

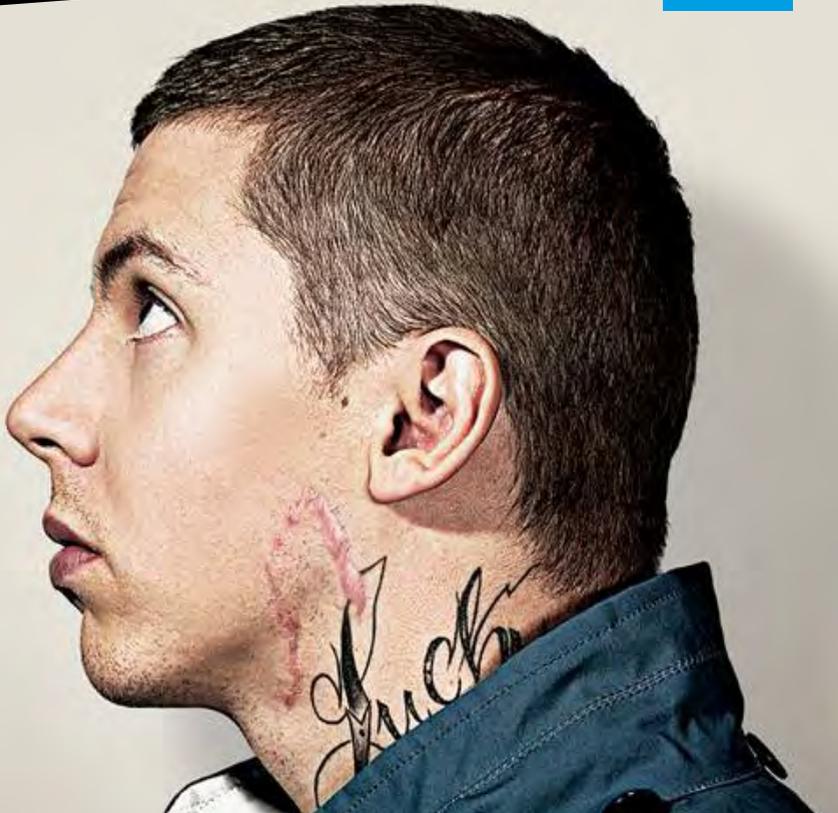
@omsmagazine

# THE SAMPLER

AUGUST 2011

Oxford's clubbing and electronic magazine

FREE



## PROFESSOR GREEN

*looking ahead to another Oxford visit*

ALSO

LIVE

GOTTWOOD FESTIVAL, FIESTA IN THE PARK

KID FURY DJ MIX – SAMPLER EXCLUSIVE / LEE 'SCRATCH' PERRY  
AND ROOTS MANUVA / TOOTS & THE MAYTALS PREVIEW

A SPECTACULAR FESTIVAL FROM THE PRODUCERS OF LOVEBOX & THE SECRET GARDEN PARTY.

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**GUILLEMOTS // TOOTS & THE MAYTALS // THE LOW ANTHEM // LAURA MARLING (GOLD)  
HAYSEED DIXIE // DRY THE RIVER // ROBYN HITCHCOCK // HYPNOTIC BRASS ENSEMBLE**

*The Secret Garden Party*  
PRESENTS...

**WHERE THE WILD THINGS ARE**  
A ONE-OFF LATE AFTERNOON PARTY  
SOMEWHERE DEEP WITHIN THE FOREST OF  
WYCHWOOD FEAT. TALISMANIC PERFORMANCES  
FROM TAX DEDUCTIBLE, THE ARTFUL BADGER,  
THE FEAST OF FOOLS & A SPECTACULAR BONFIRE

**THE LAST TUESDAY SOCIETY**  
PRESENTS

*The MIDNIGHT MASKED BALL*  
WITH  
**THE URBAN VOODOO MACHINE  
EMPRESS STAH // PENNY METAL  
LAST MAN STANDING**  
AND FEATURING  
LIFE DRAWING CLASSES • MIDNIGHT SEANCE  
THE LITTLE THEATRE OF DOLLS • STORY TELLING  
DAVID PIPER • MARIACHI JALISCO • TROYLUS SEARLL

*Daniel Johnston*  
**SUNDAY NIGHT  
SONGBOOK FINALE**  
2011 ARTIST-IN-RESIDENCE  
(UK EXCLUSIVE)  
PERFORMING WITH SPECIAL GUESTS  
INCLUDING THE LOW ANTHEM,  
MERCURY REV, TYNE DANGERFIELD,  
ROBYN HITCHCOCK & MORE TBA

**A SUNDAY AFTERNOON FEAST FROM  
SKYE GYNGELL  
& THE PETERSHAM NURSERIES CAFE**

A WHOLE HOST OF  
OTHER FOOD  
EXPERIENCES &  
CULINARY JOURNEYS  
ACROSS THE WEEKEND

**A SATURDAY EVENING BANQUET FROM  
SAM & SAM CLARK  
& THE MORO RESTAURANT TEAM**

DEBATES, DISCUSSIONS & COMEDY ACROSS 4 TENTS FROM AN  
ENSEMBLE CAST OF MAVERICKS, PIONEERS & SPEAKERS HOSTED BY

**THE IDLER ACADEMY**  
*intelligence?*

**TOM HODKINSON // IAN GOLDIN // MARK STEPHENSON  
KUMI NAJDO // VISCOUNT MONCKTON // FREDERICK 'TOOTS' HIBBERT  
RORY SUTHERLAND // JAMES DELINGPOLE // LUCY WYATT  
BRENDAN O'NEILL // ROGER HIGHFIELD // GRAHAM HANCOCK  
HUGH NEWMAN // JULIAN BAGGINI  
ROBERT ROWLAND-SMITH // RACHEL ARMSTRONG**

THREE DAYS OF FOLK, CEILIDHS & BARN DANCES FROM  
THE LOCAL, PULL UP THE ROOTS & MAGPIE'S NEST

**LONDON FOLK GUILD**

**ALEX HIGHTON // BINARY BAND // CUT A SHINE  
ED & WILL THE WANDERING MINSTRELS  
FIREFLY // JACK CHESHIRE // KATY CARR  
KIDNAP ALICE // LAEL ARAD // RACHEL DADD  
RUTH THEODORE // SAM LEE // SAM SALLON  
STEVEN FINN // TANK & TRUMPET // THURSDAY  
NIGHT MUSIC CLUB // WALSH & POUND**

A SPECIALLY COMMISSIONED  
ONE-OFF TENTED THEATRE SHOW BY  
**THE FACTORY**  
DIRECTED BY STEPHEN BLOOMER

**THE OLD VIC TUNNELS  
& THE SUNDOWN ORCHESTRA**  
PRESENT 'THE MAGICAL ALTER EGO WARDROBE'

**GO OPERA**  
PRESENT 'GO TRAVIATA'

A WORLD-CLASS WEEKEND LINE-UP OF  
**KIDS & FAMILY ENTERTAINMENTS**  
THE FLYING SEAGULL PAVILION  
FEAT. STILT-WALKERS // MAGICIANS // CLOWNS // FACE-PAINTING  
AND...  
KIDS YOGA // BALLOON-MODELLERS // PIMP-MY-PRAM  
BOUTIQUE BABYSITTING // WORKSHOPS // KIDS CIRCUS  
PIRATE ADVENTURES ON THE LAKES // KIDS DISCO // PARACHUTE GAMES  
STORYTELLING // MUSICAL PROCESSIONS // EVENING CAMPFIRE SONGS  
& MANY OTHER FESTIVAL FAVOURITES  
**SOCKTOPUS // HARTBEEPS // THE CUBBY HOLE + MORE**

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**OUTDOOR PURSUITS & REJUVENATION**  
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MAJESTIC LAKES FOR BOATING, FISHING & SWIMMING  
ROPE SWINGS // LAKESIDE SPA // WOOD-FIRED HOT TUBS  
HEALING & MASSAGE // FOREST NATURE WALKS  
AND...  
DUSAS'S MIDNIGHT OBSERVATORY WITNESS  
THE PERSEID METEOR SHOWER ON SAT & SUN NIGHT!!!  
PLUS...  
DAILY MEDITATION SESSIONS FROM 'HEADSPACE'  
PHOTOGRAPHY CLASSES // TRADITIONAL CRAFT FAIR

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**ASPALL**

**WAR child**

**NORDOFF ROBBINS**  
music transforming lives

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secret productions

PAPA

# WELCOME

**claire williams**  
music + portrait photographer



Welcome to Issue 2 of the Sampler. There's lots been happening since the first one hit the streets back in May – lots of new people got in touch wanting to write for us, and we got a pile of great feedback from people who said how much they liked it and how much it was needed to bring the Oxford dance scene together. All great to hear. Please do keep the feedback coming...

Next issue of the Sampler in October...  
Much love Stewart and the Sampler team xx

Thanks to all the contributors for their help with this issue: Leo Bowder, Holly Davis, Claire Williams, Tom McKibbin, Andrew Fletcher, Will Gilgrass, Sam Saywood, Josh Lake, Dudley Prince, Will Attwooll, Oliver Sheerin, Robin Lomax, Sam King, Mark Grafton  
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## Ox4 target relaunch

Ox4FM is aiming to start broadcasting fully in October. The station has a new Head of Programming- Scott 'Diggz' Cridland – Smith, who has worked previously on Galaxy in Bristol, Kiss FM, Radio 1 and 1Xtra. Ox4 is now looking for daytime presenters and producers, with experience or not. Email Becky Telford at [beckytelford@gmail.com](mailto:beckytelford@gmail.com)

## More museum late nights

Totally Enormous Extinct Dinosaurs had to pull out of an appearance at the Ashmolean at the last minute to go to Ibiza with Radio 1. The next Late Night does go ahead on August 5th, with electronic act Visions of Trees (Moshi Moshi), Spring Offensive and Annie B, who will be live on the roof. DJs are Mim from Black Cab Sessions, Juice Box and electronic / breaks / dub with Rita Maia.

## Electrocute debuts

The electronic night ElectroCute makes its debut at The Cellar, Sunday Aug 28th. Appearing are Glasgow act Miaoux Miaoux who played in the Beat Hive at Truck Festival, Shmoo, Space Heroes, Keyboard Choir's Adrian Wardle and MC UneekK.

Contact them on Twitter @ElectroCute. It's £5 in or £1 off if you mention The Sampler.

## David Rodigan takes it back home

Skylarkin', Bassmentality, Tony Nanton, Master Barbers and House of Roots have snared DJ David Rodigan as their headliner on 26th August at the Academy. Rodigan has been on the reggae scene for 30 years and presents the Sunday night show on Kiss FM. His first experience of DJing was in his breaks in the gymnasium at Gosford School in Kidlington. Laid Blak are live and there's also Sultan, Set – It – Off, and Skylarkin' DJing. Tickets are £10 in advance.

## A word to the 'wiser

Keyboard Choir have remixed 'Bang On', the new single from Dubwiser who have a new album out in September entitled A Crack In Paradise. The album is produced by Spider Johnson from the band who recently produced Kila Kela's Elocution album. The single is available as a download only on 5th September while the album is released on 19th. Dubwiser are playing The Cellar on 2nd September.

## Oxford gets supercharged

Supercharged, the club night which was founded by Skool of Thought and Krafty Kuts, launches in Oxford on the 23rd September at the O2 Academy. It was recently voted No. 21 in the Top 50 club nights in the world. The night regularly hosts the hottest DJs from the d'n'b, dubstep and breaks world, previous guests including Andy C, Krafty Kuts, DJ Hype and Nero. Go to [www.superchargedmusic.com](http://www.superchargedmusic.com)

## Silecta EP launch

Silas Grey aka Silecta the local grime / rapper has a launch party for his debut EP on Sunday 14th August at The Cellar. Silecta, who has supported Tinie Tempah, Professor Green, Tim Westwood, and Lethal Bizzle, will perform new tracks from his EP with a 9 – piece band. Support acts include Aikz, Esby and Ella Martini. Visit [www.silectamusic.com](http://www.silectamusic.com) for Silecta videos and tunes.

## Out to Graze Cancelled

Out To Graze have vowed to return next year after having to cancel this year's festival. Matt Braddock from OTG said "We ran into issues with environmental health at the new council that would have meant the landowner would have been liable to huge fines as well as us so they pulled the event." Simple return at the Bullingdon on 1st October. MJ Cole whose 'Sincere' is one of those tunes that never seems to go away, appears alongside locals James Weston and Em Williams. 21st October has Radio 1's Annie Mac who brings her Mash Up to the Academy. Go to [www.simpleproductions.co.uk](http://www.simpleproductions.co.uk)

## Psychotechnic League / Modernist live

Modernist Disco and Psychotechnic League have a couple of nights to celebrate the launch of their album. Modernist Disco have a live alternative / electronic night at The Cellar on Thursday August 11th with Gytratory System, Manacles of Acid and Tiger Mendoza. Coloureds will be DJing at Psychotechnic League at Baby Love Bar

on 13th August (profits to Red Cross) with Leftouterjoin, We Are Ugly, Cez and the Kinetic Wardrobe live. The 15 track album collects all the local, electronically – minded acts including Coloureds, Keyboard Choir and Manacles of Acid. Download it at <http://bit.ly/KLOEIV> or there's a CD available at Truck Store and Rapture.

## Wordplay's Kid Fury's Top 10 Summer Tracks

*If scientists devised the perfect, mellow, Summer vibes mix, the results would surely include these 10 tracks. Read what the 'Kid thinks about the tunes he's chosen... Download the mix at <http://bit.ly/pk1Jjc>*

### 1. STALLEY / The Night Feat Rashad

Stalley made it pretty hard for any other artist to enter this Top 10 - I could have easily just put his Stalley's Free LP 'Lincoln Way Nights (Intelligent Trunk Music)' track list in – it's that dope.

### 2. RANDOM AXE / Everybody Nobody Somebody (Stones Throw)

Hands down, the standout song on 'Random Axe'. Sean P, Black Milk and Guilty Simpson nail a simple but genius concept over some filthy drums and a haunting and captivating vocal.

### 3. PETE ROCK & SMIF N WESSUN / Roses Feat. Freeway (Duck Down)

The initial cry of "Allah Allah Allah" sampled throughout the track is an instant attention grabber and could have backfired horribly as Islamic music is something of a forbidden fruit. Here the calculated risk has paid off handsomely.

### 4. ELZHI / One Love

A remake of the Nas classic with the beat re-played by Detroit band Will Sessions. Dare I say it this is an improvement on the original... actually a big improvement.

### 5. BUGGSY - DOWN DAT RD. / (Riddimholic)

Another artist that could have taken up numerous places in this chart if not for my fair play charting. Bristol's Buggsy kills this down-tempo cautionary tale with a high intensity flow and an unforgettable hook.



Wave your mobile phone at this QR code (you need to have the QR app) to listen to the mix. Catch Kid Fury with Greenee and Sultan at Wordplay at The Cellar fortnightly on Thursdays. Kid Fury also has a project forthcoming with ODC Drumline and Coloureds.

### 6. PHAROAE MONCH / Let My People Go (W.A.R. Media/ Duck Down)

Years ago Hip Hop exhausted everything that could be sampled or re-sung to good effect but trust Pharoahe to always pull one out of the bag with this re-imagining of a song from The Ten Commandments.

### 7. ACTION BRONSON / Beautiful Music

Voice and flow wise he is like Ghostface Mk.2 with an equally impeccable nose for a dope beat, as proven once again with this Tommy Mas selection. 'Beautiful Music' is what it is.

### 8. THE ROOTS / Radio Daze Feat. Blu, P.O.R.N. & Dice Raw (Island / Def Jam)

There has not been a day since 'How I Got Over' dropped that this song has not been on my mind. It's honest, classy, soulful and why we refer to The Roots as legendary.

### 9. JEAN GRAE / Casebaskets (Blacksmith)

Once again making 95% of the male rappers in the biz sound sugar coated. The female wordsmith nonchalantly spits flames on a concrete kick and snare ... that's it.

### 10. SKYZOO / Written In The Drums (Jamla)

Skyzoo throws us another 3 verses of "corner store literature" - as usual, those with adequate vocab will have fun picking apart Sky's "Frisbees" which are lyrical conundrums that some may take five years to catch.



# Preview

## TOOTS & THE MAYTALS GIVE IT TO ME TWO TIME!

*Celebrating fifty years since their formation, Toots & The Maytals arrive in Oxford this August and September with one of the strongest arsenals of reggae, rocksteady and ska hits in musical history.*

Having overshadowed none other than a young Bob Marley's Wailers in the early sixties, Toots Hibbert and his band have released hit after hit for half a century, and the Maytals are one of the undisputed legends of Jamaican music.

Like all good music stories, the Maytals were almost over before they even began when Toots was arrested in 1966. Released after a year, Hibbert began working with the producer Leslie Kong, making their first string of hits; 'Pressure Drop', '54-46 That's My Number' and 'Monkey Man', the band's first international hit. The Maytals quickly found success in the UK and America, escalated further by their featured songs on the soundtrack to 'The Harder They Come'.

The early seventies saw the release of their three best-selling records in quick succession, 'Funky Kingston', 'In The Dark' and 'Reggae Got Soul'. 'Take Me Home', a cover of the country classic by John Denver with a reggae twist, from the 'In the Dark' record, was a prime example of the band further attempting to open to a wider audience. In 1975, Toots and his band were invited to join The Who on their North American tour. Their last hurrah, the tour was unsuccessful and the Maytals faded out. In the early 1990s, thirty years after their formation and spurred by a spurt of punk and ska covers, came the inevitable reformation, accompanied by tours, reissues, compilations and new material. Record sales soared and heavy touring schedules followed, opening up to a new generation of followers. In 2005, Toots released an album of re-recorded classics featuring a host of collaborating artists, including Eric Clapton and Ben Harper. To this day, Toots and the Maytals hold the record of Jamaican number ones with a whopping 31, and they are about to embark on their biggest UK tour to date, stopping off at Wilderness Festival at Cornbury Estate on the weekend of 12th – 14th August and at the O2 Academy on Tuesday 13th September. This may be the last chance to see them on your doorstep, and with fifty years of history under their belt, you'd be a real monkey man to miss it. **By Sensible Dancehall** [www.sensibledancehall.com](http://www.sensibledancehall.com)



### SENSIBLE DANCEHALL'S TOP 5 TOOTS TUNES

- 1 Funky Kingston**  
What more can be said about one of the ALL TIME greatest reggae songs?! "Na na na...."
- 2 In The Dark**  
A personal favourite of mine. The chorus gets me every time. Beautiful.
- 3 54-46 Was My Number**  
"GIVE IT TO ME, ONE TIME!" One of the first Jamaican ska songs to receive worldwide recognition, another absolute classic from the Maytals.
- 4 Pressure Drop**  
Helped to launch the band's international career when featured on the soundtrack to 'The Harder They Come' in 1973 and later covered by the Clash.
- 5 Sweet & Dandy**  
Beautiful harmonies on an early Jamaican classic.



## A regular look at what's happening at BBC Oxford introducing

with show producer Sam King

Every now and then, we will come across a song that's been sent to us that instantly grabs our attention and forces us to sit up and listen. This month, that track was supplied by MaXXXimum. Whilst the original version of 'Destroy the Dancefloor' falls nicely between electro house giants Daft Punk and Justice, the Flatline Remix manages to add a heavier, dancier edge, referencing the likes of MSTRKRFT, and it's the version we played out on the show. It sounds best when listened to nice and loud – it's a dancefloor filler for sure.

This month at Upstairs at O2 Academy Oxford we were proud to present the first electronic artist to play our regular live night. We initially played The Manacles of Acid way back in October last year as a winner of our demo review, and so, when we saw that they were starting to play live we knew we wanted to get them involved. It was refreshing to see an electronic artist working completely with analogue equipment, no laptops involved – and those who made an effort to get down early were well rewarded with an innovative set, albeit packed full of references to early 90s acid house.

In fact, the warm synths and 808 beats went down so well we decided to go and do a whole night of electronic music, which will be headlined by Coloureds in September. We've been playing a few tracks from their brilliant new release, the 'Tom Hanks EP', and can't wait to see how it sounds on a massive sound system with a packed crowd hungrily soaking it up. The two - piece have been going from strength to strength over the past few months, and we're hoping this show is going to top off a great summer for the band. For more information about Upstairs, head to [upstairsato2academyoxford.tumblr.com](http://upstairsato2academyoxford.tumblr.com) or check out the O2 Academy Oxford website.

*If you're making music and you'd like it played on the show, head to [www.bbc.co.uk/introducing](http://www.bbc.co.uk/introducing) and upload your songs. You can hear BBC Introducing in Oxford every Sunday, 9-10pm on 95.2fm or online at [www.bbc.co.uk/oxford](http://www.bbc.co.uk/oxford). It's also available as listen again on the iPlayer, or you can subscribe to the podcast via iTunes.*

### SS20 DNB DUBSTEP TOP TEN



1. HAMILTON / Brainstorm - Echoes
2. POTENTIAL BADBOY / Lock'em Off - Real Life
3. Zero 7 / In The Waiting Line Promo
4. JAYDAN / No Conscience
5. LYNX, MALIBU & HELLRAZOR / Promo
6. BREAK & DIE / Slow Down VIP
7. PHOTEK - AVIATOR / Totem
8. MOUNT KIMBIE / Carbonated
9. KLUTE / Party Hands
10. PINCH / Swish

All available from SS20, 176 Cowley Road, Oxford  
[www.ss20.com](http://www.ss20.com)

### Dj AC (kiss n tell) friday flavours

- |  |   |
|--|---|
| 1 Donaeo<br>I (Sean McCabe Remix)                                    | 6 Mann Ft. IYAZ & Snoop Dogg<br>The Mack                |
| 2 Mc Neat<br>Less Talk feat MC Neat, Skibadee, Mighty Mo & Versatile | 7 Mario<br>Motivation (Remix)                           |
| 3 Wiley<br>Straight Outta London                                     | 8 Wiley<br>I'm On One feat Giggs & Ashley Cole UK Remix |
| 4 Lucky Lefty<br>Va Va Voom Lucky Lefty                              | 9 Vybz Kartel<br>Duppy Know                             |
| 5 My Last<br>Big Sean feat Chris Brown                               | 10 Sean Paul feat Future Fambo<br>Wedding Crashers      |

Kiss Bar, Fridays 10pm till late.

# SKILLZ - *This is how we do it!*

Zahra Tehrani from BG Records / Ark T on effective artist promotion

## I First steps

Create a demo or mix tape and give it out as a sample of what it is you do. Maybe even offer some free downloads of your music and promote it through your Facebook page or website. Try and get some gigs by sending demos out to local promoters.

## 2 Importance of a strong identity

In this day and age you have got to stand out from the crowd - there are so many people emulating what they see on TV or hear on the radio instead of finding their own sound. Dress how YOU want to dress and make the music YOU want to make, don't try and fit yourself into a mould you think others want to see/ hear.

## 3 Importance of setting goals

Simply put, if you don't set targets or deadlines, nothing gets done. It's important to stick to a schedule especially with release dates and gig preparation.

## 4 Merchandise

Rather than concentrating solely on merchandise, your branding is of utmost importance and should come first. You need to have a clear image/logo on everything you release so people can instantly recognize you. With merchandise don't overstretch yourself financially and keep it simple, maybe use a catchphrase or a lyric of yours and go from there.

## 5 Which format

Use MP3 they're easy and quick to distribute and choose a track that best represents your sound - if you are unsure, maybe send out a few tracks and get feedback. Use this feedback as a basis for your first single.

## 6 Getting a gig

You've got to be pushy with your music whilst remaining professional - it's a fine line. Distribute a press release which includes a short biography, some quotes or reviews of your work and your contact details. Make it look as professional as possible and be persistent - it won't land in your lap.

## 7 Which site

Keep it simple when promoting online, I would use a combination of Facebook, Twitter and YouTube. Try to have links on all of your pages so there is no confusion as to where to go.

## 8 Making an album - when to do it

The right time is when you have a bit of a following, you've got a few shows under your belt and your music is starting to get heard. You have to be confident that you have a market and that your sound is developed before you put yourself out there.

## 9 How to get a buzz going

Produce a kind of showcase for yourself and contact radio, local magazines, flyer (CD flyer if you can) and get onto the street and promote. Remember to always represent yourself in the best way possible when networking.

## 10 Good advice

Talk to as many people as you can and ask as many questions. Learn from other people's experiences and mistakes. The Ark T Centre runs music workshops which are facilitated by musicians from all different genres; it's a good place to make connections and learn about the industry.

To find out more, search for Zarah Tehrani on Facebook or contact [music@ark-t.org](mailto:music@ark-t.org). There is also a studio space which is free to access if you are aged 11-18 or £10 per hour for 18+.

# Scratchy Sounds' Big Ten Inchers

## The Animals / It's My Life

Bands like this were the soundtrack of my youth - the music still sounds incredible and has never dated in the slightest.

## Wailers / Dirty Robber

Kent Morrill, singer and pianist with the Wailers died recently. Here, he is in full-throated throttle, pounding the ivories with the rest of the band storming around him.

## Pedro Laza Y Sus Pelayeros /

### Cojeme la Casa

Colombian cumbias and gaitas have always struck me as a kin of the music of Jamaica with their heavy loping basslines and infectiously danceable beat.

## The Urban Voodoo Machine /

### High Jeopardy Thing

The Voodoos serve up a gumbo of bourbon-soaked rhythm and blues, spiced with hot flavours from around the globe. From their second album 'In Black'n'Red'.

## JD McPherson / Fire Bug

Heard this song in the mighty fine record shop Sounds That Swing in London and, thinking it was some undiscovered 50s gem, found out it was brand new. Not a bad track on the entire album.

## Ros Sereysothea / Wolly Polly

A FAB version of 'Woolly Bully'. A lot of the Khmer pop and Cambodian rock'n'roll of the 60s and 70s has

gradually re-emerged. Sound quality can sometimes be a bit dodgy whilst others have received modern overdub treatments that can vary from totally complementary to downright naff. This one is a killer.

## Big Maybelle / 96 Tears

Another cover...as with Sam the Sham's Woolly Bully, ? & The Mysterians original is a timeless classic and it takes something special to even come close to rivalling it. Big Maybelle creates a version that is her own. She does a great cover of 'Whole Lotta Shakin'n'all.

## Boogaloo & His Gallant Crew /

### Cops and Robbers

Ace included his 'Clothesline', the original of the Coasters' Shoppin for Clothes' on the compilation Red Bluejeans & Checkerboard Socks. I thought 'Cops and Robbers', was a Bo Diddley song. Turns out, it was written by the one and the same Kent 'Boogaloo' Harris and recorded first by him as the 'Clothesline' B-side. So, now I know better.

## Tiny Fuller / Cat Walk

Managed to damage my leg whilst flying back onto the stage at a festival last year after a vital piss break. Lesson to all: however desperate you may be, give your self more than 1:55 to empty your bladder in the middle of a gig. Still love the track though.

## Survivors / Rawhide

I put this one on the 'Scratchy Sounds' compilation I did for Trojan. I shudder to think what it would go for these days. I have never grown tired of it. Let's SKA!

*Scratchy Sounds, former tour DJ with the Clash, appears at Aidan Larkin's birthday BTI bash at the Cellar on September 16<sup>th</sup>*

# Leo Bowder meets the Upsetter

*'Mr Perry enters with the salutation 'one love!', pink hair and beard, jewel encrusted fingers, and every available material surface covered with patches, emblems and badges.'*

This writer first saw L.S.P in a Dublin venue some years ago. Abiding memory was of the Upsetter embarking on a fiery anti-George Dubya rant between 'songs' (if that is the right term for his outlandish creations). The air above the stage was thick with a bluey haze from the Camberwell carrot he was chuffing-this was before the smoking ban- and the drunken Irish crowd was dumbfounded by his performance. He had a CD attached to his cap and what appeared to be a chicken in his top pocket. This was always an artist with original style...

Certainly Lee 'Scratch' Perry has been a significant influence on not just reggae and dub- having helped shape Bob Marley's sound, as well as that of Max Romeo (including Chase the Devil- sampled decades later by the Prodigy for 'Out of Space') Junior Murvin and countless others - but also on dance music genres like drum'n'bass, dubstep, techno and ambient. Indeed he has made his mark on much of modern music in general. It is thus with some awe and trepidation that the Sampler finally meets this Living Legend™. After a long wait in an upper room, the 75 year old Mr Perry enters with the salutation 'one love!', pink hair and beard, jewel encrusted fingers, and every available material surface covered with patches, emblems and badges. The interview takes place in Oxford's Regal before he is to play, but space restrictions dictate that a forty minute, often rambling and at times incomprehensible (to the patois-untrained ear) conversation must be reduced to a succession of sound bites. To wit:



## On his music

"I try to make a different type of music. People say it's reggae, but my music mean more to me than reggae, my music is ... Soul Music. People say because it comes from Jamaica it's reggae, but my music mixes up everything... it's Spiritual Soul Music. It's coming from a spiritual vibration. From God. Me see God as a Soul Man. A Soul God. God is Soul..."

## Rastafari

"Rasta is a business, you know? A commercial business. The cock crow and say 'Rastafari!'... I'm not really one of those people. Those people are far from righteousness; they are close to money. I'm not really a businessman. If you're going to wear [dread] locks... People wear them for two reasons-to make money and to catch girls, but the other is holiness and righteousness. You're better off wearing them in godliness than to catch girls or money. Because Rastafari is a power. To be a Rastafari[an] you have to be very clean, and have very much connection with one God. God make man, and man becomes a living soul. But him can sell his soul and become a pauper or a devil..."

## The Devil

"The Devil is low level. Anything the Devil touch [be] come[s] distorted, retarded and then it become[s] confusion. Then it become[s] illusion. So God kill the Devil, because the Devil tell lies..."

# Lee 'Scratch' Perry

## Advice to music makers

"If people want make music you have to have a conscience. That is your God. Then you must wish to God to be a part of what you have created. And music is a comforter. Music is a kid and a child. It's a baby. It becomes too big; so you're going to need a nanny and a granny because the baby's growing. But then you give it away!"

## His Studio

"My studio is not available anymore to the visible. My studio has become in-visible."

## Smoking cannabis

"I used to do it to a point, then I said 'alright. I want to see if this is making me go and if I can survive without it'. Then I discovered it was a magic that worked; but you can overdo the magic and it can overdo you. You see a different vision... but me not smoke, neither the cigarette or the marijuana - and not drink alcohol. Smoke teach wisdom, but it can teach you a double vision. And when you come to the end, your lungs suffer. And the duppies [ghosts] them tie your socks...! Any time you abuse yourselves - your heart, your lungs, your liver, kidney, brain... then you're dead. Then me discover you can use the herbs for making tea..."



## Lee 'Scratch' Perry live at The Regal

The cavernous Regal is not the most intimate of venues, but this evening it has a very social feel. This is perhaps to be expected with so many dreadheads from Oxford and beyond gathering to pay homage to the original Upsetter. First on is Oxford roots stalwarts **Dubwiser**. Hyper frontman Jonas rushes across the stage, shaking his absurdly long dreadlocks and throwing some serious Rasta-messiah shapes. Sunny Aswad-style hits like Ride Your Life like a Bicycle and the closer, Perry's own (Bob Marley sung) Soul Rebel get the punters well in the mood for more.

DJ **Addis Adaba** provides some further raggamuffin vibes, as does the West Country's **Laid Blak**. The Sampler had to miss them as it was chatting to Mr Perry backstage, but they sounded fresh and internet research into tracks like 'It's a Pity', 'Bristol Love' and the genius hymn to the herb Red, mean we'll be skanking at the front next time they hit the Home Counties.

By the time **L.S.P** takes to the stage, everyone is fully primed- and have been for several months, in the Sampler's case. And Lee doesn't disappoint. Starting with his hit 'Return of Django' before moving into 'Zion's Blood', 'God Save the King' (where he cannot resist a wee bash at the Royals), 'Scary Politicians' (ditto with the Gov.- Upsetter by name...) and a spellbinding dub re-imagining of 'Papa Was a Rolling Stone', Scratch is all over the stage, bounding around more than those just a third his age in the audience. And after an emotional 'I Love You', he slips off to wild applause, climbs up onto the roof and boards his flying saucer to be whisked back to Planet Dub, where he will reign in Glory for all I-ternity.

# PROFESSOR GREEN

*"I don't let anything get in the way of my love for Coronation Street. Not even rapping."*

*The Sampler gets quizzical with one of the dons of UK grime ahead of his latest visit to Oxford*

**So, Professor, we can't have you doing interviews on an empty stomach – what do you eat on a normal day?**

I'm currently on the Palaeolithic diet. The Palaeolithic diet otherwise known as the 'caveman' diet is a nutritional plan based on what the human species ate about 2.5 million years ago: fish, animals, and plants. The rationale for this is that natural selection has adapted Palaeolithic humans to the food in that era. But in the 10,000 or so years since we've invented agriculture, we've drastically changed our diet and have not had time to adapt to it. Dodo and Sabre Tooth Tiger is difficult to come by these days so I have to adapt to modern alternatives... such as Nandos.

**When did you start rapping?**

It was Friday 24th March 2000 at exactly 7.21pm. I remember this distinctly as it was a last minute thing before Coronation Street started at 7.30pm. I don't let anything get in the way of my love for Coronation Street. Not even rapping.

**Early on then... How did you get hooked up with the Streets' Mike Skinner's label The Beats?**

Mike saw me at a Jump Off event and he then asked me to join him on tour. Getting noticed by Mike exposed me to a different audience and it certainly helped me along the way.

**How did the tour with Lily Allen come about?**

It was a very 21st century affair. The relationship came about on Facebook and from there Lily went on to sing the hook on 'Just Be Good To Green' and I joined her on tour. I have a lot of love for Lily and she has played a big part of where I am today. I'm really pleased for her and Sam and wish them both all the best for the future.

**Any of your peer group acts that you came up with that you're friends with now?**

Both Example and I were signed to Mike Skinner's label The Beats. When the label went under Example and I went our separate ways. Example signed to Ministry of Sound and me to Virgin. The last 18 months have been great for both of us and we still speak regularly. As with many people on the circuit we often see each other backstage at various festivals and events throughout

the UK and further afield. Other people that I came up with include Plan B who is killing it right now and also the likes of Adam Deacon and Chynaman who have had recent success with the comedy film 'Anuvahood'.

**Which of your tracks are you most proud of?**

From the first album *Alive Till I'm Dead* it would have to be 'Jungle' and 'Goodnight'. Two very different tracks but both mean a lot to me. 'Jungle' is gritty and dark but it's also very real and tells the story of where I'm from and day-to-day life there. It was never meant to go to radio or be a proper single but I was really keen that people heard it. The label took it to radio and it went A-list on Radio One. It's a firm favourite with the fans and always goes off in the live show.

*"Dodo and Sabre Tooth Tiger is difficult to come by these days so I have to adapt to modern alternatives... such as Nandos."*

**What comes first - the sample or the song?**

It really depends. Sometimes I come up with a hook or line and we work around that. Other times I get sent a beat/track that I vibe off and write to it.

**Do you have to think about your rhymes or do they come naturally?**

Again, something might just pop into my head or other times I have to think about it. It's really dependent on what is going on around me and where I'm at. Sometimes a whole track just comes off in one session, other times it takes time.

**What do you think is the best tune / album ever made and why?**

It has to be Biggie Smalls' 'Kick In The Door'. The beat, the bars... it has everything. I never grow tired of this track. An all time classic track.

**How did you come to use the INXS riff – have they heard it?**

ThundaCatz sent the original idea for 'I Need You Tonight' and they were adamant it was a hit. The only potential issue was the INXS sample but the band heard the track and gave it the thumbs up. I even received an email from the Farriss brothers [from the band] wishing me all the best with the track. I have since met the band when they were over here in June for a gig. It was nice to finally meet the guys after all this time.

## Who is the best rap producer in your opinion – that a/ you've worked with – b/ would like to work with?

I've worked with many great producers and not all of them rap specific. I enjoy working with up-and-coming British producers such as TMS, Mojam, Naughty Boy, Cores, Labrinth to name but a handful. There is real growth within the UK scene and we're finally proving that what we do here is every bit as good as it is in the States. Going forward I'd like to work with Fink again. I'm a big fan of Fink's and I've worked with him a couple of times now. Other producers I'd like to work with include Bonobo, Jamie XX...even the likes of Brian Eno.

## Who would you like to work with in future?

There are many artists I'd like to work with. Adele, Yelawolf, The Weeknd...too many to mention to be honest.

## What's the best gig you ever did and why?

It was a recent gig at Somerset House. The venue itself is amazing but it was a special show for me for a number of reasons. For the encore we had a 12-piece string section so we were able to perform tracks from my debut album that we'd never performed before. 'Goodnight' in particular being a highlight. The whole gig was quite overwhelming and it's not something I'll forget in a hurry.

## How do you kick back after a show?

A shower followed by a Baileys and Cherryade.

## Who is your harshest critic?

That has to be myself.

## Ever forgotten your lyrics on stage?

I can't say I have but I did once fall off stage back in my battle rapping days.

## Any music genres you're a fan of that we might not know about?

I'm a big fan of trip hop, ambient, dubby music. I'm a fan of Fink and Bonobo and I've long been a fan of Portishead and Lamb.

## Tell us something we don't know about Professor Green?

I have one the UK's largest private collections of traffic cones.

## What's the next step for you?

Right now... lunch. (SG)



Professor Green appears at The O2 Academy, Oxford on Friday 19th August

## Songs from the tour bus

**Bad Meets Evil** - Various

**The Weeknd** - House of Balloons

**Fink** - Perfect Darkness

**Chase & Status** - No More Idols

**Adele** - 21

## CHAD VALLEY – EQUATORIAL ULTRAVOX EP (LOOSE LIPS)

Aside from being a well known toy manufacturer, Chad Valley is also the electronic production name of Hugo Manuel, lead singer of Jonquil and part of Oxford's Blessing Force movement. 'Equatorial Ultravox' is his most recent output from a stay in Ibiza, and the Cafe Mambo beach vibes can definitely be felt from opening track 'Now That I'm Real', infusing Hugo's ethereal vocals and uplifting lounge house synths. The slo-mo cymbal crashes and lazy Sunday grooves of 'Reach Lines' and 'Acker Bilk' continue to show off Hugo's vocal talents, which are only slightly too restrained by the filters and vocoder effects.

The track 'Fast Challenges' ups the tempo to a nice summertime outdoor dance party pace. This is a really enjoyable track that maintains a high level of production throughout. If someone like Pryda were to drag this through their remix machine, it could be transformed into a huge festival anthem as the synths and vocals in my eyes



have big room club potential written all over them. 'I Want Your Love' reminds me of a mixture of Baths and Animal Collective but unfortunately doesn't get off the ground before the track ends, and I think this is where my only criticism of 'Equatorial Ultravox' can be levied. There are too many obvious influences running through this neat collection of tracks and some individual touches or production techniques to the Chad Valley sound would set this apart from the crowded electronic production scene.

Final track 'Shapeless' on this 7 track EP contains a beautiful, haunting vocal and strong 80s style drums that almost remind of me Paul Simon (in a good way!). Unfortunately the 3 minute track is over just as it

gets going and I was left wishing it had turned into an 8 minute monster of feel good vibes and vocal drops.

Overall, a good release that thrives on its Balearic theme and shows potential for stronger things to come, hopefully with a little more experimentation. (AF)

## LAST YEARS MAN – various tracks



Last Years Man, an alter-ego for Fred 'We Are Ugly...But We Have The Music' Toon, here turns the BPM counter right down, producing a haunting mix of subtle electronica, with a style of experimental beats that would not be bad placed as a soundtrack for a Chris Morris TV production.

'What do I do with all the flowers' contains looped vocals of the BBC's initial report over the death of Princess Diana set to a dramatic background of static and twilight zone synthwork; 'Puresandos' plays out to a neat shuffling beat with a computerized female voice reciting a stream

of consciousness - style bad trip; 'Sinking in to the Whole' is a psychedelic excursion into woozy guitars and throbbing bass hits. Whilst the tracks here are short in length, the range of ideas and well-produced sounds left me wanting to hear more. (AF)



**DUBWISER  
BANG UP (KEYBOARD  
CHOIR REMIX)  
(CRASH RECORDS)**

Remix extraordinaires Keyboard Choir give a track from Oxford's dub / reggae crew Dubwiser's upcoming single 'Bang Up' a dirty, dubby, bass-heavy and bombastic re-rub. They magic the song away from the mellow, laidback groove of the original, creating a more brooding musical context which goes with the dark lyrical theme running through the song which is, naturally, about being banged up in jail. MC's Fusion and The Scrutineer turn in good vocal performances over a hip-hoppy beat that sounds like it could have been lifted off of the Beastie Boys' 'Ill Communication', the whole affair sounding like a great lost tune from The Orb's vaults. Stomping stuff that we can't wait to hear very loud. Go Keyboard Choir! [TM]



**DOCUMENT ONE  
BREAKDOWN EP  
(NEVER SAY DIE)**

Document One are a production duo from Oxford who very much tread the 'smash it' line of jump-up dubstep, a style that tends to rip out dubstep's groove and subtlety and replace it with macho wobble and sickly sugar rush. The title track of their latest EP 'Breakdown' kicks things off in this vein, with a rave synth hook sitting atop an obnoxious bassline that reeks of cheap drugs and blare. The rest of the record carries on in this shout-out-loud style - 'Clap' and 'No Danger' filling every available space with tried-and-tested dubstep rave tactics which fall flat. Things get a little better on 'Bubble n Squeak' which wears its big beat heart on its sleeve and is all the better for it, bouncing along nicely til the dubstep breakdown kicks back in again to ruin the fun like a drunk uncle crashing your 18th. (DP)



**LAXX - WARNING (BISCUIT FACTORY)**

Released on Benga collaborator Walsh's Biscuit Factory records, the latest offering from LAXX (Freerange / Dub Politics resident DJ aka Jamie Churchill) is a pleasing take on futuristic dubstep with a great sense of space. Opener 'Warning' veers towards the smashy side of things but keeps it in check with great low end skronk. After that things get a bit more heads-down and interesting. 'Self Destruct' offers slippery, funky percussion that pulls this way and that but always moves forward, and the bassline is sweetly syncopated. 'Transmission' opens the filters wide with a dark, metallic wobble that wouldn't sound out of place on an Excision cut. LAXX's deft production never allows the massive bass to take over, and he's got a keen ear for space. Another great release from the Biscuit Factory stable, and LAXX is definitely a name to keep an eye on. (DP)

**MR LAGER feat. ASHER  
DUST  
FOUR LEAF CLOVER  
(SUB FREQ RECORDS)**



What the Oxford duo have created is quite different from the kind of skeleton shattering dubstep of Nero and Flux Pavilion that you might hear on Radio 1's playlist. Rather, it's quite a beautiful and anthemic sound more akin to the likes of Magnetic Man Skream's original productions and the emerging bass scene pioneered by Pearson Sound and Joy Orbison. The typically syncopated rhythm grabs attention

too much but gives it a slightly more obvious, accessible beat. Von D, who has been a regular on label Sub Freq really turns it dark. Despite being from Paris, he shuns the city's typical musical style of Ed Banger-electro by turning up the bassline to accent the haunting tones of Asher Dust. (WG)



**DJ DAN OFER'S BOSSAPHONIK CHART**

**1 Soil and "Pimp" Sessions - Avalanche Storming**  
Dancefloor jazz from the Japanese band's first album. Slightly saner than their trademark punk-jazz sound.

**2 Los Hermanos Latinos - Las Calenas (remix)**  
A production by Quantic and Miles Cleret of Soundway Records who are responsible for these near-perfect hip hop reinterpretations of 60's Cuban tunes.

**3 Gerardo Frisina - Descarga Percussive**  
Piano chords and fiery percussion kept minimal for straight dancefloor connection.

**4 Fela Anikulapo Kuti and the Africa 70 - Gentleman**  
My fave black president tune. The call and response intro explodes into a dubby afrobeat monster!

**5 Oscar Sulley & The Uhuru Dance Band - Olufeme**  
Big band afrobeat from 70's Ghana featuring a blistering 11 piece brass section.

**6 Mahala Rai Banda - Lest Sexy**  
An early classic of the "Balkan beats" phenomena - love the darbuka playing.

**7 Daphna Sadeh & The Voyagers - Debka**  
A band who have featured at Bossaphonik. File under "world breaks!"

**8 Fernando Porta - Sambassim (DJ Patife mix) -**  
One of the earliest, but highly successful Brazilian drum 'n' bass mashups. A Bossaphonik classic.

**9 Caravan Palace - Je M'amuse**  
Singalong scats, cheeky fiddle, fat analogue action - and it works! Great electro-swing.

**10 The Dhol Foundation - After The Rain**  
Just discovered this one, oh-so-uptlifting Irish fiddle against a 4/4 rhythm. Irresistible.

*Bossaphonik is the jazz / world dance club at the Cellar happening every 2nd Friday at the 12th features The Apples, an 11 piece jazz-funk band hailing from Israel [www.bossaphonik.com](http://www.bossaphonik.com)*



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BORDERVILLE - THE DRAGON LIZARDS	JFB (BEARY)MAN
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© Don Fleming

## GOTTWOOD FESTIVAL, Anglesey, Wales

Only in its second year, Gottwood Festival has become even bigger and better already. It's run by a collective of friends, one of whom is **Tom Elkington** who was resident DJ at Eclectricity. Gottwood tries to push the barriers by showcasing a variety of artists throughout the electronic music spectrum and displaying a collection of contemporary artwork. Located in an enchanting forest along the coast of Anglesey, it gives you a sense of adventure and mystery.

After setting up camp, we wandered into the forest area that had been transformed with lighting and décor throughout, yes décor in the woods...the fine detail was remarkable - giant sofas made out of grass spring to mind, and no normal DJ booth would suffice, as the Boxford crew played from a caravan cut in half. The igloo stage also brought a whole new level to the festival with its 360 degree 3D visuals.

Gottwood boasted a wide range of genres from deep house and Techno to dubstep and d'n'b, with headline acts booked such as **Mr Scruff**, **DJ Format**, **The Correspondents** and **Jamie XX**. However the ones that stood out for me were **Dark Sky** who brought some heavy UK bass beats to the night and **Lee Foss**, who played a sexy, deep house set at the Boxford stage to keep the hot vibes rolling on the closing day while **Matanza** stormed the festival with an awesome set on Sunday.

The flawless weather also did its bit to make this a very special weekend and Gottwood is already marked on the calendar for next year. (SS)



© Claire Williams

## BENGA at O2 Academy

Arguably one of the biggest names in dubstep, you would expect **Benga** to pack the O2 Academy to the rafters. Sadly, the half-full main room (or half-empty, depending on how you look at it) witnessed a night of tired beats, old remixes and sound system malfunctions.

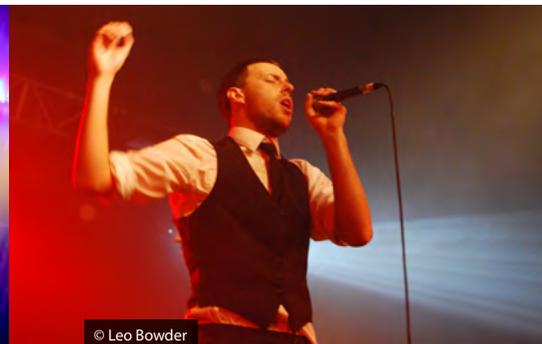
**Jakwob** was the first artist of the night to get the crowd moving, dropping his most well known and radio friendly remix of Ellie Goulding's 'Starry Eyed'. The majority of his set was in the same vein, sticking to contemporary and accessible dubstep, although he found room for some of his own, new material.

For most people there though, the main draw was Benga. His status as a pioneer of underground basslines looked less than certain, relying on recent Magnetic Man tunes, and the now infamous 'Night', to illicit cheers from the crowd. One highlight that he will be looking forward to forgetting was his own self-confessed failure with the decks when he switched inputs, plunging the room into silence. Thankfully his good humour prevailed.

The night took a turn for the Dub with a rehash of a Bob Marley track, and he rounded his set off with a his own Prodigy 'Warriors Dance' remix.

**Kissy Sellout** injected some much needed energy into the flagging audience, and it's not hard to see why Mixmag called him one of the most exciting DJs of the decade.

Overall, it was a surprisingly uninspired performance. Benga could have lived up to his status, but ultimately failed to deliver. (OS)



© Leo Bowder

## GENTLEMAN'S DUB CLUB at O2 Academy, Oxford

Few dance bands have such a fearsome live reputation as **Gentleman's Dub Club**. To witness them in action at full bore constitutes a very real danger to health - hyperventilation, dehydration, being crushed, or struck in the face by a stray elbow. The Sampler was at the front at the beginning, but soon realised it wasn't worth getting injured or developing tinnitus. We need our ears for this job. So we retreat to a safe distance, where the volume is still extreme, making the glasses on the bar tremble and the Bass makes you feel pleasantly queasy. These 9 dapper gents (8 on the stage and one working wonders behind the desk) are the Reservoir Dogs of ska/dubstep/reggae mayhem. Meeting in Leeds in 2006 but now based in London, they build on the blueprint laid down by the Specials and Madness (and they have supported them) and fuse rock-steady, hip-hop, dub and brass-inflected ska with the beats and dynamics of drum'n'bass and dubstep, to devastating effect.

Frontman Johnny is the main focus, but he only reflects what goes on in front of him and helps to channel the band's colossal groove. Singing, toasting, rapping and occasionally letting forth a delay and echo - drenched bellow, he perches on the monitors one minute, and moshes the next, clad in shirt, tie and waistcoat (I wouldn't want to see the tour's laundry bill) as the, all mobile, musicians jog on the spot and weave around behind him. Their hi-energy set is packed with rabble - rousers like 'Fire, Emergency' and the rugged anthem 'High Grade'. The irresistibly singalong chorus to the last goes "If the truth be told, I'm a sucker for the high grade...when I'm grey and old, will I still be getting involved - I hope so".

...So do we, GDC, so do we! (LB)



© Leo Bowder

## ROOTS MANUVA Fiesta in the Park, South Park

As I'm very much local to the proceedings, the first indication I had that things had kicked off over in the park was a bassline floating across the trees. As I arrived, I only caught the tail end of **Carnival Collective**, 25 strong and all the way from Brighton, but what I heard was lively stuff. In fact they seemed tailor made for the occasion. Although the crowd was still a bit sparse at this point they had some people moving.

I was looking forward to **Brass Roots** based on their cover of 'Good Life' that I've been spinning recently and they didn't disappoint. Their set was very cover-heavy but was executed nicely and the crowd were loving their takes on everything from Beyoncé to Radiohead. They chose to end their set with an original which seemed brave after all the crowd pleasers, but it worked quite well.

It was around this time that DJs for the day, **Skylarkin'** and **Kid Fury** chose to knock out some classic reggae tracks including some obvious crowd pleasers and some classics that are probably less famous. Firmly in the latter category but a highlight for me was 'When I See You Smile' by Singing Sweet.

**Kanda Bongo Man** headlined this event last year and I enjoyed him then as well. I'm not well versed with his music but it's something that I need to check out based on this performance. It certainly helped the crowd get into the fiesta mood, or at least to their feet!

The DJs kept things moving nicely after the African representation had left the stage. The volume could have been a lot higher but I suspect that was more

continues  
over

► due to limiters on the system than the willingness of the DJs! The signs that things were moving towards the final performance soon came as roadies swarmed all over the stage and DJ MK appeared from the wings to position the decks where he wanted them. As **Roots Manuva** took the stage it quickly became apparent who most of the crowd were there to see. The reaction was pretty special, but then it's not every day you get an artist of this calibre in Oxford, particularly one who has broad appeal to fans of various genres.

His band were impressively tight and the UK mixtape legend MK was controlling things nicely on the decks. As they kicked off the set we were treated to several tracks from Slime and Reason and some that were clearly taken from the upcoming album 4everevolution. They got a slightly muted response from the crowd until he relented and blessed us with 'Witness' and 'Dreamy Days' which are probably the tunes 90% of the people were there to hear. I did wonder where he would go from there because you don't often play your encore tune in the middle of a set... It finished with more new material which I liked the sound of but may have to reserve judgement until I can sit and listen to it properly. All in all a great event and a worthy warm up to the Carnival the following day. Let's just hope it achieved its aim of raising some funds to ensure that next year the Carnival is back on Cowley Road which is where everyone agrees that it belongs. (WA)

## WILL GILGRASS TOP 10

### 1. Toddla T ft. Shola Ama – Take it Back (The 2 Bears Remix)

Shola Ama's (remember her?!) – vocals are wicked and this is probably the best track Toddla has produced. Add in The 2 Bears mix, and this track is a complete win.

### 2. SBTRKT ft. Roses Gabor – Pharaoh

SBTRKT's debut album has been the musical highlight of 2011. It's a collection of amazing tracks but this one rises above the rest.

### 3. Ifan Dafydd – Miranda

Rumours are rife online that Ifan Dafydd is an alter ego of James Blake – but really all that's important is this remix of Usher is incredible and an awesome debut.

**4. Aloe Blacc – I Need a Dollar (DJ Zinc Remix)** This track sums up Radio ClubFoot to some extent – a recognisable track but turned dark and dirty for the dancefloor which regular club goers love while also bringing new fans in.

### 5. Metronomy – The Bay (Erol Alkan Extended Rework)

Erol doesn't churn out the productions like some, but when he does they're of the highest quality. This is no exception and has an incredibly infectious hook.

### 6. The 2 Bears – Bear Hug

Joe Goddard from Hot Chip and Raf Daddy are the most exciting production duo around. They haven't been working together for long and everything they have touched has been gold.

### 7. Chromeo ft. Solange Knowles – When the Night Falls (Breakbot Remix)

Take Chromeo and add in Breakbot and whatever comes out is going to be sensational. And Beyonce's little sister is on the mic. Cheesy disco brilliance.

### 8. The Loops of Fury – I Need

Long term favourites of Radio ClubFoot, we heard about them when they were still living in Brisbane. Now they reside in London and are being personally asked to edit their tracks for 2ManyDJs.

### 9. Theophilus London – Flying Overseas (Soul Clap EFunk Remix)

Theophilus London is one cool guy. Coming out of the hot-bed which is Brooklyn's musical scene he has an awesome swagger and a great vibe to all his tracks.

### 10. Prince – Purple Rain

Saw him at Hop Farm the other week and he blew my mind. Any haters should just witness his live stage performances – an utter professional and the ultimate showman.

*Radio Clubfoot's Will Gilgrass is a resident DJ at YOOF which returns to action at The Cellar in October.*



## James Weston's Simple Summer House Hose-down

### Style Of Eye & Magnus the Magnus - The Antidote (Kraftek)

Staccato voxified apocalyptic craziness for the big room.

### Eats Everything - Entrance Song (Pets Recordings)

Lush pads twisted in amidst some bouncy bass heavy beats. Hungry.

### Stardust - Music Sounds Better With You (Justin Martin edit)

Justin faithfully drops a dirtybird thang on an undeniable classic.

### Jaymo & Andy George - Midnight (Moda Music)

Standout track from an accomplished EP (Tom Staar's hand in this?).

### Boy 8-Bit - Madrigal (This Is Music)

Dave (Roy Apron to you) returns with a distinctive 4-track EP. This is the one.

### Worthy & Yankee Zulu - Digital Aboriginal (Anabatic Records)

Tribal instinct unleashed x10. Limbs uncontrollable.

### Akabu - Life Is So Strange [Deetron paradise dub] (Z Records)

This dub is heads-down no nonsense House with a tidy sprinkling of synths.

### Hackman - Your Face Pulling My Hair (Greco-Roman)

Beautiful imagery, synth tone and bass from same stable as TEED.

### The 2 Bears - Banger (Southern Fried)

5am in a field. That is all.

### Maya Jane Coles - Focus Now (20:20 Vision)

Exquisitely arranged bleeps from MJC riding high on a wave of accolades.

*Listen to these tracks at*

[www.jamesweston.co.uk/charts/july](http://www.jamesweston.co.uk/charts/july)

*Simple is at the Bullingdon each first Saturday of the month from October.*

see back issues at [www.oxfordmusicscene.co.uk](http://www.oxfordmusicscene.co.uk)

## LAXX TOP 10

### 1. Walsh and Kutz - Wanted (Forthcoming Biscuit Factory Records)

Ominous, rolling. Love this one. Always seems to get people hyped up. Can't wait for the release – it's been a long time coming.

### 2. Ruckspin - Shikra (Pushing Red)

I'm a massive fan of big builds and ethnic influences. This has the perfect blend of stripped down techno and massive basslines. Loving everything that Ruckspin touches at the moment.

### 3. Benga - Smack Your Bitch Up (Free Download)

Jump on this free download while you still can. Can't believe its a freebie! Amazing track.

### 4. Dismantle - Clone (Forthcoming Biscuit Factory Records)

Dismantle will be a household name before 2012. He's got so much material, all with his fast paced, electro style. 'Computation' and 'Word Dance' are forthcoming on Wheel and Deal.

### 5. Kutz - Big and Bad (Unreleased)

Old school sounding. Tight production. Intense 4/4 build. Wicked. Can't wait for it to see the light of day, heard it about a year ago and it has grown on me ever since.

### 6. Koan Sound - Trouble In the West (Inspected)

Koan Sound are doing some huge things at the minute. The rest of the EP is killer, lots of 100bpm hip hop and tech'd out riffs.

### 7. 16 Bit - FRZR9000 (More Than Alot)

This track's well worth a buy. It breaks up the set nicely with the hip hop riffs injected with 16 Bit's tearout style.

### 8. Arkist - Fill Your Coffee (Apple Pips)

This track is pure liquid silk. Incredibly ambient, with some really tight production. Amazing producer.

### 9. Alix Perez and Foreign Beggars - LDN (Never Say Die)

Stripped down, minimal, dark. I love playing this out – it's got a mad, earth shaking low end bassline throughout and UK hip hop influenced lyrics...it's a massive tune.

### 10. Emalkay ft. Rod Azlan - Flesh and Bone (Dub Police)

Super catchy and bringing back that old skool jungle sound. Emalkays been going from strength to strength in the last couple of years. The rest of the new EP on Dub Police is well worth a buy.

*LAXX is resident at Free Range and Dub Politics.*

# Advertorial Feature

## Become a VJ in just two days with Godskitchen / Global Gathering's Ed Shaw

At the crossroads between DJing, live cinema and the visual arts, VJing is a truly 21st century art form. A creative industry originating in club culture, we can nowadays see VJs in a wide range of venues, from art exhibitions to box office theatres and music events. VJs most often create live performances using video to create a heightened experience of music. This course is for people seeking to capture a comprehensive first glance at the art of VJing, from its history, its technical tools, to managing VJ specific projects and budgets.

The 2 day intensive course is led by Ed Shaw who has toured with Godskitchen & Global Gathering for the past nine years, and has performed alongside most of the worlds top DJs, including; Carl Cox, Armin Van Buuren, Tiesto, Above & Beyond, Sasha & Digweed, Deadmau5 & Sander Kleinenberg. Ed is currently VJ & Show Director for Godskitchen's Boombox World Tour.

Introducing the skills involved with VJing, Ed will clarify the process of working with VJ specific hardware and software to produce content, and use it in a spontaneous and dynamic way. Learners on this course will look at the basic techniques of VJing, as well as tips and tricks to quickly become self sufficient at creating, experimenting and performing with visuals.

In addition, organisation methods and codes of practice will be suggested to give learners a head start for when interacting with musicians, promoters and venue managers. A big part of being a successful VJ is about working as a team with other players in the clubbing and live arts industries.

Students can bring their favourite digital music & photos for building a personal VJ set on the second day's course. They will also be provided with a large collection of moving images to work with. They will also have the opportunity to import their own video material, but they must be in specific formats and codecs (Ed will give you guidance on this on the first day).

No particular experience is required to join the course, although a working knowledge of computers is essential, as well as a genuine enthusiasm for working with moving images in a musical context.

On the course, just some of the topics you'll cover include; the history of VJing, who are the prominent VJs working now, the industry in general, what hardware and software you need, band and VJ collaborations, scratching and beat matching, storyboarding a performance – all of that's on the theory and practical side on Day 1. On the second day, which focuses on your own performance, you'll cover performance preparation, delivering a performance to the other students on the course, with tutorials, feedback and suggestions from Ed himself on how to develop your skills.

Many VJs like to shoot and create their own material and there is a range of production, editing and motion graphics courses available too which will help you to do that.

**Film Oxford (formerly OFVM) is an independent centre for film and digital media based in Oxford whose aim is to build an inclusive film making community in Oxford. They offer training in the craft of film and digital video production as well as training in the use of creative software.**

For more details about this and other courses run by **Film Oxford**, visit their website [www.ofvm.org](http://www.ofvm.org) or email [office@ofvm.org](mailto:office@ofvm.org)



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# ADD A NEW DIMENSION TO YOUR DJ SKILLS

## 2 DAY CREATIVE VJ COURSE

With top international VJ Ed Shaw

A comprehensive first glance at the art of VJing with plenty of hands-on practice

### Course outline:

- Introduction to VJing
- Origins
- The industry
- Genres
- Technical tools
- Performance

VJing is a truly 21st century art form between DJing, live cinema and visual arts. A creative industry originating in club culture, we can nowadays see VJs in a wide range of venues, from art exhibitions to box office theatres and music events.

### Course dates:

29th & 30th September 2011

26th & 27th January 2012

26th & 27th April 2012

Cost **£135** (includes 10% early booking discount if booked by **15th September 2011**)

**£150** Subsidised rate for EU citizens

**£200** Full price for non-EU citizens



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