & MORE	FRI~23~SEP~22 THE BULLINGDON, OXFORD THE 900 TONY HAWK'S PRO SKATER SOUNDTRACK COVER BAND & APOLLO SYNDROME	SUN~16~OCT~22 THE BULLINGDON, OXFORD THE TRIALS OF CATO & PLUS GUESTS	FRI~18~NOV~22 THE BULLINGDON, OXFORD TOM MCGUIRE AND THE BRASSHOLES & PLUS GUESTS
SUN~21~AUG~22 O2 ACADEMY2, OXFORD THE RUMJACKS & SHANGHAI TREASON & THE MISTAKES	SUN~02~OCT~22 O2 ACADEMY2, OXFORD MONSTER TRUCK & THOSE DAMN CROWS	FRI~04~NOV~22 THE BULLINGDON, OXFORD THE PEOPLE VERSUS & PLUS GUESTS	SAT~03~DEC~23 O2 ACADEMY2, OXFORD SKINNY LISTER & BERRIES & TOM JENKINS (SOLO)
TUE~23~AUG~22 THE BULLINGDON, OXFORD SPORTS TEAM ALBUM LAUNCH SHOW	FRI~07~OCT~22 THE BULLINGDON, OXFORD CUT CAPERS & PLUS GUESTS	THU~10~NOV~22 THE BULLINGDON, OXFORD TANKUS THE HENGE & PLUS GUESTS	FRI~09~DEC~22 O2 ACADEMY2, OXFORD THE CRAIG CHARLES FUNK AND SOUL CLUB & PLUS GUESTS

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KANADIA

OUR 2022 FESTIVAL SEASON COVERAGE KICKS OFF WITH THIS YEAR'S HEADLINER FOR RIVERSIDE. THE BAND STARTED OFF PLAYING THERE SOME YEARS AGO IN A TINY, UNASSUMING TENT AND NOW HEADLINE THE 25TH ANNIVERSARY OF THE SUPER - LEGENDARY, LOCAL-CENTRIC MUSIC FEST. JAMES BETTIS, FRONTMAN AND SONGWRITER FROM KANADIA SAT DOWN WITH OMS BEFORE THE RELEASE OF THEIR SECOND ALBUM, JUST BACK FROM A GIG IN LEEDS AND HAVING PLAYED IN IT TOGETHER FESTIVAL IN WALES. THINGS ARE COMING TOGETHER FOR THE CITY'S PRIME ALT ROCK EXPONENTS.

BEGINNINGS

Although they're thought of as Oxford through-and-through now, the Kanadia story starts in Devon... James: "Myself and Melissa the keyboard player came from Ilfracombe - we had a band down there and we met a guy called Will from Oxford, who really liked our music and he introduced us to Richard Neuberg of Strawhouse Studios. We came up here and advertised for 2 new members Tim (drums) and Jack (bass) - that was 2015 when we found those guys".

And what is it about the name? James "It was one of the first songs I ever wrote. We were stuck for a name and the old drummer was talking about Canada and he went on to say

"It felt like a mini 'making it' for a night"

Kanadia, we just put a K in it - I was renaming the band and out of all the song titles we had, that was the only one that fit in. It's not really our forte song titles and band names (*laughing*).

They've been known to get a good few gigs outside the city - I meet James as they've just played in Leeds and are about to play *In It Together* in Wales which had Noel Gallagher and Two Door Cinema Club on the bill.

So how is it on the road with the band, any standout rock 'n' roll moments? James - "We did a few dates with Scottish band Primes, and their hometown one in Falkirk was a really good gig, a really massive night and we ended up getting taken out after the gig. Melissa smashed the rental van into a wall - completely destroyed a 2019 Ford Transit! They said it was 5 minutes down the road and we ended up right on the outskirts of town in some crazy house - it got pretty out of hand and we had to walk 5 or 6 miles trying to find our hotel - Jack was completely paralytic putting on a Scottish accent the worse he got - he walked in the hotel sideways! We went up to Aberdeen the next day.

GOING FAR AFIELD

The band unenviably do all their bookings themselves, so how do they get gigs? James - "We get gigs where we can, from meeting other bands - when we started off we didn't have many friends in Oxford and played gigs to 5 people at the Library, so it's really cool when you see how it's grown, playing the O2. But a big part of it is Spotify - we got on a few playlists when our debut album came out... we picked up a lot of fans from places like Mexico. We really want to go there - we get a lot of requests. We received our first fanmail, posted over from Guadalajara - it was lovely, postcards saying how much our music means to him. A Mexican girl said how 'Poison' had got her through lockdown - it's really encouraging to get all that stuff. It's just the logistics, making it viable for us, getting all the equipment out there. Maybe one day."

We first saw Kanadia at Common People, but what would they say was their best moment as a band so far. James - "We did the album launch at the Academy. We played the whole album in order, which was a really weird thing to do. The tracklisting didn't feel like it would work as a setlist but we just went for it. We played the last track 'Anything for a Good Time' which is just me on the piano on my own - everyone went silent, you could hear a pin drop...I didn't expect it to happen, it felt like a really special moment. It felt like a mini 'making it' for a night!"

NEW ALBUM

The band have their next album coming soon and I asked James how that's been coming together - "The material on the first album kind of pre-dated this band, there were 4 or 5 tracks that we wrote with this band but this new album is almost like our first album as this unit. It actually feels a bit easier in that sense - there are some tracks on it that will be a surprise, but a lot are ones that we've relied on in our set. It's changed and evolved a lot in the studio. We work with Tom Leach who comes up with some really good ideas - he's pretty creative. In the last sessions we were running an iPhone through my pedal board and Tim was playing the drums on it. He comes up with these interesting ideas, throwing these extra layers in. It's taken it to a different level.

The subject of how personal James' lyrics are to him comes up "People would ask 'What's that song about' - I'd know but I'd keep it quite

vague, but on this album I'm being a bit more open. It's all about mental health and stuff like that. Over the last 6 years I've had really bad panic attacks. The first time it happened, I was overloaded with stress. I went down to a gig in London and I got all this dizziness, couldn't see straight, the whole side of my body went numb - I thought I was having a heart attack or a stroke. It's become a recurring theme in my life - I go through periods where I'm alright and then it'll come back. I've channelled a lot of it into this album. The lyrics are all about that. It makes you angry, like you're going to do a gig and then it keeps happening. I get angry about the industry, so the music I'm doing is an outlet for all that. I think deep down a lot of people can relate to that stuff but don't talk about it openly."

KANADIA SOUND

Kanadia have a really distinctive sound - everything sounds BIG, even when they were starting out - it felt like you were just waiting for people to catch on to them; were there any bands that influenced his songwriting I asked - James - "The band that got me into music was Nirvana - when I was 10, they just resonated with me. That led on to things like Radiohead, Muse when I was younger, Kings of Leon - quite big bands I'd say. Radiohead are probably the main band for me. It's purely coincidence that we came up to Oxford but I thought it was really cool, when I lived in Abingdon, going past Abingdon Boys School where they went. We listen to Fleet Foxes on the road, I think Robin Pecknold is an amazing songwriter - you can maybe hear that in some of our slower stuff. That's led me on to Simon and Garfunkel. I like a lot of electronic stuff as well - Low Island, the Thom Yorke solo stuff led me to Caribou - I don't know how much you can hear in our music but it was a factor in why we incorporated keyboards into our music. We want to go further down that road so that it becomes less guitar, bass, drums - I think it's already more to the forefront on the new album, like maybe the keyboard is taking the lead line, whereas in the past it might have been guitar. It's still mostly guitar! (*laughs*)."

James Bettis talking to Stewart Garden. Kanadia headline Riverside Festival 25th Anniversary - July 30 - 31. New EP 'Distant Life' out now, launch gig The Library August 11, album out December. Releases, news, intel, kanadia.bandcamp.com Feature photo - Ian Wallman



THE STUDIO & GEAR SPY with CHRIS MONGER...

BENEDICT HEANEY

STEPS OUT OF THE SHADOWS WITH HIS OWN RATHER EXCELLENT ALBUM 'EVERYTHING AND INBETWEEN' AFTER ADDING STRINGS TO THE BOWS OF AUGUST LIST, DEATH OF THE MAIDEN AND MANY MORE.

Benedict Heaney is a local musician with a dedication to the history, and advancement, of the electric bowed string, especially the electric violin. He owns a number of rare and one off instruments, including a prototype electric instrument made by Fender in the 1950s, one of the earliest examples that didn't make it to production. According to Ben "this is the first patent in history to be called 'electric violin' and, in a way, that is the start of the story".

Under the name of Delta Violin he charts the history and presents various instruments, and has written and produced a book and audiobook on the subject, with details available across the Bandcamp and Youtube. "It's a huge subject, but people don't know the story".

Ben has played on albums by a host of local names, including The August List, Death of the Maiden, The Epstein & Great Western Tears, as well as putting out music under his own name. The most recent album 'Everything & Inbetween' is a mix of violin pieces and songs written on guitar and piano. "I've tried to make a balance of the traditional folk inspired, blues music and songs - I've been writing songs for years but don't really gig them much as I'm much better known for the violin".

Another project is Unknown Methods, an experimental electronic two piece for live improvisation. "Matt has his Octatrack and Digitakt (samplers) loaded with some stems from my albums, and will process what I send him live. The sounds you get when you play extended violin and start dragging the bow and put them through an octave shift with fuzz and overdrive you get these deep waves. The rule we have is, 'if it sounds anything like a violin, then we cut it out', there's a whole world of sounds I'd much rather explore."

A look at our
favourite local
band monikers...

BAND RECOGNITION!



A review in OMS of the first, eponymous Pandapocalypse EP from 2019 described it thus "Garishly upbeat, its ensemble vocals suggesting a gaggle of primary school teachers attempting Grandmaster Flash at a pub karaoke". Thankfully, things haven't changed since then - their new single continues the party on record - 'Brain Freeze' stuffing in nasty, robotic vocals, dirty riffs and the biggest beats you'll hear this side of The Cut. OMS meets the band - Rachel and former Balkan Wanderers Stu and Clare.

Why Pandapocalypse? We wanted to cover the range of emotions ranging from drinking panda pops, the 80s fizzy drinks that fuelled the school discos of our youths, through to experiencing the apocalypse. And everyone likes pandas, right?

Ever been misspelled on a poster? Probably more often than we've been correctly spelled! We get Pandapocalypse quite often, which sends us into an incandescent rage.

Any previous bands your members have been in? Rachel was in folk outfit Ragdoll and also performed solo, while Stu and Clare were in Balkan-gypsy-ska band The Balkan Wanderers. We deliberately made Pandapocalypse very different from what we'd done before. In contrast to the traditional song-writing styles of our previous bands, we often start working on Pandapocalypse material with rhythms or bass riffs, which we then jam over while recording, then build up tracks from there, often ending up with something big beat-esque.

One of your lyrics you're most pleased about? Several of our tracks are on the motivational side of things, and it's pretty fun shouting "Always be the best you can be! Always be the best you can be!" at the top of our voices to the audience. Keeping it positive!

Tell us about your favourite (own) record cover? We spent ages researching the font for the 'Now' EP, trying to match the one from the film Apocalypse Now. Also in the photo, we're actually sat round playing hungry hippos - but the game is just cropped out of shot.

See them at Thame Town Festival BBC Intro July 9, Cornbury Festival (Riverside Stage), Sunday July 10, Woodstock Live, August 27.

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GET CAPE WEAR CAPE FLY **THE MAGIC NUMBERS**
STONE FOUNDATION
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GO FESTIVAL MAD!

FROM CALIFORNIAN-ESQUE CROCHET TO HARRY STYLES - INSPIRED Y2K, WHAT'S YOUR FESTIE LOOK FOR SUMMER 2022? OMS EDITOR, STEWART GARDEN, TALKS TO SOME OF OUR LOCAL PROMOTERS AND BANDS AS OUR BELOVED FESTIVALS MAKE A WELCOME RETURN. ... AND FINDS OUT WHAT MAKES THAT MAGIC...



ORGANISER HUGH PHILLIMORE ON THE LAST EVER CORNBURY

Standout moments? "Loved Joe Cocker driving around the festival in a golf buggy to check it out and then giving me a sweaty bear hug after the show. Robert Plant cheekily describing my festival as 'very beige'. Having our favourite cancer surgeon and photographer Charlie Chan tell Wilko Johnson he'd been misdiagnosed and saving his life."

Looking forward to? "Steve Winwood doing a 30 minute set with our house band STAKS. Police Dog Hogan – anyone who has a song called 'Shitty White Wine' gets my vote. Incredible singers like Mica Paris & Alice Russell".

Altered Images, James Blunt, The Darkness (pictured below), Bryan Adams, Ronan Keating and the famous local music stage at Great Tew Park July 8 - 10



DEADBEAT APOSTLES

Standout festival moment?

"Headlining the Uncommon Stage at Common People festival.

We played the same time as The Jacksons and Mike, our singer, began the set with bellowing "There's only one Michael here tonight!". Highly inappropriate but we came away with some of the best memories ever.

Worst ever? "Playing the Saloon Bar at Truck 2016 supporting Speedbuggy USA when we all nearly passed out. It was like being in a baked bean tin above a campfire. My hair was matted with sweat, make up was running down my face and my tights had steam coming from them. Mind you, great fecking gig!"

See Deadbeats July 9 Thame Music Fest with BBC Introducing - full lineup at thametownmusicfestival.org, Riverside July 20, Towersey August 27 (Photo: Helen Messenger)



LOCAL SINGER SONGWRITER JOELY - PLAYING TRUCK MAIN STAGE

Joely tells me how the festival spirit is something she grew up with having gone with her parents at a young age - "I grew up going camping and to festivals every year with my dad, so they hold a very special place in my heart". She went on "Something that always makes me smile about festivals here is that even if it's chucking it down, nothing will stop Brits going out, getting pissed and having a dance.



High spirits whatever the weather, it feels like all your worries disappear. Also, the FOOD, obviously. I want to try everything! Playing festivals is so much fun because there's so much accidental discovery - those people wandering into the tent you're playing might be your next biggest fans". We all know it's not always plain sailing at festivals, she recalled... "I did attend Truck in 2017 - it was a MUDDY experience. I'm pretty sure I lost a shoe at some point."

How to psych up for a festival show - "Vocal warm ups are a must! I'm probably too nervous for fun rituals before going onstage, but I would say, put on your favourite music, hang out with the band, and remind yourself to enjoy it." ..and **psych down?** "A cold beer, band hugs, and go and join my friends in the pit!"

Catch Joely at Truck on Friday July 22

OXFORDSHIRE'S BEST KEPT SECRET With TREEHOUSE founder, organiser & head carpenter, Tom de Wilton

A previous highlight? "Worldwide Welshman's Saturday night headline set. Liam brings a truly unique energy that I'm yet to see replicated. Watching the entire crowd sing along word for word from the Treehouse balcony is a memory I won't forget anytime soon!"



Looking forward to? "The Brass Funkeys headlining the Treehouse stage. Regulars from the Clubhouse at Wilderness, I couldn't be more excited to introduce big band brass funk to the festival. With eight pieces, these guys are the largest band we've had to date, so I've got my work cut out to enlarge our main stage to make sure they all fit!"

Making it all work out in the end - "Having run Treehouse in both 2020 and 2021, we've become well accustomed to last minute band drop outs due to Covid-19. 2021 was particularly challenging, with 40% of our performers being stung by the so-called 'pingdemic'. Luckily, we purposefully overbooked and by juggling the schedule right up to the very last minute we were able to keep every slot filled."

Treehouse is July 29 - 31, Macy Fields, Uffington
<https://treehouseaf.com/>

DUTTY MOONSHINE BIG BAND

Well behaved or not? "Around 2014 a group of us were hungover in the morning at our camp at Secret Garden Party. One of the group cracked a can of beer open, we groaned in pain at the sound, and then, seeing them come to life slowly, everyone started cracking open a morning hair - of - the - dog. We end up getting absolutely sozzled by lunchtime and I have never laughed so much in one day. The band as a whole are well behaved, we all like a drink and a party but the average age of the band means we're generally pretty sensible and we rarely get out of hand. On stage... that's another story, that can get crazy."

How to psych up / down for a festival gig - "Different members do different things. Some have a beer or two to loosen up, some listen to aggressive music in headphones, some pace around a bit...it's not uncommon to find me with a hat over my eyes dozing a few minutes before I walk on stage."

Dutty Moonshine headline Atrium stage at Wilderness 4 - 7 August



"We're going to put on one helluva a show!"



CROPREDY

Fairport Convention's annual gathering is not like other festivals. Whilst it has an absolute behemoth of a main stage, the atmosphere is parochial, like a giant ale-soaked village fete.

Richard Thompson, Emily Barker, Fairport Convention, Turin Brakes, Edward II and many more. August 11 - 13, full lineup at fairportconvention.com/

Photo: Gogol Bordelo at Cropredy, by Fyrefly Studios



EDWARD II: TOWERSEY REGULARS BRING BACK THEIR FESTIVAL-FRIENDLY, FOLKY, ROOTSY ROCKIN'!

Best ever festival moment? "Possibly the most remarkable was playing on the banks of the Amazon River in Manaus – the stage was literally on the edge of the river and we could see the alligators swimming around and looking up at us! When it comes to UK festivals though, we love playing Towersey – it's a real home crowd for us and we get a great crowd who know a lot of our material."

How to Psych up - "Some of the guys will sing and practice harmonies before the show, just to help keep them tight and warm up the vocals, but to be honest singing is always a good way to get the musical parts of the brain going, especially after a long van drive."

Early days of the band - "When we were originally touring around some of the small shows, we did an illegal warehouse gig (this is in the early nineties) in London and afterwards we were crashing at one of the organiser's who lived in a squat over the road from Walsall Football ground, which was a pretty rough back then. It was like The Young Ones – totally crazy and by the time we woke up the street was completely full of fans going to the game and we couldn't go anywhere even though we were supposed to be rushing off to the next gig!"

Towersey Festival - August 26 - 29. Full lineup at towerseyfestival.com

BIG FESTIVAL

As stellar a lineup of chefs as there is music acts at Alex James' Cotswold yearly knees up. Wouldn't it be fun if they all swapped places one year - you could have Human League cookery school - a winner... maybe not. Anyway, this year choose anything on their menu from Anne Marie (pictured), Sugarbabes, Human League, Stereophonics, Jake Bugg and the chefs Ravneet Gill, Claire Smythe, Thomasina Myers and many and much more.



August 26-28 - thebigfestival.com

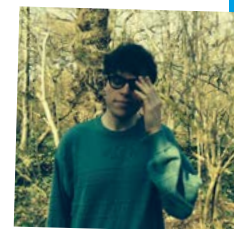
CAFE MAMBO

The beautiful Stonor Park near Henley - on - Thames incredibly becomes the setting for an outdoor spectacular of house anthems with big Ibiza club brand Cafe Mambo. Rock with the likes of Radio 1's Dance Anthems presenter Danny Howard, Calvin Harris collaborators Disciples, Riton and Coco Cole.

Friday August 12, lphconcertsandevents.co.uk



A LOOK AT WHAT OUR OXFORD MUSIC STARS GET UP TO OFF STAGE



AT HOME WITH:

JACK GOLDSTEIN

JACK GOLDSTEIN HITS HIS STRIDE WITH HIS HIGHLY ADDICTIVE NEW ALBUM 'THE WORLD IS ENDING AND I LOVE YOU', BURSTING WITH SUNKISSED MELODY AND INVENTIVE MAD PROFESSOR ELECTRONICS. MORE ESSENTIAL LISTENING FROM THE FORMER FIXER.

Favourite thing in your house? All of my parents things. Both my parents played tubas in brass bands. I have my dad's old tuba and that is pretty special.

Late sleeper or early riser? 100% early riser. There's so much stuff I want to try and get done before I'm dead.

Last person who came round? Cameron Grote, who I play in Jet Ski World with, just came round. He also sings on the album. He sings the second verse on 'Across the Water'. He has such a great voice. He's one of my oldest and dearest friends.

Recent binge - watched TV drama? Twin Peaks season 3 is the greatest piece of anything ever.

Favourite place to shop in Oxford? Hand on heart, I haven't actually purchased anything but alcohol from there but I really like Big Scary Monsters Social Club. They have lots of great records. Truck as well, of course. Charity shops too.

Album or playlist while you cook? I cook a lot and I listen to a whole bunch of different stuff. I usually listen to music I'm familiar with when I cook - lots of country music, lots of hardcore punk, hip-hop, Oasis, Brian Wilson, Paul McCartney, lots of classical and experimental music.

A song you wrote at home recently? 'Broadstairs Beach Part Two'. It's a sort of 'follow up' to a Jade Hairpins tune (a band that I also play in) that loosely revolves around a night Jonah (from Jade Hairpins), my partner Sarah and I spent drinking and listening to Bram Tchaikovsky by moonlight on Broadstairs Beach.

A gardening tip? My mum was an incredible gardener. I tried to learn stuff from her but it never really sunk in. I love being in gardens because it reminds me of her.

ALBUM OUT ON BEANIE TAPES AND LAUNCH GIG AT FLORENCE PARK CC BOTH ON JUNE 24

LestWeForget

OXFORD'S PROG METAL MASTERS HAVE BEEN TEARING UP THE SCENE WITH SOME GIGANTIC LIVE PERFORMANCES - OMS CAUGHT UP WITH THEIR GUITARIST / FRONTMAN JH NORRIS TO HEAR HOW THEIR FANS KEEP THEM GOING, AND WE HEAR ABOUT THEIR UNEXPECTED INFLUENCES - THEY ARE DEFINITELY NOT YOUR AVERAGE METAL BAND.

What music did you guys grow up listening to and what influences you now? JHN - 'I'm a massive fan of post-rock (Godspeed You! Black Emperor, Mogwai etc), and Paul's been known to blast some Knife Party en route to a show. What really matters to us as a band is that we're making music that we enjoy, and if that means writing a 20-second 'funk' section after a load of heaviness that's then followed by an upbeat, Polyphia-esque riff, as in the recent track, then all the better.'

Your new single 'Jötunn' is immense, how did you record it? JHN - 'First of all, I'm glad to hear you like it! We're always looking at ways to expand our sound and try to create music that feels epic and far-reaching. All of our recorded music to date has been produced by our great friend and former band-mate Jamie McIntyre, who runs a home studio up in Manchester. He was a founding member of LestWeForget, so he has an intimate knowledge of our music.'

How is the metal scene in the UK at the moment? JHN - 'We're seeing so many creatives and artists quit the industry because it's become untenable to be involved in it. Because of how poorly artists are paid by tools that they need to advertise themselves like Spotify, it's basically impossible to make a band your full-time job unless you're at the very top. Many artists, including us, have full-time jobs, which brings its own pressures and stresses. This can cause you to forget why you joined a band in the first place. But when you actually play shows, you come off stage having just had an incredible amount of fun, and people tell you how much they loved your set, you remember why you're doing all of this.'

LestWeForget latest single 'Jötunn' is out now.
Photo by Fyrefly Studios.



LIVE

KITE,
KIRTLINGTON
PARK ESTATE

After last year's cancellation, the inaugural Kite Festival takes place amidst the splendour of Kirtlington Park Estate over a glorious sunny June weekend. Offering a galaxy of guest speakers ranging from scientists and cooks to world renowned artist Ai Weiwei, to cultural icon, and today, author, Jarvis Cocker. The eclectic line-up, and overall set-up, is reminiscent of early Wilderness festivals, a slightly mish-mash feel rather than the overly curated and predictable programme of recent Wilderness events.

Although offering a modest 5k capacity, the festival feels intimate and no-more so than when watching musical legends in the big-top (more medium-top if we're honest). Despite a mid-set power-cut the consummate legend that is Mavis Staples maintains the audience's full attention through a set filled with genuinely classic songs such as 'The Weight' and 'I'm Just Another Soldier'.

But despite energising sets from the likes of Self-Esteem and St Etienne, and a brilliant afternoon set on the Heavenly stage by The Orielles, it is the 74 year old Grace Jones who takes the trophy for most mesmerizing, iconic and talked about set of the weekend. The last time she played in Oxfordshire, headlining Wilderness in 2017, she dazzled a 20,000 plus crowd, but for tonight's 3-4k audience members, she terrifies, captivates and intrigues in one fell-swoop. Launching herself onto the shoulders of a security guard, she parades along the front row of the audience debunking the myth that she is cold and distant – she is clearly loving every minute as much as we were!



Drawing on her modelling background she is unable to make a single move without capturing our full attention, whether she's draping herself with cloth, showing off her paint or unbelievably hoola-hooping through an epic 9 minute finale of 'Pull up to the Bumper' and 'Slave to the Rhythm'.

Clearly some teething problems in the first installment but the signs are that this Kite could soar. (DR) *Photo by Dave Roberts.*

KRISTIN HERSH, THE
BULLINGDON

It may be Workers Day in Oxford but before the evening's first chord Kristin Hersh makes it clear that "this isn't work" and through tonight's hour long show she, and the band, look as though they are enjoying it as much as the audience.

Opening with 'Bug' from her noisier 50ft Wave project, the set meanders across her extensive musical history. Despite lacking her more famous Throwing Muses band members, the set leans heavily on the Muses back catalogue, with album cuts spanning the band's 30 plus year career. Unsurprisingly, the set draws heavily on the most recent 'Sun Racket' album, released two years ago but not toured due to covid. Hersh's one concession to 'a hit' comes in the form of 'Bright Yellow Gun', the band's first US hit from the mid-nineties, but no-one was expecting anything less of her. Between song banter is kept minimal, but jovial, with 'Lax', the opening track of Hersh's latest solo album 'Possible Dust Clouds', dedicated to the "world's best and worst airport", one of the catchiest songs of the set. Each song is kept minimal, nothing superfluous, everything tight and succinct, meaning a short show.

Leaving the stage pre-encore feels rather perfunctory as the band simply sit on the edge of the stage before resuming for a two-song encore. They depart, leaving us wondering "shall we go and see her acoustic show?". Well, only a fool would miss that. (DR)

JOCKSTRAP,
JERICHO
TAVERN

Let's get the name out of the way first. It's terrible. And whilst it may be a deliberately contrarian sleight of hand, something London-based duo Georgia Ellery and Taylor Skye certainly excel at musically, it's an unfortunate and ugly moniker to attach to something quite this wonderful.

Now that's out of the way, the music. And what music it is! An FX heavy, organ and strings-driven sound sits under Ellery's delicate yet soaring vocal, echoing Sleigh Bells and Beach House. Skye is all over his keys like a Grade 8 champ and the overall effect is best described as darkly ecclesiastical techno geek.

The unsettling, genre-defying style is dementedly creative and performed with a cool confidence by Ellery and Skye who appear absolutely convinced by the experiment they are conducting. At times it does sound like a work in progress but once they reach the conclusions of this initial thesis (their imminent debut album?), it is abundantly clear that these talented young musicians are destined for something very big indeed. (CF) *Photo by Fyrefly Studios.*

LARKIN POE, O2
ACADEMY, OXFORD

OMS48

The Lovell sisters' rise has been predicated on their impressive explorations of blues, country and bluegrass themes, but the sort of intimate music featured in their impressive lockdown videos is a hard trick to pull off in this context, and from the moment they opened with a blistering rendition of their 'She's a Self-Made Man' semi-hit, it was clear this was to be pretty much full-on rock with Rebecca Lovell's confident vocals and casually effective lead guitar work dominant. Megan Lovell's slide playing remained impressive throughout, her wonderful intro to their Son House tribute being one of many highlights. Sadly, the subtlety gets rather lost when the rhythm section join in with another plodding arena-rock backbeat.

They went down a storm with an appreciative and loyal crowd happy to boogie on down, and I felt guilty being part of a small minority with reservations. Musicians have to work, and Larkin Poe, like many before them, are perhaps finding it hard to balance commercial and artistic considerations. It would, however, be a shame if their more sensitive, rootsier side was lost. The world really doesn't need more straight out blues-rock bands, however competent. (HG)

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LIVE



THE PINK DIAMOND REVUE, THE LIBRARY

With one of the best band names around and a seedy instrumental sound defined by frontman Tim Lane's fuzzy guitar, The Pink Diamond Revue are a curious sight to behold. Stood front and centre is Acid Dol, the torso of a vintage, vacantly staring mannequin bathed in flashing psychedelic projections.

As the electronic, Death in Vegas-esque set lopes along, Lane lurks behind his apparent bride-to-be, obviously deeply in love, but she remains consistently and admirably aloof to his repeated overtures. Drummer Rob Courtman-Stock digs out a nice groove that keeps things travelling forward and as their finest song 'At the Discotheque' pumps out of the speakers, Lane places a crown on his betrothed's head. As gimmicks go, Acid Dol is a good one and she compliments the sweetly sleazy sounds. If you're a fan of live music as lightly subversive performance art, The Pink Diamond Revue will definitely be for you. (CF) *Photo by Fyrefly.*

CAMILLE O'SULLIVAN, NORTH WALL

I'm not always big on tribute shows but watching the versatile Camille O'Sullivan tears the rule book up. She takes a selection of Nick Cave songs, turns them into intense hymns, making every syllable and word cut straight to the audience's core. The set is mixed between Camille accompanied purely by piano, perfect for tracks such as 'God is in the House', to full-blown electric as she injects a fury and passion into songs like 'Stagger Lee'.

As a performer she is utterly captivating, a genuine eccentric in the nicest possible way. She barely takes a breath throughout the show, regaling the audience with stories of cats, rabbits and shoes with holes in, whilst repeatedly reminding us of her passion for resuming live performance. She doesn't play often, but next time she does, you want to be there. (DR)

ROLLING BLACKOUTS COASTAL FEVER, O2 ACADEMY, OXFORD

Following not only one but two postponements, Melbourne's finest indie rockers Rolling Blackouts Coastal Fever (finally) brought their joyously washed-out, psych-tinged sound to a bustling upstairs at the O2. Originally intended to promote their second record, RBCF eventually ended up here hot on the heels of their excellent, brand new third album 'Endless Rooms'.

Propelled by a high-energy rhythm section and fronted with a pummeling wall of guitars, the Sub Pop-signed five-piece rewarded patient fans with a blistering set of their trademark anthemic indie and even squeezed in a guest appearance from rising Aussie star (and top notch support act) Stella Donnelly.

Older tracks like 'French Press' and 'Talking Straight' have the makings of bona fide indie bangers, while newer numbers like 'My Echo' and 'Falling Thunder' effortlessly meld influences from 60s jangle pop, 80s indie and 90s slacker rock to forge a sound that is all their own - and a perfect summer soundtrack. (TC)

TAMARA, JERICHO TAVERN

Tamara takes the stage alone, serious, evidently replete with songs that need to be heard. ("No talking!") Launching straight into the title track from her striking debut solo set 'Pain is Just Pain', she delivers her passionate, personal narratives with impressive vocal and harmonic control. Joined, as the gig develops, by fellow travellers including Death of the Maiden bandmate Hannah Brooks and LP collaborator Robin Jay, the sound broadens, the atmosphere warms, the burden seems shared. The crowd,

heavy with Oxford music luminaries, is captivated by the fragile 'I Don't Care', the demurely titled 'Fuck Off' and (my personal favourite) the beguiling musical textures of 'Colours'.

Towards the end, helped by a brief dalliance with the sea shanty, things become almost jolly. Initially austere, eventually benign, Tamara takes us on an intense journey through challenging landscapes. Massively to her credit, it turns out to be a surprisingly life-enhancing and ultimately rewarding one. (HG)



DIVINE COMEDY, NEW THEATRE

Kicking off with a perfect trilogy of 'Absent Friends', 'Indie Disco' and 'Becoming more like Alfie', Neil Hannon's infectious songs and humour have the audience immediately in the palm of his hand. The career spanning 20 song set indulges us with the social-commentary of 'Norman and Norma', the 'of its time' 'Generation Sex' and 'Lady of a Certain Age', which now sounds as if it was written for the Downton Abbey movie.

Whilst the DC might not be everyone's cup of tea, it's hard not to get sucked into the sheer pop-fun of the evening and find yourself singing along to the likes of 'National Express'. Hannon's articulate and theatrical storytelling is simply a further reminder of how we've missed live music over the last two years. Closing with 'Tonight we Fly' from their 1994 breakthrough album, 'Promenade', sends everyone home with a warm glow. (DR) *Photo by Dave Roberts.*

THE PEOPLE VERSUS, O2 ACADEMY, OXFORD

Oxford's yarn-spinning alt-folkies took to the O2 stage for what was hopefully the first of

many headline shows. Thanks to repeated cancellations, the audience congregated in mass anticipation, hoping the wait was worthwhile. The talent and tightness of this set shows the six-piece are by no means scene-fledglings anymore. Ben Crone's cello lines added an essential mystique to the rock-solid foundation of Jack Wilkinson's guitar. Odyssean references, humour and melancholy combine to showcase Alice Edwards' mighty stage presence and lyrical prowess. Beautiful harmonies are plentiful but none more lovely than in 'Ground Opening', a goosebump moment in an already very luscious set. Due credit was given to supporting artists Joe Hicks and Wounded Bear while pecq were dubbed 'heroes' to The People Versus. Considering pecq's ethereal, frantically emotive and expansive performance, this was a valid claim. (GN)

LLOYD COLE, SJE ARTS CENTRE

A gig re-arranged five times, Lloyd is finally in front of us, delivering an opening solo acoustic set, the tone set for the evening. Cole's dry-witted comments are scattered between songs which take us from 1984's 'Rattlesnakes' to 2019's 'Guesswork'. The opening set highlights the literature infused and self-deprecating nature of Cole's songs, which made him the 1980's 'indie bedsit king', and it hasn't left him as he delivers a clutch of tracks from his most recent album in a similar vein. Most notable amongst these are 'Afterlife' and 'Moments and Whatnot', which stand their ground amongst earlier tracks like 'Rattlesnakes' and 'Patience'.

The following set has slightly more variety to it, courtesy of a second acoustic guitar played by long standing foil Neil Clark. Clark adds more texture in a set which, by Cole's own admission, has varied little since 2019, but there's a surprise cover of T-Rex's 'Cosmic Dancer'. The venue itself, a church, offers a certain formal ambience but also offers a rich and warm sound, well suited to the acoustic nature of the show. Whilst almost a third of the 30 song set draws on his 80's hey-day with the Commotions this allows plenty of scope for more recent tracks such as 'Women's Studies' and 'Violins'. But ultimately it is the Commotions third which the 'middle-aged' audience are primarily here for.

Closing with an enjoyable, if not underwhelming, 'Forest Fire' Cole bids farewell. Two years in the waiting, but clearly worth it. (DR)



BEARDYMAN, O2 ACADEMY, OXFORD

OMS does not use the term 'genius' lightly, but Beardyman: part-human, part-sampler, all sonic madness, surely qualifies. We first saw him, years ago, with just a couple of Kaoss pads; he now commands a shiny bank of sound-mangling devices whereby he does unnatural things with his voice. BM can still rock it old skool beatbox style, as he does when he emerges, mic in hand for some 'beat battling' with virtuoso DJ JFB. Ever the joker, and very 'spur of the moment', he creates a speaker-shredding dubstep head-melt 'Man Next Door' before we all play drum'n' bass musical statues. (LB) *Photo by Leo B*

METRONOMY, GOAT GIRL, O2 ACADEMY, OXFORD

Goat Girl made sure to bring the spirit of Brixton's Windmill scene further up the Thames as they unleashed a whirlwind set with plenty of additions from 2021's 'On All Fours'. Perhaps it was the sombre tom-beating, the artful shadows on the wall or subversive lyricism but momentarily, it was like walking into a Velvet Underground show.

Metronomy gave us something very different. Like all groups still active in their fourth decade, no laurels can be rested on and the fight for relevance and interest still remains. Opener 'Love Factory' seemed deliberately weak in order to distinguish its

anthemic and pumping chaser 'The Bay'. Sound issues raged throughout the set as one of the speakers chose to opt in and out at its own good leisure. Metronomy's dance-funk numbers shone brighter than the markedly indie-pop-rock beats but based on the turnout of grooving fans, all was well and rocking. (GN)



WOOD, BRAZIER'S PARK

In the idyllic green worlds of Brazier's Park, Wood returns for its thirteenth arcadian edition, and this time with the owl as its hallowed mascot. The stalls and workshops were thriving with céilidhs and gongs as children chased each other around the park in the warm May sun. There was even fairly-priced festival beer... unheard of!

Wood's lineups always feel organic and delicately-picked with acts seldom clashing thanks to a two-stage setup. Standout moments included Jackie Oates and Megan Henwood's set to a reclined but enthralled crowd, greatest showman Thomas Truax (pictured) - alongside Mother Superior - in his wacky Seussian brilliance and the unfairly-talented Saturday headliners, Fofoulah. House-name Danny George Wilson was back in full force as was Katy Rose Bennett with acapella group Frankley Beeches while Lady Nade brought the most chilled-out summery set of the weekend.

If you thought the festival would play out with a sentimental slow-swaying Sunday act, think again as William the Conqueror laid waste to the park in the last scrap of daylight with hints of Black Keys and early Kings of Leon. Perhaps it's the lack of signage but Wood remains remote and secluded, a specially kept secret and a beacon to ignite the festival season. (GN)

Photo by Fyrefly Studios

GRACE PETRIE, JASMINE KENNEDY, THE BULLINGDON

I've waited a long time to see Jasmine Kennedy perform live. The best way I can describe her beautifully-understated acoustic set is a sort of nostalgia, although I can't quite explain it. I first heard her music somewhere between the 2016 League Cup Final and the 2017 General Election, so why is it her songs remind me of long rides on empty buses through university towns in my late teens, or quiet Saturday nights in even quieter pubs at the turn of the last decade? She's going places.

Grace Petrie has already gone plenty of places, having spent the last decade making the journey from upstairs-room upstart railing against the coalition government to bona fide bright young thing of the folk scene (both entirely legitimate positions). Her DIY rage has been tempered by a hearty embrace of all things trad (including the seemingly prerequisite nautical metaphors) but she has, thankfully, lost none of her spark. Still, I'm hit by a surprising wave of sadness as she opens with 'Farewell to Welfare', a searing attack on faded foes such as Cameron, Clegg and May from her first album. 12 years on, we've made such little progress, and it's hard to escape the feeling that things have only got far, far worse.

If you came tonight expecting a set packed to the gills from Petrie's already-enviable back catalogue, you may be disappointed, as there is room for plenty more - but to fit them in would require dispensing with the between-song jokes, banter and tubthumping (Grace's comic timing is severely underrated, although her upcoming Edinburgh Fringe show may change that). She even generously passes over the spotlight to her frequent collaborator Ben Moss mid-set for a song - coming as it does, of course, with some verbose wit of his own. He's learnt well. You wouldn't want it any other way however, and, as with her songs, Petrie's impassioned defences of solidarity, socialism, and trans rights are exactly what is needed these days (and bring as big a cheer as the songs themselves).

You might call it preaching to the choir, but after the 12 years this choir has had, who could begrudge us these hymns of hope and defiance? Things will get better one day - Grace Petrie and her acolytes will make sure of it. (OC)

LOCAL RELEASES

9TRANE & RICO DAN - KEEP IT MOVING

First release on the newly formed, now London City - based, Free Range label, whose legendary Cellar nights are sorely missed. This EP is both warm and threatening. Neither quite dubstep, hip hop or grime (an interview sample throughout tries to describe it): it involves 'very heavy bass', some skittering beats and a meaty dose of Dread. (LB)

FACTORY LIGHTS - KEEPING THE LIGHTS ON

This first LP from Factory Lights, following up their 2015 EP 'The Old School Wall', 'Keeping the Lights On' is a delightful set of neat, melodic songs steeped in 60s pop tradition created by Ant Kelly and Ed Bressan, both familiar from local stalwarts The Shapes, and produced by onetime Starry Eyed and Laughing legend and current Bennett Wilson Poole triumvirat Tony Poole. Highlights include Ant's affecting ballad of working class Oxford life 'Cowley Boy', where the Byrds-like chiming chords display TP's influence to full effect, Ed's charmingly tongue-in-cheek 'Johnny (fucking) Marr' wittily exploring the frustrations of being upstaged by the eponymous former Smith, and the eminently danceable closing track 'Virtual Party Tonight'. Proper music made by talented people. (HG)

OCTAVIA FREUD - LAND AHOY

This latest release from Oxford's favourite trip-hop / acid house exponent is a ten-track masterclass in vibe building. From the opening track, 'Circle of Light', serving as a nice warm-up to what follows, all the way through to the titular track at the end, there's something on here for everyone. 'Long Hauler' has its place on any summer road trip playlist, while 'When I Was A Kid' feels like it's ripped from the soundtrack of Skins - it's both nostalgic enough to relax to, and has the beats for a house party essential. 'Boris can Dance' is probably my favourite track on the LP - a tongue-in-cheek political track about Our Dear Leader set to some phenomenal synthpop beats that'll have you laughing some of the pain of current events away. With a big push, 'Straight To The Top' could be an actual summer anthem - the subject matter is serious, but the beats are Ayia Napa and summer barbeque - ready. Stick it on stealthily while your Tory Uncle munches on a half-burnt burger and see what sinks in. 'Hot Nights' takes a different club scene vibe and feels more Miami than Ministry, but you'll appreciate how danceable it is after five cans of Red Stripe at 2am. Every musician in the city will appreciate 'Fifty', too. I won't spoil it, but if you've ever played a gig, you won't know whether to laugh, cry, or just give an affirmative nod. This is an exceptional LP that your collection is incomplete without, and your summer will be significantly better for having this as the soundtrack. (KS)

BBC INTRODUCING IN OXFORD

with SHOW PRODUCER Liz Green

SUMMER IS HERE!

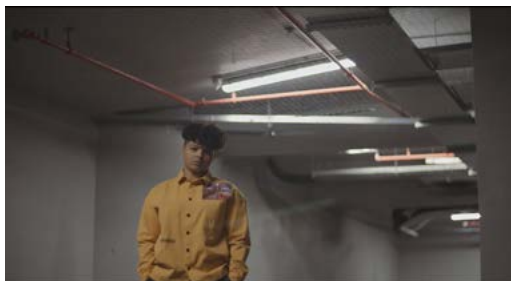
Summer is here and festival season has begun, and we were SO excited that 22 year old Appleton resident, **Artemas** played **Radio 1's Big Weekend** on behalf of BBC Introducing in Oxfordshire. He took to the stage alongside heavy hitters like Harry Styles and Anne-Marie. You can hear his interview with Dave if you listen back to the show by subscribing to the podcast - just search for 'BBC Introducing in Oxfordshire'.

Woodstock's r'n'b popster **Jazmine Flowers** (pictured) represented the show at the Great Escape BBC Introducing showcase and we're thrilled that Jazmine will also be performing at Reading and Leeds Festival, August 26-28) on the BBC Introducing stage.

The team are heading to **Thame Town Music Festival** in early July. We've picked a stellar line-up for the day, and we'll be broadcasting live from the party so come and say hello!

We'll be heading to **Truck Festival** again with a plethora of Oxfordshire music talent. We've been able to pick a brilliant bunch of bands and acts including **The People Versus**, **Dream Phone** and **Chloe August**. Three-piece indie pop band, Peaness, will headline our stage. They are 6 Music faves and we can't wait to hear them close out Friday night's stage.

All the artists that we pick to play festivals uploaded their music to BBC Introducing. If you've got new music that you'd like to hear on the radio and/or perform live in a field, you can share it with us at bbc.co.uk/introducing.



ALL TIME TOP 10 HEAVY ROLLERS AND D'N'B AND JUNGLE TUNES WITH RIGGA MORTIZ AND RAWDIO'S RAMMED CLUB NIGHT

TEKNIQ - HOLD IT NOW.

We picked this one because it's one of the first old jungle wobbles we heard and it still bangs today!

GREY - FALLEN ft A LITTLE SOUND

Melodic, banging vocals, bass line,,,,,,tasty track.

MAMPI SWIFT - THE ONE

Who doesn't know about this.

FIELDS - UNSPOKEN

This is our tune we test the mighty Riggamortiz Soundsystem with - straight kicker!

BRUXLEY- AINT NO SUNSHINE (RAWDIO RECORDINGS) FREE DOWNLOAD

Getting biased on this one ...Bruxley is someone who is coming out of the shadows with an arsenal of content to please any d'n'b / jungle lover.

VILLEM - DEEP STEP

Nawty tune - if you don't know, get to know!

ENEI - NORTHERN NOISE

Massive tune from Enei, a dark roller with a heavy bassline. What's not to love?

SAXXON - FAT ALBERT

Grimey bassline gets the crowd going.

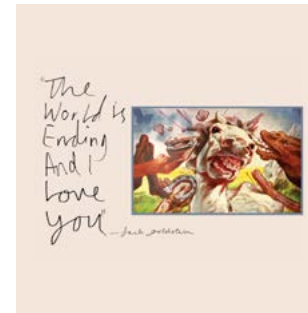
ALEX REECE - PULP FICTION

Old classic with a dirty bass line.

D-BRIDGE - THA KOPS

Sweet little sample in this one ,really catchy ...the best amen breaks too.

LOOK OUT FOR LOCAL RAWDIO NIGHTS AT THE BULLINGDON, STUDIO, LABEL AND SOUND SYSTEM AT Linktr.ee/rawdiodnb



JACK GOLDSTEIN - THE WORLD IS ENDING AND I LOVE YOU

With an undoubted musical pedigree that transits the trashy thrash of the Dresdens and GunnBunny, the Big League psychedelic pop of Fixers, Jade Hairpins 60s mania and the soon to set sail Jet Ski World, a new Jack Goldstein release is always something to get excited about. Featuring a now trademark wall of experimental DIY sound, his latest is another journey across an ocean of pop influences that may well be his most emotional recordings yet. There is a manic euphoria that is sustained throughout the 13 tracks of loss and love and if you've seen any of Goldstein's recent live shows, you'll recognise the intense elation that is captured here. He has recruited a host of musicians to commune with him on this most affecting of interstellar cruises, including local names Jamie Hyatt, Cameron AG and Max Blansjaar and with a surprise appearance by Randy Newman (albeit a deep-faked Randy). Ever the intentional outsider artist, Goldstein is a developing talent to be treasured and one suspects that soon he is going to release a record that enters the pantheon of great British albums. Whether the wider world hears it is another matter. (CF)

JUNK WHALE - CAUGHT IN THE ACT OF LOOKING WEIRD EP

'Happy Birthday' is the lead track on the new 'Caught In

LOCAL RELEASES

The Act Of Looking Weird' EP from Oxford's Junk Whale. Out on July 8. It's their first release on the Reckless Yes label which finds the four piece fairly fizzing along. There's not too much evidence of birthday celebrations here, more an investigation into the age old frailties of miscommunication - questioning, asking, telling, wondering is a theme explored throughout the six tracks, the catchiest of which may be 'Joe's Country Song'. Whilst the influences of the likes of Idlewild and Hundred Reasons are clearly apparent, there's a breezy poppiness right across this EP which marks Junk Whale out as emo-enthusiasts to keep a keen eye on. (LW)

DAZE - MISUNDERS TANDING YOU

Oh I do like this. The first release since a string of singles in spring 2021, 'Misunderstanding You' finds Daze in gorgeously dreamy 'stuff you' form. Not a million miles from Arlo Parks territory, it's a sultry, poppy jazz tune, perfectly suited to floating through sunny summer evenings. Maybe if you appreciate gentle funk infused beats and empathise with life being a bittersweet journey of hope and melancholy played out in coffee shops, this is one for you too. (LW)

JODY & THE JERMS - THE HARDER I TRY / COUNTING DREAMS

For a band renowned for their exuberant brand of pop, 'The Harder I Try' is an unexpectedly downbeat new single, the guitars a mellow wash of Cocteau Twins-style spangle and singer Jody in melancholy, reflective mood, like all the early promise of summer just faded to grey. Not that it isn't pretty enough but it lacks some of the

spark of the band's brighter recent singles like 'Spinning'. 'Counting Dreams' is a freer spirit of a song, dancing barefoot in simple indie-folk fashion and sounding rather more like the summer sunshine made it through the clouds. (BM)



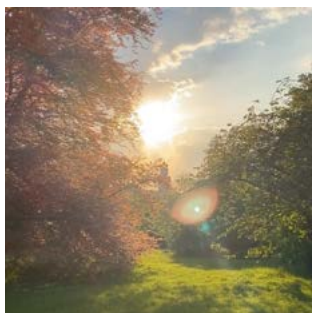
DEADBEAT APOSTLES - SWEET, SWEET LOVE

'Sweet, Sweet Love' - the stellar new single from the Deadbeat Apostles - is yet another masterclass in roots rock from the local legends. Guitarist Garry Richardson channels prime Keith Richards with his joyous, raw and twangy guitar licks which underpin earthy dual vocals. The result is effortlessly cool and brimming with soul - classic Apostles. (TC)

WE REVIEW LOCAL
SINGLES, EPS AND
ALBUMS.

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A REVIEW, SEND A LINK
ALONG WITH VIDEO,
PICTURES, SLEEVE AND
BLOG TO:
BACK2LEFT@GMAIL.COM

LOCAL RELEASES



PEARL DIVER - LOOK FOR THE LIGHT

Matt Sage is better known in Oxford as the man behind legendary local open night Catweazle but with his club on hold due to issues with East Oxford Community Club his own musical output has taken a step up and Look For the Light is his easily his best release we've heard. Like Tom Webber, Sage comes from the classic school of singers, often sounding like an old fashioned nightclub crooner on songs like the smooth 'Give It All Away' although the influence of Richard Hawley here is undeniable. He hasn't completely left his old funk-pop roots behind as 'Heaven Help' shows but the title track in both its forms here shows, Oxford might have lost a great open mic night but it's gained an excellent songwriter. (BM)

ASHER DUST - DO BETTER

Asher Dust, who without doubt, has the grittiest old school soul voice in all of East Oxford, allows us a glimpse of being star of the stage and the odd one out, all rolled into discomforting beats. A taste of a masterplan. On its own? For Oxford completists only. Asher's talent is divisive. Sign to EMI or go bust. His lyrical flourishes are listenable vignettes of an Oxford when Blackbird Leys was counted among the 20 roughest housing estates in

the UK. The inflections in his patter are Oxford's born and bred speed ramps. Propelled by the thump of missed number fives, Asher is an artist producing rhymes that apply to everyone. This track is a sample of what comes next. Those clothes. That voice. This escape. (BM)

RABBIT FOOT SPASM BAND - VINE STREET

Unlike anything Rabbit-Spasm thus far, 'Vine Street' is a crushing dub-blues reggae skank. Chief Rabbit S. McBeth accurately describes this as 'the sound of Augustus Pablo falling out of the sky.' There's some jazzy inflection in the guitar and the sultry-steamy vocals from Deadbeat Michelle, but strangely little discernible brass. Driving dub that rewards multiple listens. More like this please! (LB)



KANADIA - DISTANT LIFE EP

Distant Life is a very different beast to 2021's 'Big Nothing' EP. It's far more atmospheric and less interested in riffing-out. 'Wish Away My Time' sets a reflective tone, with guitar harmonies found off the beaten track contrasting with accessible passages that are 'straight down the line' pop-rock. 'Hi/Lo' dives into unrest with a determined angst, all driven by Tim Lucas' awesome beats. 'Where's Your Friends' / 'Wild' drops it all down with expansive cathedral-sized production on James Bettis' vocals before the perfect closer, 'June', showcases

just how much Kanadia can do with simply guitar and voice before a tidal wave of a kick-in echoes 'Fake Plastic Trees' and ushers in the last mosh. (GN)



IN-FLIGHT MOVIE - PROMISES

'Promises' is a raucously cool hard-hitter which sees In-Flight Movie live up to both elements of their self-described 'synth-punk' label. The analogue synths add colour and vibrancy, but it's the shouty vocals that add urgency and make 'Promises' a triumph. These signal an exciting move away from the Spector/Horror-style vocals on past tracks. The storm-calming intro and bridge are the trance-like tones we'd expect with such tasty geometric cover artwork (as if plucked from Tron). An emerging fanbase are now hungering for the steady rate of one-single-per-year to accelerate. (GN)

JUNIPER NIGHTS - TIME TO REST

After over two years without a release, the four-piece are back with a new rhythm section. 'Time to Rest' swings along to Uzu Lim's shuffle beat while jangling guitars play arpeggios or snappy staccato chords. Lyrically, it explores weariness and a sense of surrender as it contradictingly tells the listener to rest and to move. The track moves with bounce and a Brit-pop showiness as excitement is piqued for the album that's underway. (GN)



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