



NIGHTSHIFT

Oxford's Music Magazine

Free every
month
Issue 301
November
2021

MEANS OF PRODUCTION

**“There is a lot
of synth in the
natural world”**

**Post-punk, pylons and pussycats
with Oxford's electro brutalists.**

Also in this issue:

Introducing **THE HOPE BURDEN**

At work with **TRUCK STORE**

CATWEAZLE considers its future

PAT FISH remembered

plus

All your Oxford music news, reviews and gigs
for October

OXFORD DUPLICATION CENTRE



Digitising Vinyl, Shellac, Acetate, Cassette, Reel to Reel, Cartridge
& Digital sources, to include all AV Video Tapes

Working on all projects, small or large for Corporate, Consumer and Heritage digitisation

Tel: 01865 457000 | 29 Banbury Road Kidlington OX5 1AQ
cheryl@oxfordduplicationcentre.com

THE BULLINGDON

NOVEMBER 2021

Friday 29th October
The White Lakes
Doors: 7PM

Friday 29th October
Haunted HAU5 Party
Doors: 11PM

Saturday 30th October
Rawdio
Jungle Cakes:
Halloween Takeover
General Levy & Ray Kleth
Ed Solo
Zen Lewis
Majesty
Radini
Doors: 11PM

Sunday 31st October
Bloxx
The Rills
Emma McGrath
Doors: 7PM

Sunday 31st October
Dead Famous Disco
Doors: 11PM

Tuesday 2nd November
Salad Fingers
Episodes 1 - 11, followed by Q+A
with Creator David Firth
Doors: 7PM

Wednesday 3rd November
Kae Kurd:
The Spoken Kurd Tour
Doors: 7PM

Thursday 4th November
Sara Barron:
Enemies Closer
Doors: 7PM

Thursday 4th November
Semi Detached Conducta
Doors: 11PM

Friday 5th November
3 Daft Monkeys
Leatherat
Doors: 7PM

Friday 5th November
Cut the Trap
The Original Don
Doors: 11PM

Saturday 6th & Sunday 7th November
Rabidfest 2021
Oslah, Blood Oath, Divine Chaos
Bloodshot, K-Lacura, The Hope Burden
Siderian, Severed Tongues, Arimea
Weaponry, Sleeper, Odysseus
Doors: 7PM

Saturday 6th November
Simple
Ben UFO & Batu
Doors: 11PM

Tuesday 9th October
Pongo
Doors: 7PM

Thursday 11th November
Saint Raymond
Doors: 7PM

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

Friday 12th November
Nine Below Zero
Doors: 7PM

Friday 12th November
Bangerz and Lash
FIFA Edition
Doors: 11PM

Saturday 13th November
Musical Medicine
Dan Shake
& Scarlett O'Malley
Doors: 11PM

Sunday 14th November
Luisa Omelian:
God is a Woman
Doors: 7PM

Monday 15th November
Oxford City Festival
Echo 4 Four
So Long Space Girl
Subject to Change
Kokrochez
Doors: 7PM

Tuesday 16th November
Oxford City Festival
The Velvet Tones
Doors: 7PM

Thursday 18th November
Crystal Tides
Doors: 7PM

Friday 19th November
Osprey & The OX4 Allstars
The Autumn Saints
Doors: 7PM

Friday 19th November
The HAU5 Party
Doors: 11PM

Saturday 20th November
Reggaeton Party
Doors: 11PM

Sunday 21st November
Oxford City Festival
Papa Nui
Peerless Pirates
Beard of Destiny
Doors: 7PM

Tuesday 23rd November
Oxford City Festival
Barricane
Chiika
MCM
Christina Thurman
Kiera Gabrielle
Doors: 7PM

Tuesday 23rd November
Fluorescent Adolescent
Doors: 11PM

Thursday 25th November
Chubby and the Gang
Doors: 7PM

Friday 26th November
Digital Love!
Daft Punk Tribute Act!
Doors: 7PM

Friday 26th November
Soul Sister
Lost in Disco
Doors: 11PM

Saturday 27th November
Terraforms
Doc Scott (90 Mins)
Trex
Doors: 11PM

Sunday 28th November
Peat and Diesel
Doors: 7PM

Tuesday 30th November
Porridge Radio
Doors: 7PM

Thursday 2nd December
Carl Hutchinson
Doors: 7PM

Thursday 2nd December
So Fetch
Xmas Special
Doors: 11PM

Friday 3rd December
The Shapes - Xmas Party
Jodie & The Germs
Vernons Future
The Shapes
Doors: 7PM

Friday 3rd December
The Raving Trippy
Doors: 11PM

Saturday 4th December
Simple
Shanti Celeste & Peach
Doors: 11PM

Sunday 5th December
Kawala
Masterpiece
Doors: 7PM

Monday 6th December
The K's
Doors: 7PM

Friday 10th December
Flight of Helios
Doors: 7PM

Friday 10th December
Hip Hop Home Malone
Christmas Special
Doors: 11PM

GIG & CLUB LISTINGS

Saturday 11th December
Musical Medicine
Residents: All Night Long
Doors: 11PM

Sunday 12th December
John Otway & The Big Band
Doors: 7PM

Thursday 16th December
Nineteenth Hour
Doors: 7PM

Saturday 18th December
Old Skool Oxford
DJ Faze
Doors: 11PM

Sunday 19th December
Rock School
Doors: 7PM

Tuesday 21st December
Mad Dogs & Maddox
Feat. Leburn
Doors: 7PM

Wednesday 22nd December
IAATM Xmas Party
Your Song
Doors: 7PM

Thursday 23rd December
The Annual Night Before
Xmas Eve Show
Raleigh Green
Doors: 7PM

Thursday 23rd December
Nang Tunes Presents Nangmas
Emmy Bacharach
Goe Shadles
Joe Boss
JNK
Shed
Doors: 11PM

Friday 24th December
Skylarkin Soundsystem
Reggae Xmas 2021
Doors: 11PM

Sunday 26th December
Deep Cover
Boxing Day Bash
Doors: 11PM

Friday 31st December
Skylarkin and Friends
Doors: 9PM

Friday 31st December
P.Y.T x NYE
Doors: 9PM

Saturday 8th January
The Operation
DJ Luck & MC Neat
Doors: 11PM

Sunday 9th January
All Ears Avow
Gen and the Degenerates
Doors: 7PM

Thursday 13th January
Noahfinnce
Doors: 7PM

Friday 14th January
Sonder Nights Presents
Sounds of the Underground
Finest Wear
Ranj Kaler
J5
Doors: 11PM

Saturday 15th January
Musical Medicine
Esa & Poly-Ritmo
Doors: 11PM

Wednesday 19th January
Rob Tognoni
Doors: 7PM

Friday 21st January
Jah Wobble
Doors: 7PM

Friday 28th January
Sukh Ojla: Life Sukhs
Doors: 7PM

Thursday 3rd February
Josh Berry
Rafe Hubris
Doors: 7PM

Saturday 5th February
Simple
Job Jobse
Doors: 11PM

Tuesday 8th February
Saturn Returns
With Caggie
Doors: 7PM

Thursday 10th February
Jack Hutchinson
Doors: 7PM

Sunday 13th February
A Few Too Many
Youth Illusion
Das Ghoul
Doors: 7PM

Wednesday 16th February
Benjamin Francis Leftwich
Doors: 7PM

Friday 25th February
The Now
Concord Drive
Haig
The Foliants
Doors: 7PM

Saturday 26th February
Symmetry Oxford
Break
Enel
Gray
Jakes
SP:MC
Doors: 11PM

NEWS

Phone: 01865 372255
email: editor@nightshiftmag.co.uk
Online: nightshiftmag.co.uk



OH, COMMUNITY! returns this month. The all-day mini-festival, organised by Divine Schism, will be the first in-person event after a number of virtual shows during lockdown, showcasing unsigned and DIY artists from Oxford and beyond. Oh, Community! takes place on **Sunday 7th November** at **Florence Park Community Centre**, from 3-11pm. Headliners are Amsterdam's Personal Trainer (*pictured*), who are joined on the line-up by Fight Milk; Alice Hubble; Fortitude Valley; Codex Serafini; EB; Yay Maria; Junk Whale; Shake Chain and

The Dumplings. The event is a fundraiser for The Young Women's Music project and is open to all ages though under-14s must be accompanied by an adult. Tickets are available from Truck Store and Wegottickets.com.

BEANIE TAPES have begun construction of an online **OXFORD MUSIC MAP**, which aims to provide a comprehensive web of links between local artists and bands, and everyone is invited to add to it.

Explaining the concept behind the map, Ben Walker told *Nightshift*: "The map is a website that aims to map out all the connections between bands and musicians in Oxford, past and present. We set it up to help promote the release of an EP by Bedd, a new band whose members have been in 16 other Oxford bands in total. "When we were talking to Bedd about releasing their tape, we found ourselves constantly referencing the other bands that the members had played in: Tom



RIDE play a hometown show at **O2 Academy** next year as part of a tour to belatedly celebrate the 30th anniversary of their seminal debut album 'Nowhere', playing the album in full. The band, who pioneered the emergence of Oxford's music scene in the late 80s and early 90s, play the O2 on the **23rd April**. Tickets are on sale now at ride.seetickets.com.

from Smilex, Neil from The Family Machine, that sort of thing. We started mapping out the connections and just got carried away. Silke Blansjaar and I wrote out all the bands we could think of and combed through some old issues of *Nightshift* to find more. It quickly spiralled into the huge web

of connections that's on the site now, and I'm sure that's only 10% of all the Oxford bands. "There's a form linked on the website where you can submit more bands and connections, and the response has been great so far. We've had over 50 submissions in *Continued over...*

CATWEAZLE CLUB WILL NOT NOW BE RETURNING FOR the foreseeable future.

The long-running open night, hosted by musician Matt Sage, was due to return to its home at East Oxford Community Centre last month having been forced to stop during the pandemic, but in a strongly-worded statement on Facebook at the end of September, Sage revealed issues with the council-run venue prevented Catweazle returning. He wrote: "Dear Friends, despite announcing only this week, I am sorry to say that we won't be running Catweazle at East Oxford Community Centre, after all.

Following weeks of non-communication and obstructiveness from members of staff at the centre, I realise I simply don't want to work with this reality any more. Ever since Oxford City Council took over the running of the community centre seven years ago, and Catweazle became a 'customer' of the Council, rather than a vibrant member of the community, having to work with them has been a soul-destroying struggle for me. Despite the pay-off always coming from the magic of the event we create together, it has been a massive drain on me, nonetheless. I have understandably absorbed this mostly in myself, wishing to protect the performers and audience from what I have to put up with behind the scenes, but my experience of working with these 'public servants' at the community centre has been endlessly challenging.

As we emerge from an 18-month hiatus, it has become clear to me that I no longer want any part of their anti-vitality, fear and control: always trembling behind the banner of health and safety, and now given endless moral authority by the 'pandemic'.

I have endeavoured for the past 27 years to create a vibrant and inclusive cultural event, the likes of which barely exists elsewhere – and of which Oxford can be justifiably proud. Where people can connect, inspire, and feel a part of something greater. Be seen, be heard, feel loved. I know



that we have succeeded: over and over and over again, and holding space for you all at the Catweazle Club has been one of the joys and the purposes of my life.

I know that many of you had a deep need to for us to open up again, and I'd be up for continuing, but I can no longer do it without the support, empathy and understanding of a venue who actually welcomes what it is that we do, rather than begrudgingly tolerates it."

Matt, who started Catweazle back in 1994, is currently looking for a new home for the club but for now, Oxford's longest-running open night, host to an eclectic mix of local musicians, singers, poets, storytellers, performance artists and more, faces an uncertain future.

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

PROGRESSION BREAKBEAT, ELECTRO, FUNK AND DISCO
WEDNESDAYS - 9PM

FOLLOW US ON SOCIALS
FOR MORE INFORMATION

[@THEBULLINGDON](https://www.instagram.com/thebullingdon)
[@BULLINGDONBAR](https://www.facebook.com/bullingdonoxford)

THE BULLINGDON
162 COWLEY ROAD
OXFORD, OX4 1UE

www.thebullingdon.co.uk
info@thebullingdon.co.uk
[Facebook.com/bullingdonoxford](https://www.facebook.com/bullingdonoxford)

NEWS

the first couple of weeks. I think this project is going to keep us busy! It's important to us that the site is as inclusive as possible. We have our own narrow perspective of the Oxford music scene, but we're aware that there are whole networks of bands and musicians that don't often inhabit the same spaces as us. If that's you, send us your lineups!"

The Oxford Band Map is live now at [oxfordbandmap.info](#)

BEANIE TAPES also released a new compilation cassette last month of some of the best new music coming out of Oxford. 'Continuous Play 3' features 14 tracks by local artists, including this month's *Nightshift* cover stars Means of Production. Other previous cover stars featured include Fixers; Erin Snape, Calypso and Julia Meijer, with Julia-Sophie, Premium Leisure, Catenary Wires, Bedd, Aphra Taylor, Bruno Muerte, Be Good, Slappe Hap and The May also featured.

The album is available as a limited edition tape from **Truck Store** or tape and download from [beanietapes.bandcamp.com](#).

DAY OF THE DEADBEATS returns this month. The 15th installment of the free music night comes to The Isis Farmhouse at Iffley Lock on Saturday 13th November. The event, hosted and headlined by The Deadbeat Apostles, also features sets from Tiece, Catgod and Gravid. It kicks off at 7pm and should start getting messy soon after.



NOCTURNE LIVE returns to Blenheim Palace next year. **Simple Minds**; **Lionel Ritchie**; **Simply Dreadful**; **David Gray** and **UB40** are the headline acts for the five-night concert series which runs from Wednesday 15th June through to Sunday 19th. The full line-up for the Nocturne shows is: Wednesday 15th June: Simply Red + Brand

New Heavies; Thursday 16th: David Gray, James Morrison and Nerina Pallott; Friday 17th: UB40 featuring Ali & Astro, Jimmy Cliff and Aswad; Saturday 18th: Simple Minds (*pictured*), Deacon Blue and Caesar, and Sunday 19th: Lionel Richie + Macy Gray.

Lionel Richie's show is already sold out but tickets for all other concerts are on sale now at [nocturnelive.com](#).

OXFORD DUPLICATION CENTRE has ceased its CD duplication service to concentrate on other aspects of its operation. The Kidlington-based business has been a popular destination for Oxford acts to get CDs made for over a decade but will now be concentrating on its digitizing service. Cheryl Lee Foulsham, who runs ODC told *Nightshift*: "For over 12 years we have been supporting local musicians and bands with discounted CD packaging and printing. The Covid-19 period has unfortunately greatly impacted us with rising costs where we are now unable to keep competitive.

"We have been very fortunate to have grown other areas of the business, especially our heritage and corporate digitisation departments, which have ensured the stability and success of the business over the past two years. It is this area of expertise that we have become more successful in. If we can support you with any area of Audio-Visual requirements, then please do contact us." Get in touch with them on **01865 457000** or email cheryl@oxfordduplicationcentre.com

THE YOUNG WOMEN'S MUSIC PROJECT launch their 2022 calendar with a special show at Fusion Arts on Thursday 18th November. Stealing Sheep will be special guests, playing a live set with YWMP co-ordinator Zahra Tehrani on drums. They're joined by Julia Sophie and Rhythm Support. All proceeds from the calendar – which is designed by young women involved with the project – go towards supporting the charity, which aims to educate and empower women and girls through music. Get yours at [ywmp.org.uk](#).

BBC INTRODUCING IN OXFORD, which has showcased local music every week throughout the pandemic, continues to provide a solid hour of new Oxford music, interviews and news every Saturday night from 8-9pm on DAB and 95.2fm. The show, produced



PAT FISH (1957-2021)

PAT FISH, best known for his music under the name The Jazz Butcher, has died, aged 63. Pat – born Patrick Huntrods – grew up in London and lived much of his life in Northampton but it was in Oxford where he began his prolific and influential musical career, studying at Oxford University where he played in bands, including one named Nightshift. He formed The Jazz Butcher in 1982 and played his first gig under the name in Oxford, a city he returned to many times in his career and where he had many friends on the local indie scene. The Jazz Butcher signed to Glass records before later moving to creation, releasing 13 albums between 1983 and 2012. Among his other musical adventures, he played with Spacemen 3 and The Blue Aeroplanes.

Oxford musician Matt Sewell paid tribute to Pat, who he counted as a friend and musical mentor, telling *Nightshift*: "Meeting Pat had a profound effect on me and sitting round Fishy Mansions drinking and smoking into the wee small hours chatting with Pat is a favourite thing I'll never get to do again. I met him through Terry Walpole, who met Pat in 1979 in the Oranges and Lemons. I'm always looking for techniques and ideas to steal off people to use myself and Pat was no exception, though unlike many other artists I've admired and cribbed from, it was less easy to see what exactly it was that he did to spellbind people, but the shows in Oxford when I put him on were always that - spellbinding - whether solo acoustic or in a full-on band setting with Wilson. He was always so very kind to me - he put my band on at his monthly club at the Labour Club in Northampton; I rather think he did this out of kindness rather than keenness on me or my band, but those shows were always such enormous fun. Back in the mid Noughties one could just phone up the Port and book the upstairs room for nowt, charge on the door and actually pay the musicians. I took advantage of that quite a few times to put Fishy and whatever mates he wanted – John from the Black Watch, Joe Woolley and others. It was always slightly unnerving to have to put that PA together, especially with a looming figure standing over you sarkily asking "did you know there was a gig on?". I really miss those days. And of course yer man's left a Fishy-shaped hole in so many people's lives."

by Liz Green and presented by Dave Gilyeat, is available to stream and download at [bbc.co.uk](#).

OXFORD GIGBOT provides a regular Oxford gig listing update on Twitter ([@oxgigbot](#)), bringing you new gigs as soon as they are announced. They also provide a free weekly listings email; just contact oxgigbot@datasalon.com to join.

PLEASE ALWAYS CHECK with individual promoters for any possible gig cancellations as Covid continues to affect the live music scene. Please also check with venues and promoters as to individual covid security - most venues will require either proof of vaccination or a negative covid test.

Harcourt Arms

NOVEMBER

SAT 6TH

MOONAROON

SAT 13TH

THURSTON & THE LADS

(EX OXFORD BEATLES)

SAT 20TH

BOMBADIL BUMBACLAAT

THURS 25TH

STEPH PIRRIE JAZZ QUARTET

SAT 27TH

SLEEPY FOLK

OPEN MIC EVERY SUNDAY

LIVE MUSIC AT THE HEART OF JERICHO

CRANHAM TERRACE JERICHO OXFORD OX2 6DG

01865 556669

Bossaphonik

Superb live bands each month! DJ Bossaphonik Dan and Guests

OXFORD'S UNIQUE JAZZ WORLD DANCE EVENT

THE MANTEGAS

Latin-Soul! Funk! Boogaloo! Salsa! Cumbia!

Mesmerising 8-piece!

"Outrageously funky boogaloo" Time Out

Friday 19th November 9pm - 2am

£12adv / £12 student ID / £15 Live band on at 10pm

www.bossaphonik.com

NOW AT COWLEY WORKERS SOCIAL CLUB

Between Towns Road, OX4 3LZ

Advertisement

The Listening Room

Autumn Programme:
Friday 12th November – **James Kirby**
Friday 19th November – **Otis Gibbs (USA)**
Friday 26th November – **The Dung Beatles**
Friday 3rd December – **Nightjar**
Friday 17th December – **HiWay 51**

Visit [www.Listeningroom.uk](#) for details
Ticket from [WeGotTickets.com](#) www.wegotickets.com/location/24013

GIG Reports

Jerry Joseph and Our Man in the Field

The Listening Room – 17 October

Jerry Joseph is a force of nature. From Portland, Oregon, USA Jerry tours all over the world. Inducted into the Oregon Music Hall of fame, he plays over 150 gigs a year across the US, Europe, Mexico and Central America. He also plays in the middle East often in War zones and refugee camps. He is political, polished and passionate. All this was in evidence at the Listening Room gig on 17 October in Thame. Fifty minutes of stories, rants and powerful acoustic guitar driven songs. He's lived quite a life and he told you all about it. Remarkable and not easily forgotten.

Our Man in the Field are creating what the industry calls "a buzz" in the Americana World. Led by the charismatic Alex Ellis, it's easy to understand how this 4-piece of double bass, pedal steel, drums and guitar were nominated for UK Americana Song of the Year in 2021. A set of beautifully crafted and delivered songs in a lovely setting that put you in mind of Ray LaMontagne, Foy Vance and Damien Rice. Definitely ones to watch!

Papa Truck and Kiera Gabrielle

The Listening Room

Buckinghamshire Bluegrass is not a phrase you often hear but when it sounds like this its unstoppable. The Chiltern Hillbillies delivered an hour's worth of fun, jokes, musicianship and brilliant original bluegrass songs. Lead singer Martin Selman was on fine form and confirmed the bands position as the best fun you can have with your dungarees on!

This was local talent Kiera Gabrielle's last performance in Thame before going to pursue her musical dreams full time in London. Holding a crowd for 45 minutes with just a guitar/ukulele and a voice is a difficult but not if you have the charisma, voice and song-writing capability of Kiera Gabrielle. So enraptured were the audience that you could hear a pin drop during her performance. Her song "Drunken Texts" is a hit.

The First Thursday Music Club

Thame Snooker Club – 5 October

Thame welcomed back its famous monthly music nights in its new home of Thame Snooker Club. A much bigger room which proved to have great acoustics and a very buoyant atmosphere. Around 160 audience members saw a variety of acts including a sets from the effervescent Memphis Rattlesnakes, the highest quality Blues guitar playing from Nick Dutton's Blues Groovers, some very cool lounge swing from Hartland and lovely performances from local acts Paul Martin, Kiera Gabrielle and Johnnie and Jimmy. A much-needed return to live music from this excellently organised club.

LIVE MUSIC IN THAME – NOVEMBER

Thursday 4th November

The First Thursday Music Club. Thame Snooker Club: The 2 Strokes, Storyteller, India Yates Band, The Prairie Clams and more. 7:45 start. £3 suggested donation. [https://www.facebook.com/TheFirstThursdayMusicClub](#)

MEANS OF PRODUCTION



“**THE COLD WAR** overshadowed everything when I was a child,” says Jeremy Day, one half of post-punk electronic duo Means of Production and the one in charge of the band’s visual side. “The games we played, the stories we told. One of the things that children I knew did back then was pick at the world around them, looking for where the threats were. The ghosts in the reservoir; the monsters in the quarry; the demons in the abandoned factory. The world of human trace and infrastructure becomes suffused with existential dread, cracks of confusion and darkness. There was a lack of safety and certainty at that time. Everything seemed cracked and confused. There was this expectation that it would change with time, improve and become calmer. Instead it feels more like there has been an acceleration.” “It was pretty messed up growing up firmly believing there was about a 50:50 chance everyone would suddenly die,” continues Tim Day, the musical half of the duo; “but the strange thing was there was a kind of certainty to it and solidity, almost a comfort to be had.”

NIGHTSHIFT IS TALKING to Means of Production about the memories and imagery that have

shaped their brilliantly balanced audio-visual aesthetic, an aesthetic that encompasses austere electronic music and stark industrial visuals that combine to create a live experience that is simultaneously threatening and escapist, doomladen and danceable. Means of Production’s gigs are a synchronicity of Tim’s minimalist rhythms, synth lines and lyrics and Jeremy’s immersive films and photos of motorways bridges, pylons and brutalist architecture. They hark back to the first blossoming of electronic music in the UK when bands like Throbbing Gristle, Cabaret Voltaire and The Human League created soundtracks to the vast concrete housing blocks, underpasses and bridges that made up their home cities, channelling the imagery of JG Ballard’s dystopian fiction. Such retro-futurist sounds come accompanied by post-punk’s dismantling of rock’s old mores and are filtered through acid house’s squelching electro-primitivism and hedonism. Reviews of the band tend to evoke ideas of nuclear bunkers, post-apocalyptic discotheques and alien invasions.

AFTER A STEADY succession of singles releases over the past few years, married couple

Tim and Jeremy launch a new single ‘Sweet Cigarettes’ this month with a headline show at The Jericho Tavern. Chatting to *Nightshift* about their music, talk moves from the terrifying Cold War atmosphere of the early 1980s that shaped their childhood onto the often dark and disturbing children’s programmes and safety films that further fuelled the nightmares of a generation. Jeremy: “I grew up rather soaked in that world of programmes like *The Changes* and *Quatermass*. Farm safety videos and public safety films were very influential on my childhood experience. Children’s television tended towards the darkness at that time. There was also that all-pervading threat of nuclear war, and the first stirrings of environmental catastrophe in things like the DDT poisoning scandal, BSE and *Silent Spring*. It was quite a dark time, though I think every generation has their own apocalypse. There’s certainly plenty of darkness speaking to us right now.” That darkness, lyrically, musically and visually, is very much in line with the Ballardian imagery of the earliest British electronic acts – so much glass, metal and concrete stripping away our humanity. Tim: “When we got together as a

couple Ballard was one of the things we bonded on.” Jeremy: “I’m a massive JG Ballard fan. But the images certainly are human. The human landscape is what I’m looking at when I take the photographs. But not the arranged or decorative or attractive world. I’m more looking for its underpinnings and infrastructure. Places where humans and their machines have put the necessary in place and then moved on. I’m looking at the view from underneath – the view from round the back. The traces left behind.” Where does the fascination for brutalism and pylons come from? Jeremy: “For me, it’s very personal. There was a dislocation in my childhood when my parents moved from a town back to the land, village life and a chocolate box thatched 300-year old cottage full of ghosts, spiders, damp and cold. It was a popular thing among parents in the 60s and 70s, but less fun for the children. For years I dreamed of towns. Nothing special, just ordinary places. Red brick, shopping centres, busy streets, people. The few pieces of modernity in the village – a small concrete reservoir, the roads, the lights of a town way off across the downs, and of course the electricity pylons stretching off into the distance – became friends to me, fetishes, a talisman promise of somewhere else.” Tim: “It also goes back to my childhood. I was brought up near Portsmouth and it had this brutalist shopping centre, the Tricorn, that repeatedly won prizes for being the ugliest building in Britain. But I didn’t find it ugly, I thought it was thrilling, it had spiral ramps and angled concrete stuff, all very sci-fi; I’d just started reading stuff like Asimov and Clarke and was well into it so it hit a kind of chord.”

A BIT OF BAND HISTORY before we head on. Means Of Production came together from the ashes of Tim’s previous electronic band, Space Heroes Of The People, although his local musical history goes back further to when he played guitar in indie band eeebleee who were part of a minor local musical revolution alongside The Rock Of Travolta, Six Ray Sun and Meanwhile, Back In Communist Russia back in the early-Noughties. Jeremy’s creative history, meanwhile takes in photography and comic book art. Tim: “eebleee was a pretty interesting time musically, there were a load of new bands breaking through. After we went our separate ways I had a bit of a think about what I wanted to do. In eeebleee I was the guitarist but I’d become really interested in the sonic qualities of it rather than becoming some kind of virtuoso musician; I wouldn’t say I

was a technically very good guitarist, but I used to spend ages getting the sound right and messing about with FX. If you go back and listen to that stuff now, the stuff I played on, the guitar parts were always really simple; most virtuoso stuff leaves me cold. “Around 2002 or so, computers had become powerful enough to meaningfully mess about with and chop up audio, so it seemed a natural progression for me to get a PC and start messing about. I had the idea that there still needed to be someone in the band who could actually play an instrument so I got in touch with Emma Chapman, who was a university friend of mine who was living in Oxford on a narrowboat at the time and was involved in the folk scene playing fiddle, and that became Science Never Sleeps. “By 2005 SNS had come to a natural end. At this point I met up with Jeremy via the comics scene; I also got back in touch with Jo Edge who I knew from eeebleee. So Space Heroes of the People and what became our marriage started at about the same time. Space Heroes again was more electronic, but still with a live element; we had Lizz on drums at the start. It was about this time I started singing. It was literally a last resort; sampled vocals weren’t working for all the tracks and nobody else wanted to do it. I was using a lot of effects to mask my voice and pushing my vocal range, I think I’ve learned how to do it better since. “Space Heroes came to an end when Jo started her academic career outside of Oxford. So again it was time to start a new project. The thing about Space Heroes is it was intended to be a *pop* act. It was fundamentally optimistic, ‘the future can be better’, space travel and the Skylon and everything. But in between starting out and ending the Tories had got in and that optimistic route seemed an inadequate political response for the times. So if Space Heroes was synth-pop, Means Of Production was musically electronic post-punk; it was intended to be darker. The first song, ‘Monitors’, was built around a sample of ambience from the John Radcliffe hospital which I recorded on my phone when I was in for a suspected heart attack so that gives a kind of idea of where it was coming from! I’d been listening to Cabaret Voltaire, stuff like that, and also a lot of stuff on the Italians Do It Better label, like Chromatics, Glass Candy and Farah, which has this very lush atmosphere to it but at the same time is quite dark and repetitive, and I was trying to hit some kind of sweet spot between them.” Jeremy: “I got into photography when I was a child. I got my first camera by saving up coupons from ads in the back of the *Radio Times*,

it was obviously a pretty bad camera – a super compact 110, just a plastic box with a basic plastic lens, really. But the photographs I took interested me. It was like they were writing their own story. I’d think I was seeing one thing, but when the photos came back, the camera had seen another. From then on I took photos. I scavenged around for cameras, I usually carried a camera. I took a lot of photos of ordinary things: fences; the ground; roads; nothing at all. In the 90s, when the first digital cameras came into play and people were starting to upload photos, I spent a lot of time in those early online photo communities. There were sociologists studying this new phenomenon of uploading photographs to show online, I was interviewed for a study. I remember describing what I was doing as putting a crease in the moment. “With comics, I drew them from a very early age. Words and pictures, all the time. It’s my way of relating to everything. In the 90s there was a vibrant alternative comics scene with one of the biggest small conventions, Caption, running out of Oxford, small publishing imprints, the works. Plenty of crossover with the alternative music scene. Lots of big feminist and queer-friendly music and arts events. Around the end of last century many aspects of the alternative comics scene went quite sour, though. There was a lot of hostility to female & LGBTQ creators. I got bored of the roles that get pressed on you by that: spokesperson, advocate, defender. And tired, from fighting the same battles again and again.”

WITH TIM AND JEREMY’S diverse backgrounds, their coming together was bound to create something special and Means Of Production are the proof of that – a musical and visual act with both elements equal partners. Jeremy: “One of the catalysts for my connection with the music scene was that I became synaesthesia following a head injury. Complex electronic music especially is a quite hallucinatory experience for me. But other people don’t get quite so much visual interest; the movements are small. A lot of it is pushing buttons. This is a way to get that wider experience of electronica out to the audience.” Tim: “It was always meant to be audio-visual. It’s sort of meant to be an audio-visual art project, the visuals are thematically linked to the song, that’s why we do the visuals live instead of plugging in a DVD player. Without live visuals it isn’t Means Of Production, it’s a bloke on a laptop.” Jeremy: “The story told by the visuals and the music sometimes runs in the same direction, and is sometimes more of a counterpoint or

cross-commentary. The visuals speak with the music. They move through and over it, to the same driving beat. “Electronic music has a powerful intensity which overtops heard sound and spills into the visual world. From Kraftwerk to Lonelady, accompanying or co-playing visuals are part of the electronic music experience.”

MEANS OF PRODUCTION are one one a number of superb Oxford electronic acts in what is a small but fertile local sub-scene that includes the likes of Tiger Mendoza, Octavia Freud and Bruno Muerte, with whom they regularly share a stage. Is it a source of frustration at all that electronic music doesn’t get the love it deserves here? Jeremy: “I think one of the hardest things for Oxford at the moment is the lack of space and venues. It’s hard to have a diverse scene when there’s so little space to play with.” Tim: “I think the thing is, there are other electronic acts about, but it seems a bit scattered; I’ve really only just become aware of Julia-Sophie’s stuff; she’s another electronic act with a very distinctive AV setup, I’m really enjoying her recent EP. I need to give a shout-out to (local promoter) Osprey here; he was at our first gig and has been a stalwart supporter ever since. He properly believes in us. “From my point of view I’d actually enjoy being on more indie line ups. Possibly because of my Oxford band past I think of us as a band. My view of indie is perhaps more shaped by the 80s again when stuff like Cabaret Voltaire and New Order would be on an indie bill but I don’t see why a guitar band audience wouldn’t also like our stuff. I think the problem is that if you get pigeonholed, people think they can only put you on on an electro night, and there aren’t that many of those. No, we’re a band, book us, we will play!” One band beyond Oxford that Means of Production have formed a close bond with is Norwich’s Sink Ya Teeth who they have supported both in Oxford and in Norwich. They were also invited to remix a track from SYT’s Gemma Cullingford’s solo EP, a favour she reciprocated for MOP’s ‘Welfare Power Apparatus’ earlier this year. Tim: “I read a single review of theirs and downloaded their first album after a bottle of wine one night and fell in love with them. I really like that thing of relatively simple electronica with a powerful female vocal, that Eurythmics kind of thing. We first saw them in the Library and we were dancing at the front all the way through! Then Aiden (Canaday, from Divine Schism) booked them for Fusion Arts and we literally begged him to support them. We were kind of really lucky in that they

stayed for our soundcheck and loved our stuff so it was a kind of mutual admiration society. It helps that they’re lovely people. We’re in touch with them pretty regularly; they have a bit of Oxford connection as they’re doing some gigs with Julia-Sophie. I don’t know what I’d have done if they hadn’t liked our stuff. Cried in a corner probably.”

GIVEN MEANS OF Production’s leaning towards the darker side of electro-pop and post-punk, the new single ‘Sweet Cigarettes’ seems a slightly incongruous title. Is it a nostalgia for arcane childish treats or something more sinister? Tim: “All our tracks have a point to them. Someone said one of our tracks ‘Recognizer’ had random lyrics. No it doesn’t! It’s very specifically about a love affair under surveillance capitalism, from the point of view of the surveilling AI. ‘Sweet Cigarettes’ is looser though, it’s that EBM thing about the rhythm of the factory and the rhythm of the club, the smoke of one and the pills of the other, which even look like sweets – anyone remember the Rhubarb and Custard pills of the 90s? There’s a sinister hedonism about the way pills are presented like that, but you’re still going to have a nice time. Sweet cigarettes are a kind of reversal, a sweet made to look and feel like a drug, so there was a metaphor to be had there.” Jeremy: “I bought Tim some packets of cigarette sweets while he was writing the track. They all came packaged with tiny temporary tattoos! There is a nostalgia about the track, for me. A dream of some glamorous future from the past. Tim: “It’s glamour but it’s dirty glamour.” So it’s not all brutalism and dystopian futurism with Means Of Production, then. And alongside all things synth-pop and sci-fi Tim and Jeremy also share *Nightshift*’s love of cats. Three things that come together on the brilliantly silly Cats On Synthesisers in Space Facebook and Instagram pages. Tim: “I have their t-shirt with the cat on the MS-10. I have a black cat but my Korg is an MS-20. So close...” Do you think they’re the most synth-pop of all animals? Jeremy: “Cats in cold weather can give you small static electric shocks. But lots of animals are very electronic. Birds have compasses in their heads, and some sound like synthesisers. Insects are hard, shiny and robotic. There is a lot of synth in the natural world.”

Means Of Production play The Jericho Tavern on the 25th November. Hear ‘Sweet Cigarettes’ from 1st Nov at [mnsfprdctn.bandcamp.com](#)

RELEASED

TIECE & RAWZ

‘One Two’

(Inner Peace)

We were first arrested by Tiece’s cool as a smoke-ring voice, at the beginning of this year on her debut solo album ‘Nowhere, Now Here’. It has a very special jazz/r’n’b cadence that recalls Amy Winehouse at her smoochiest and consequently is in great demand to be the butter to the bread of Oxford MCs such as Rhymiskeemz. Here she is teamed with one of the city’s best local poet/rappers, Rawz, her Inner Peace labelmate, to bring some fresh to his precise flow, over beats by Urban Monk, Palmer Eldritch and King Boyden.

‘One Two’’s overarching vibe is of chilled-out, proactive positivity which is admirably contained and only once threatens to break out in a rash of peloton coach-style urging on the hopeful ‘Springs Eternal’. The album opens with a couple of its strongest songs: ‘City Doesn’t Change’, with Tiece’s sprinkled refrain “The sky changes colour but the city doesn’t change,” buoying Rawz’s meditations on modern life, “The high cost of living / Cyber minds have got the virus / Wrapped up in a tight fist of wireless”, followed by the equally fine ‘Together As One’, a paean to the optimism of collaboration: “I heard a saying once, two heads are better than one”. Throughout its eight tracks there are plenty of references to the Earth, the Sun, and love being



the punchline to fighting the demons and devils within ourselves, all wrapped up in an anxiety-free lyrical charm, typified in ‘Revel In It’'s “They both know what’s to come/ Her lips taste like bubblegum / And his wine/ And their paths intertwine”. Rawz’s words remain a testament to a dedicated, motivational way of life. They offer replication and profusion, seriality and singularity; indeed their work together is best seen as a continuum, a loving multiple that has endlessly and subtly developed over the six years this particular project has been simmering on a low heat. Put more simply though: you come for the voice and stay for the rhymes. **Paul Carrera**



MEANS OF PRODUCTION

‘Sweet Cigarettes’

(Self released)

As this month’s *Nightshift* front cover feature says, Means of Production’s stock in trade is austere musical minimalism that marries post-punk’s Cold War paranoia to synth-pop’s clean, silicon lines, with a judicious dash of acid house thrown in the mix to make it funky. ‘Sweet Cigarettes’ finds the dichotomy in that forbidden candy’s mixture of innocence and something sinister: a sugary snack dressed up

Sponsored by



LA PHOOKA

‘Friends, Relations and Lovers’

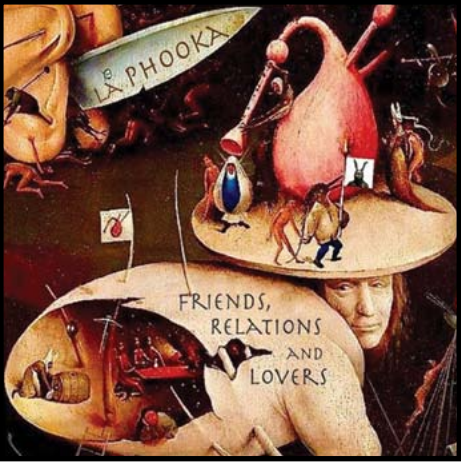
(Self released)

It might be some kind of subconscious ancestral memory but this reviewer loves bagpipes – from a simple pibroch to a full massed pipes and drums military band it stirs our celtic soul and makes us want to invade York. And so we’re jiggging merrily around the room to ‘Traitors Set’, the opening number on La Phooka’s first full album, the pipes set to a rousing beat to make for a lively folk-rock opening gambit. A shame the second song is such a let-down, a prosaic soft rock song that makes us feel like we’ve turned up to battle to find the cleaners mopping up and the enemy bugged off to the pub long ago.

For the most part La Phooka – a quintet of multi-instrumentalists who’ve been around the local scene for the last five years or so – provide amiable company with only the occasional stumble like that. ‘Open Door’ is standard blokey pub-folk and ‘Down Some Roads’ is a slightly lethargic attempt at blue-eyed soul, but when they keep it rootsy they work. None more so than on a live take of the album’s title track, a jovial, rambunctious jig that suggests in concert is where they work best. Elsewhere ‘Petticoats’n’slags’ is a lively, good-natured shanty and ‘Sailed Away’ a decent romantic lament.

The band’s debt to The Pogues is most obvious on ‘The Diggers Ticket’, a tale of Australian soldiers in WWI that begs, borrows and steals from ‘The Band played Waltzing Matilda’, ‘Navigator’ and ‘South Australia’ all at once, and if it doesn’t have the same grit or dirt about it that The Pogues did, it does its job well enough.

The album ends on a high with the melodeon and bazouki-led ‘Man of Your Dreams’ and if ‘Friends, Relations and Lovers’ is an occasionally uneven party, it mostly feels like a party you’d want to stick around for, and we make a note to get to know La Phooka better in person in the near future: battle or barn dance, those bagpipes have got our blood up now. **Dale Kattack**



ASHER DUST

‘Send My Regards To The Old Town’

(Self released)

This single, released ahead of but separate to a full vinyl album in the near future, is quite a stylistic departure for Asher ‘AJ’ Dust, even given his eclectic output. While his distinctive voice is instantly recognisable, his trademark mix of electronic experimentation, dub, r’n’b, soul and hip hop is replaced by a folky gospel lament for old friends “no longer around”, touching on suicide although it could equally be a rumination on the loss of the places where those old friends would meet. The arrangement is minimalist – strings and piano – but the chorus, with AJ joined by KTQ, Oliver Shaw

and Desmond Chancer for a stirring hymnal workout, is both graceful and moving and it seems that whatever direction Asher Dust turns his musical sights on, he hits the bullseye each and every time. This is sad but also strangely celebratory and really rather splendid. **Dale Kattack**

WALLS OF FREEDOM

‘Rulebook’

(Blindsight)

Anyone in any doubt that autumn is here and the nights are getting properly cold and dark should stick this new project from Umair Chaudhry on; we guarantee by the time it’s over you’ll be knee-deep in fallen leaves and have the scent of gunpowder in your nostrils and pumpkin soup all down the front of your shirt. This album features just five tracks but clocks in at almost 40 minutes and feel like a long, hard trudge north of The Wall in Westeros. Chaudhry leaves the *sturm und drang* of his Gift of Blindness incarnation behind in favour of a different kind of musical oppression, a gothic, hymnal solemnity replete with the sound of a howling Arctic wind in the background. To say it’s a bit of a gloomy lament is like saying Napoleon’s retreat from Moscow was a bit of a trawl. The concept of the album, written and recorded by Chaudhry alone during lockdown, is the rules of a dysfunctional family and how those rule

apply to wider society. It’s not exactly laugh a minute stuff. Opener ‘Rule of Silence’ is equally harrowed, opulent and something not quite bombastic but a darker inversion of it. And if you expect a dub remake of the track, entitled ‘Rule of Rigidity’ to be any less doomladen, its echoing open spaces merely enhance the agoraphobic bleakness of the track. ‘Rule of Isolation’, by way of contrast (almost – let’s not get too cheery too soon, eh), softens the blows, drifting into warmer, almost shoegaze waters, albeit with an overarching gothic mood and some Jaz Coleman-like growling. It’s not an easy listen by any stretch but for those who crave darkness and depth in their music, it rewards a long, loud listen. Winter isn’t coming, it’s stood on your doorstep and it’s got its biggest, blackest cloak on. **Ian Chesterton**



TRUCK

MORE THAN JUST A RECORD SHOP

NEW & PRE-LOVED VINYL AND CD,
LIMITED EDITIONS, CLASSIC ALBUMS,
CULT FAVOURITES AND LOADS MORE!

A SELECTION OF NOVEMBER'S NEW RELEASES
AVAILABLE TO PRE-ORDER IN-STORE OR ONLINE

ADELE
30

ABBA
VOYAGE

W.H. LUNG
VANITIES

IDLES
CRAWLER

ROBERT PLANT &
ALISON KRAUSS
RAISE THE ROOF

ELBOW
FLYING DREAM 1

SNAIL MAIL
VALENTINE

COURTNEY BARNETT
THESE THINGS TAKE
TIME, TAKE TIME

OPEN 7 DAYS A WEEK 101 COWLEY ROAD OX4 1HU
TRUCKMUSICSTORE.CO.UK 01865 793866



G1G GUIDE

MONDAY 1st
CARA DILLON: Nettlebed Folk Club – Traditional folk music from the multiple award-winning Irish singer, back at Nettlebed once again.

Tuesday 2nd
LAETITIA SADIER / JULIA SOPHIE: The Jericho Tavern

One of the most consistently exotic voices and constantly inventive personalities on the British music scene over the past 30 or so years, Laetitia Sadier will always be best known as lead singer with Stereolab, with whom she forged some of the most hypnotically beautiful music of the 90s and beyond – fusing Krautrock, French chanson and Velvet Underground drones – but she took her music to other new places in Monade, the band she formed with Pram’s Rosie Cuckston, and since Sterolab’s demise in 2009, four solo albums with various collaborators. Her most recent was 2017’s ‘Finding Me Finding You’ with Source Ensemble, an album apparently inspired by “a mind’s eye envisaging geometric forms and their possible permutations,” which coming from most musicians would sound like pretentious toss, but from Sadier sounds par for her questing course. Featuring a duet with Hot Chip’s Alexis Taylor, the album was a stately, restless shifting scenery of electronics, jazz stylings, prog-pop, maths wobbliness and chanson, that found inspiration in Steve Reich and Penguin Café Orchestra among myriad others and at the heart of which was Laetitia’s warm, rich Gallic voice, a constant presence in everything she does. No obvious news of a follow-up but whatever she does, Sadier remains one of music’s most enduringly adventurous artists. And a perfect support in the form of Julia Sophie, Oxford’s audio-visual electro-pop star on the rise, and on the back of a show-stealing performance at Are You Listening? festival in Reading last month. A future collaboration between both acts would be something to behold.



NOVEMBER

TUESDAY 2nd
LAETITIA SADIER + JULIA SOPHIE: The Jericho Tavern – Electronic invention and exotic pop exploration from the Stereolab legend – *see main preview*
BLACK MARBLE + KID KIN: O2 Academy – Sleek, linear synth-pop and cold wave from New York’s Chris Stewart, continuing to expand his sound on new fourth album ‘Fast Idol’, the follow-up to 2019’s acclaimed ‘Bigger Than Life’, finding a neat middle ground between Depeche Mode and Magnetic Fields. Support from local electro explorer Kid Kin alongside singer The Bobo.
OPEN MIC: The Old Anchor, Abingdon – Weekly open mic session hosted by musician Andy Robbins.

WEDNESDAY 3rd
EMMA HUNTER + THE SUBTHEORY: TAD Studios – Live streamed gig from TAD with last month’s *Nightshift* cover star Emma Hunter bringing her flamenco-infused Lynchian drama-pop to the party alongside 80s filmscore-inspired electro explorer The Subtheory.
PROGRESSION: The Bullingdon – Weekly breakbeat, electro, funk and disco club night.

THURSDAY 4th
DEAD DAISIES + THE QUIREBOYS: O2 Academy – Melodic rocking in the vein of Aerosmith, Foreigner and Bad Company from the band made up of former touring members of Whitesnake, Motley Crue, Dio, Thin Lizzy and Journey. Tour support from 90s glam rockers The Quireboys, still led by singer Spike, and once hailed as “The British Poison”.
SELF ESTEEM: O2 Academy – Rebecca Taylor gets her groove on – *see main preview*
SEMI-DETACHED ft CONDUCTA: The Bullingdon – Garage, hip hop and house club night, with Bristol’s pioneering UK garage DJ and remixer and Kiwi Records honcho Conducta, best known for his ‘Ladbroke Grove’ mix.
THE ISIS CITY ROCKERS: Isis Farmhouse, Iffley Lock – New weekly night with local supergroup The Isis City Rockers, featuring members of Deadbeat Apostles, Ragged Charms and Beard of Destiny, playing an eclectic range of covers, from Stevie Wonder, The Box Tops and Hank Williams, to New York Dolls, Them and Gram Parsons.
DECOVO + CHARMS AGAINST THE EVIL EYE + THE FACTORY LIGHTS + CUBAN DUKES: The Jericho Tavern – Indie rocking in the vein of Foals and Arctic Monkeys from local crew Decovo at tonight’s It’s All About the Music showcase. Psychedelia and Paisley pop from Charms Against the Evil Eye, plus nostalgic new wave and folk from Factory Lights in support.
FIRST THURSDAY MUSIC CLUB: Thame Snooker Club – Monthly local showcase night, tonight featuring sets from 2 Strokes, Storyteller,

The India Yates Band and Prairie Clams.
OPEN MIC: The Fox Inn, Steventon – Weekly open night.

FRIDAY 5th
ANNA MEREDITH: O2 Academy – Experimental electronic contemporary classical journeys from the acclaimed composer – *see main preview*
3 DAFT MONKEYS + LEATHERAT: The Bullingdon – Return to town for Cornwall’s much-travelled world folk stars, continuing to mix up traditional and contemporary British folk sounds with a gypsy dance flourish. Support comes from Banbury’s high-octane folk-rockers, who split in 2017 but now hit the comeback trail, having played Cropredy Festival and shared stages with The Levellers, Status Quo and Jethro Tull along the way.
CUT THE TRAP: The Bullingdon – Trap night.
TOOLOGY: TAD Studio – In-person and virtual gig at TAD from the local Tool tribute act. 40 punters will be at the show, which will be streamed online for those that can’t be there.

SATURDAY 6th
RABIDFEST: The Bullingdon – First day of the rock and metal weekender, with NWOBH legends Diamond Head and more – *see main preview*
SIMPLE ft BEN UFO + BATU: The Bullingdon – Oxford’s long-running house and techno club night celebrates its 22nd birthday in style with Hessele Audio dons Ben UFO and Batu mixing up house, garage, dubstep and grime.
ULTIMATE COLDPLAY: O2 Academy – Tribute to Chris Martin and co.
KING OF THE ROLLERS: O2 Academy – Hospital Records’ drum&bass DJ collective head out on their Royal Rumble tour to promote their new, eponymous album.
MOONAROON: Harcourt Arms – Traditional Irish dances and songs from the local duo.
VAN MORRISON: The New Theatre – Come on everyone, let’s all turn up wearing masks just to make him even more grumpy than usual. Wear them over your ears for the added bonus of not having to hear him sing.
THE SUBTHEORY ft. KATE DEBU: The Elm Tree, Witney – Debut live performance from electronic sound explorer The Subtheory – the latest project from Death of Hi-Fi’s Andy Hill – joined by singer Kate Debu, and touching bases with the soundtrack work of John Carpenter, Vangelis and Toto along the way.
CLIVE GREGSON + KATIE HARRIS: Tiddy Hall, Ascott-under-Wychwood – Wychwood Folk Club welcomes back veteran songwriter Clive Gregson – a founding member of Stiff Records signings Any Trouble but best known for this 80s musical partnership with Christine Collister – now teamed up with singer Katie Harris and revisiting some of those old folk classics, songs that have been covered by everyone from Nanci Griffith and Mary Chapin-Carpenter to Fairport and Norma Waterson.
KING AWESOME + BARE KNUCKLE: Didcot Civic Hall – 80s rock covers.

SYNTHCITY: Brewery Tap, Abingdon – One-man 80s synth-pop tribute.

SUNDAY 7th
RABIDFEST: The Bullingdon – Second day of sonic sorcery for those hardy souls not slain by yesterday’s rock rumble and metal mayhem – *see main preview*
OH, COMMUNITY!: **Florence Park Community Centre (3-11pm)** – After 18 months of providing lockdown entertainment with their virtual RemOH!te Community shows, Divine Schism bring the real-life event back with a full day of DIY music fun. Sets from Personal Trainer, Fightmilk, Fortitude Valley, CodexSerafini, Yay Maria, EB, Junk Whale, Shake Chain, The Dumplings, and Alice Hubble. All proceeds go to The Young Women’s Music Project.
THE SNUTS: O2 Academy – Swaggering, fist-pumping rock anthems from West Lothian’s indie heroes, whose debut album ‘W.L.’ debuted at Number 1 earlier this year, the quartet, formed at school, harking nostalgically but viscerally to the

Thursday 4th
SELF ESTEEM: O2 Academy
After a decade as part of Slow Club, Rebecca Taylor, a singing, drumming, guitar-playing polymath, tired of the endless middle-tier touring, being skint and increasingly musically frustrated. So she left and became a pop star under the name Self Esteem. Okay, so she didn’t instantly start selling out stadiums and playing the Superbowl, but she left behind her band’s musical insularity and, inspired by Lady Gaga and *Ru Paul’s Drag Race* and encouraged by her friend and musical hero Jamie T, she let her inner theatrical out and began writing brilliantly honest songs that mix up big, catchy choruses and glitterstomping beats with something artier and more leftfield. Like recent radio hit ‘I Do This All The Time’, which you can sing along to while thinking about its anxiety-fuelled quest for personal freedom. It was the lead single from her new album ‘Prioritise Pleasure’ – her second solo record and the follow-up to 2019’s Compliments Please’ – which finds Taylor leading a clarion call for women to enjoy life on their own terms rather than what men or society wish or expect. Lyrically she’s wonderfully honest and deals with the complexities of the subjects she deals with, but it’s as captivating as it is catchy. “Don’t be intimidated by all the babies they’ve had / Don’t be embarrassed that all you’ve had is fun” she sings on ‘I Do This...’ and it feels a like a feminist anthem for the modern age, and as Self Esteem, Rebecca Taylor looks and sounds like she’s having fun again with music.



Noughties sounds of The Libertines and Arctic Monkeys on songs documenting their council estate roots.
THE UNDERCOVER HIPPY: O2 Academy – Feelgood pop vibes, lightweight reggae grooves and political commentary from Brighton’s Billy Rowan.
ONE NIGHT OF ELVIS: The New Theatre
OPEN MIC: Harcourt Arms – Weekly open night.
IRISH FOLK SESSION: The Half Moon – Weekly folk session.
HIPPY HAZE: The Old Anchor, Abingdon (4pm) – Tribute to the classic flower power hits of the 60s.
G-SQUARED: Brewery Tap, Abingdon (5.30pm) – Blues, rock, funk and soul.

MONDAY 8th
DON BROCO + NOISY: O2 Academy – Sweaty, high-energy post-hardcore, funk-up nu-metal and swaggering 80s soft rock from Bedfordshire’s enduring rockers, out on tour to promote new album ‘Amazing Things’.
TALISK: Nettlebed Folk Club – Lively Scottish folk dance from the former winners of the BBC Young Folk Awards and the Danny Kyle Award at Celtic Connections, back at Nettlebed after their show here in 2019.

TUESDAY 9th
SETH LAKEMEN: St John the Evangelist – The Devonian folk star documents the voyage of the Mayflower in song – *see main preview*
PONGO: The Bullingdon – Pop, rap and kuduro from Angolan-born, Portuguese-raised singer Pongo, who first came to prominence in Portugal for the song ‘Kalemba (Wegue Wegue)’ before establishing herself as the Diva of Kuduro with albums ‘Baia’ and ‘Uwa’, performing for Emmanuel Macron and winning the 2020 Music Moves Europe Talent Award along the way.
OPEN MIC: The Old Anchor, Abingdon

WEDNESDAY 10th
OTHER HALF + BLOOD HORSE + TYPICAL HUNKS + HERTZ: The Library – Volatile, sardonic post-punk and hardcore from Other Half at tonight’s Divine Schism show, the band touring their debut album ‘Big Twenty’, inspired by Pixies, Fugazi and Drive Like Jehu. They’re joined on a pleasingly noisy bill by frenzied local hardcore crew Blood Horse, Reading’s noise-rock duo Typical Hunks and local newcomers Hertz, making their live debut.

PROGRESSION: The Bullingdon

THURSDAY 11th
SAINT RAYMOND: The Bullingdon – Emotive, soulful pop from the Nottingham singer/songwriter who’s toured with Ed Sheeran and HAIM, off on a headline tour playing songs from this year’s second album, ‘We Forgot We Were Dreaming’.
SKINNY LISTER: O2 Academy – Superbly punked-up folk from London’s Skinny Lister, touring their new album ‘A Matter of Life & Love’, their fifth, the band blending bitter ballads, roustabout singalongs, polka and reels and keeping alive the spirit of The Pogues, Tansads, The Cornshed Sisters and The Oysterband.
LONDON GRAFFITI + NINETEENTH HOUR + DANIEL MA’ANI: The Jericho Tavern – It’s All About the Music local bands showcase.
THE ISIS CITY ROCKERS: Isis Farmhouse, Iffley Lock
OPEN MIC: The Fox Inn, Steventon



Friday 5th
ANNA MEREDITH: O2 Academy

It’s not often you get a classical composer performing at the O2, or an artist with an MBE, but there you go: Anna Meredith isn’t yer typical classical composer or MBE recipient. Having graduated in Music from The University of York, she completed her Master at The Royal College of Music where she was made Constant & Kit Lambert Junior Fellow. She came to wider public attention in 2008 when her work ‘froms’ was featured as part of Last Night of the Proms, broadcast to some 40 million viewers. From there she started picking up enough awards and nominations to fill this entire preview but along the way composed her first opera (‘Tarantula in Petrol Blue’) and collaborated with beatboxer Shlomo (‘Concert For Beatboxer & Orchestra’) before becoming a judge on the BBC’s *Young Musician of the Year*. More recent years have seen her move into electronic and avant-jazz composition, signing to Moshi Moshi and working alongside These New Puritans, James Blake and Seb Rochford among others, while playing at SXSW and The First Night of the Proms to complete an unlikely cycle of shows. Using electronics alongside clarinet, tuba and cello and powerful, hypnotic rhythms, she’s found herself compared to the likes of Moondog but really is absolutely out there in a field of her own and her second full album ‘Fibs’ earned her a Mercury Prize nomination. And if you haven’t seen the video for her track ‘Paramour’ yet, go and watch it immediately. It’s an absolute work of art, every bit as inventive as her music is.

FRIDAY 12th
NINE BELOW ZERO: The Bullingdon – The near-legendary r’n’b pioneers return to Oxfordshire, founding singer and guitarist Dennis Greaves still leading the band’s high-energy blues charge alongside fellow 9BZ veteran Mark Feltham. Having hit a creative and commercial peak in the early-80s with albums ‘Live At The Marquee’ and ‘Don’t Point Your Finger’, it’s always been live that the band have made their reputation.
BANGERS & LASH: The Bullingdon – Club anthems.
IDEAL MARRIAGE + TAMARA + AFTER THE THOUGHT: Port Mahon – Elegantly anthemic, funk-tinged indie rocking in the vein of Everything Everything, Radiohead and Wild Beasts from Ideal Marriage, plus drama-laden baroque pop from Tamara and atmospheric electronic soundscaping from ATT.
MEANS OF PRODUCTION + TIGER MENDOZA + THE MAY: Tad Studios – Virtual and real-life studio gig from this month’s cover



Saturday 6th / Sunday 7th

RABIDFEST: The Bullingdon

The closure of The Wheatsheaf has robbed Oxford of its chief rock and metal venue. Luckily Rabidfest is taking over The Bullingdon for this weekend as it celebrates all that is good and heavy in the world. The two-day mini festival returns for the first time since 2019 and they’ve pulled of quite a coup this time, securing **DIAMOND HEAD** as Saturday headliners. One of the legendary cult bands of the NWOBHM scene, they never achieved the commercial success of peers like Iron Maiden or Saxon but have been credited as a major influence on Metallica and Megadeth among others. Lead guitarist and singer Brian Tatler is the sole remaining member from their initial 1970s line-up but a good chance to revel in some classic British metal. They’re joined on Saturday by Leicester’s death/black/Viking metallers **BLOOD OATH**; atmospheric local post-metallars **THE HOPE BURDEN**; gothic black metallars **PROMETHEAN REIGN**; metalcore stars **K-LACURA** and Reading’s post-hardcore crew **WEAPONRY** among others.

Sunday’s bill is topped by Sunderland’s **OSIAH**, back in Oxford for the first time since 2017. They were once described as the heaviest band on the planet in a review of their debut album ‘Terror Firma’ and if you’ve experienced their Bolt Thrower-meets-Behemoth-inspire deathcore, you won’t argue with that description. This is apocalypse-level heavy. Building up to the end of days with them are Birmingham’s death metal tyrants **MEMORIUM UK**, plus **BLOODSHOT**, **TYRANTS**, **SHOOT TO KILL** and **ODYSSEUS**.

Two days of very welcome riffage and cathartic sonic rampage in town and all in aid of local mental health charity Restore.

stars, broadcasting from TAD Studio alongside fellow Oxford electro stars Tiger Mendoza and The May. **JAMES KIRBY: The Listening Room, Cross Keys, Thame** – Acoustic rock and pop from the singer and guitarist.

SATURDAY 13th

DAY OF THE DEADBEATS 15: Isis Farmhouse, Ifley Lock – A very welcome return for the Deadbeat Apostles’ series of free parties, featuring the Deadbeats headlining alongside friends and guests. Tonight’s show sees psych-rockers Gravid, harmony led popstrels Catgod and Oxford-London jazz/r’n’b star Tiece performing ahead of the Deadbeats, whose raucous blend of blues, soul and country-rock, led by titanic vocal talents Mike Ginger and Michelle Mayes, is perfect for getting

low-down and dirty to.

TANKUS THE HENGE: O2 Academy – Livewire New Orleans-style jazz, rock’n’roll, vintage r’n’b, funk, gutter blues and a whole heap of showmanship from the ever-touring London troupe, bringing a bit of carnival light to the live scene and back in the UK after becoming one of the first British bands to tour Europe post-lockdown.

RONI SIZE X LTJ BUKEM: O2 Academy – Twin Titans of 90s dance unite for a night of drum&bass, with progressive, jazz-inclined pioneer Bukem going head-to-head with Mercury-winning D&B godhead Roni Size.

SWITCH ft AC13: O2 Academy – Double dose of Switch tonight with AC13 upstairs. **JUNIPER NIGHTS + SELF HELP + INFLIGHT MOVIE: The Library** – Psychedelic rock, grunge and the darker end of indie rocking from Juniper Nights, with support from punk-pop firestarters Self Help.

MUSICAL MEDICINE ft DAN SHAKE + SCARLETT O’MALLEN: The Bullingdon – Acid grooves, Brazilian samba, funk and heavy house from Dan Shake alongside Soul Exchange selector Scarlett O’Malley.

LEWSBERG + MARCEL WAVE + APHRA TAYLOR: Fusion Arts – Divine Schism welcomes Rotterdam’s poetic, Velvet Underground-inspired rockers Lewsberg back to town after their show here in 2019. **THURSTON & THE LADS: Harcourt Arms** – Classic 50s and 60s rock’n’roll tunes from the Oxford Beatles chaps, covering the tunes The Beatles themselves covered back in their early days. **THE STANDARD: Fat Lil’s, Witney** – Rock covers.

SUNDAY 14th

JOOLS HOLLAND’S R’N’B ORCHESTRA: The New Theatre – The enduring musical master of ceremonies, *Later...* host and all-round geezer brings his big band show back to town, playing classic r’n’b standards from across the ages, Holland tinkling the ivories and joined on the night by Lulu, Ruby Turner, Chris Difford and Louise Marshall. **OPEN MIC: Harcourt Arms** **IRISH FOLK SESSION: The Half Moon** **CHASING DEER: The Old Anchor, Abingdon (4pm)** **ANDY ROBBINS: Brewery Tap, Abingdon (5.30pm)**

MONDAY 15th

ECHO4FOUR + SUBJECT TO CHANGE + GSQUARED: The Bullingdon – Classic heavy rocking and Sabbath-inspired metal from Echo4Four headlining the opening night of It’s All About the Music’s Oxford City Festival, showcasing local acts across two weeks. **THE AUSTRALIAN PINK FLOYD: The New Theatre** – Sydney Barrett and the gang do their thang. **DAOIRI FARRELL: Nettlebed Folk Club**

TUESDAY 16th

PAUL WELLER: The New Theatre – Already sold-out show from the Modfather, playing a short set of live dates to showcase new songs ahead of his next album and full tour in the New Year. **THE VELVET TONES: The Bullingdon** – Big band jazz from the 18-piece ensemble. **OPEN MIC: The Old Anchor, Abingdon**

WEDNESDAY 17th

OMD: The New Theatre – Undisputed synth-pop royalty return to Oxford, Andy McLusky and Paul Humphreys performing their seminal ‘Architecture & Morality’ album, as well as hits from across their extensive, pioneering career, from ‘Enola Gay’ and ‘Electricity’ to ‘Messages’.

THE LATHUMS: O2 Academy – The indie rock revival continues apace with Wigan’s fast-rising Lathums – who were due to play at Truck Festival last summer – coming to town as they tour their debut album ‘How Beautiful Life Can Be’, proffering likeably jangly anthems that trace a line back to The Smiths via The Coral, The Kooks and Catfish & the Bottlemen.

THURSDAY 18th

CRYSTAL TIDES: The Bullingdon – Portsmouth’s pop-punkers tour their ‘Eat Your Words’ EP. **OMAR SOSA & SECKOU KEITA: SUBA feat. GUSTAVO OVALLES: St. John the Evangelist** – The Legendary Cuban pianist and African kora master join forces for a special collaboration, hosted

Tuesday 9th

SETH LAKEMEN: St John the Evangelist

If he hasn’t reached elder statesman status yet, Seth Lakeman has certainly moved on from his early-Noughties placing as poster boy for the new English folk revival. A brace of albums back then – the Mercury-nominated ‘Kitty Jay’, and its follow-up ‘Freedom Fields’ – marked the Devonian singer, guitarist and fiddle player as a star very much on the rise, bringing West Country tales to life in song. In particular modern day seafaring stories, often tragic in nature, alongside ghost stories and timeless love songs. A powerful, emotive singer and a fine guitarist his fiddle playing was second to none and he still dazzles the most whenever he picks it up. Lakeman’s latest album is 2020’s ‘A Pilgrim’s Tale’, written and recorded to mark the 400th anniversary of the voyage of The Mayflower – inspired by a visit to the ship’s landing spot in Plymouth Plantation in Massachusetts. The album features Paul McGann as narrator as well as guest slots from singer Cara Dillon and multi-instrumentalist Benjo Kirkpatrick, telling the ill-fated story of the voyage from the perspective of the Native Americans who encountered the pilgrims as well as the pilgrims themselves. St John the Evangelist is a perfect setting for a Seth Lakeman show, even if he’s sold out far bigger venues locally over the years, bringing the ancient magic of his music and stories fully to life. No longer the fresh-faced poster boy, still very much a star.



by Oxford Contemporary Music.

STEALING SHEEP + RHYTHM SUPPORT + JULIA SOPHIE: Fusion Arts – The Young Women’s Music Project host Stealing Sheep as part of their night to launch their 2022 fundraising calendar. Bewitching olde worlde wyrd folk, close harmonies, eerie atmospherics and dark, droney psychedelia from the Liverpool band who’ll be joined by YWMP’s Zahra Tehrani for tonight’s performance, while local electro-pop star on the rise Julia Sophie also plays.

DEACON BLUE: The New Theatre – The enduring 80s soft-rockers return, playing hits ‘Real Gone Kid’, ‘Dignity’, ‘When the World Knows Your Name’ and ‘Hamburger Lady’.

SPARKY’S FLYING CIRCUS: The Half Moon – The return of Sparky’s monthly open mic night, building up to December’s 20th anniversary party.

THE ISIS CITY ROCKERS: Isis Farmhouse **CHRIS WOOD: The Cornerstone, Didcot** – Traditional English folk songs brought up to date from Wood, bringing an emotional and human element to his political songs, with new album ‘So Much To Defend’ out now.

OPEN MIC: The Fox Inn, Steventon

FRIDAY 19th

SORRY: The Jericho Tavern – Gothic post-grunge rocking and off-kilter art-pop from the imperious Asha Lorenz alongside Louis O’Bryan, the pair and their bandmates taking inspiration from Garbage, Sonic Youth and Breeders as they belatedly get to tour their glitchy, claustrophobic ‘Twixtustwain’ EP, revealing their more experimental electronic edge.

OSPREY & THE OX4 ALLSTARS + THE AUTUMN SAINTS: The Bullingdon – Local musical stalwart – both as a musician and promoter – Osprey gathers his gang together for an album launch show as part of his own Oxford City Festival, playing funky blues and more.

HAUS PARTY: The Bullingdon – Techno, house and disco club night.

BOSSAPHONIK with THE MANTECAS: Cowley Workers Social Club – World jazz dance from host and DJ Dan Ofer, tonight with guests The Mantecas, an eight-piece ensemble playing 70s Nuyoric style Latin-soul, funk, boogaloo, salsa and cumbia.

BEARDYMAN: O2 Academy – Inventive human beatboxing from the veteran former UK champ, using vocal loops to augment his virtuoso beatmaking skills, taking in hip hop, dubstep and drum&bass.

SCOUTING FOR GIRLS: O2 Academy – Testing *Nightshift’s* adherence to the tenets of the New Kinder World since the dawn of time. In the words of Marwood: will we never be set free?

MAMBO PANTHERS: James Street Tavern – Salsa, cumbia and son alongside rock and swing from the local sextet.

OTIS GIBBS + HANNAH SCOTT: The Listening Room, Cross Keys, Thame – Storytelling alt.country from Indiana’s Otis Gibbs at tonight’s Empty Room show, the prolific singer-songwriter and podcaster in the lineage of Woody Guthrie, Townes Van Zandt and Bruce Springsteen. **TRUE GOLD: Fat Lil’s, Witney** – Tribute to Spandau Ballet.

SATURDAY 20th

MILLIE MANDERS & THE SHUT UP: O2 Academy – Soulful stadium rock, punk, ska and hip hop from Manders and co, touring last year’s debut album ‘Telling Truths and Breaking Ties’. **THE STYLISTICS: The New Theatre** – Fifty

years and counting for the Philly soul legends, still going strong long after their huge 1970s commercial heyday, original members Airrion Love and Herb Murrell reprising timeless r’n’b hits like ‘Stop, Look, Listen’, ‘You Are Everything’, and ‘I’m Stone In Love With You’.

REGGAETON PARTY: The Bullingdon – Puerto Rican melange of hip hop and Latin American and Caribbean dance club night.

BOMBADIL BUMBACLAAT: Harcourt Arms **OXFORD CITY FESTIVAL SUPER**

SATURDAY: The Star Inn – Live music and DJs as part of OCF.

MARTYN JOSEPH: Tiddy Hall, Ascott-under-Wychwood – Rich, celtic folk roots from the veteran Welsh singer and political activist at tonight’s Wychwood Folk Club, his social commentary and political protest songs a staple of his 30 albums in as many years.

SUNDAY 21st

ROGER DALTRY: The New Theatre – Part of a tour of intimate “evening with” shows from the Who frontman, playing a career-spanning selection of Who and solo hits and rarities, acoustic and electric, as well as hosting Q&As with the audience. **PAPA NUI PEEERLESS PIRATES + BEARD OF DESTINY + LAIMA BITE: The Bullingdon** – Funk-pop fusion from Papa Nui as part of the OCF, alongside rockabilly, spaghetti western and 80s indie rocking from Peerless Pirates, Delta blues from Beard of Destiny and dark, introspective acoustic songs from Laima.

THE OXFORD BLUES CORPORATION BAND + NO HORSES + MOJO DEMON + DELTA HARDWARE + TONY & SAL: The Bullingdon (2.30pm) – Afternoon Sunday social in the front bar as part of Oxford City Festival.

POZI + SPEEDBOAT: Florence Park Community Centre – Melancholic but discordant post-punk from south London trio Pozi at tonight’s Divine Schism show, the band using the stark, musically skeletal set-up of violin, bass and drums to bring together the eclectic influences of ESG, The Fall, TV Personalities and Devo.

OPEN MIC: Harcourt Arms **IRISH FOLK SESSION: The Half Moon** **RADIO GENERATION: Brewery Tap, Abingdon (5.30pm)** – Acoustic punk. **TOM DAVIS: The Old Anchor, Abingdon (4pm)** – Solo show from the New Depth singer.

MONDAY 22nd

BLACK SPIDERS + CELLAR DOOR + MOONCOW + PINK CIGS: O2 Academy – Gloriously old skool mix of metal and heavy rocking from Sheffield’s reformed Black Spiders, out on tour to promote their recent eponymous Top 10 album, kicking it out fast, anthemic and heavy in the vein of AC/DC, Motorhead and Sabbath. **COIG: Nettlebed Folk Club** – High-energy Celtic folk from the Canadian outfit on tour.

TUESDAY 23rd

BARRICANE + CHIIKA + MCM + CHRISTINA THURMAN + KIERA GABRIELLE: The Bullingdon – Two of *Nightshift’s* September issue cover stars come together as part of tonight’s Oxford City festival line-up with harmony-led trip-pop and indie-folk from Barricane and inventive r’n’b and pop from Chiika. **FLUORESCENT ADOLESCENTS: The Bullingdon** – Return of the indie club night. **STARBELLY + MILA TODD + O MOON +**



Wednesday 24th

WORKING MEN’S CLUB: O2 Academy

Named in tribute to that fast disappearing cornerstone of working class British culture, Working Men’s Club have stayed true to those roots lyrically, determinedly taking aim at what singer Sydney Minsky-Sargeant calls “rightwing shits” on their song ‘Cook a Coffee’ (GB News failure Andrew Neil in particular might want to turn the radio down when it gets airplay). Musically the band might hail from the east of the Pennines but it’s over on the west side where their musical roots really lie, the band’s sonorous gothic-motorik post-punk fully in the lineage of Manchester legends Joy Division, New Order, The Fall and A Certain Ratio; anthemic single ‘Teeth’, a regular high point of their shows, with its funky tribal beats and electro pulse could easily have been a late-70s Manc anthem. It was released on Heavenly, with whom they signed in the wake of debut ‘Bad Blood’ and saw them joined by members of Moonlandinz and Drenge. Last time round in Oxford Working Men’s Club played a superb show at The Bullingdon, not long before Covid hit, and were set to release their debut album shortly after. Instead it came out during lockdown last year but the acclaim for it was no less and now they’re back to restart that rise up the ranks. They learned from some of the best of course, having previously gone out on tour with Fat White Family but the students are fast becoming the masters.

TOM WEBBER: The Jericho Tavern – Oxford City Festival show with goth-glam rockers Starbelly alongside Ciphers singer and Tiger Mendoza collaborator Mila Todd playing a solo set. Didcot’s 60s soul and r’n’b-inspired singer Tom Webber plays his first Oxford show. **OPEN MIC: The Old Anchor, Abingdon**

WEDNESDAY 24th

WORKING MENS CLUB: O2 Academy – The spirit of post-punk Manchester reborn in Yorkshire’s rising stars – *see main preview* **LOST IN MUSIC: The New Theatre** – Big stage celebration of classic 70s disco with the hits of Chic, Donna Summer, Gloria Gaynor, Earth Wind & Fire, Sister Sledge and more.

THURSDAY 25th

CHUBBY & THE GANG: The Bullingdon – Barricade-manning, statue-kicking punk from West London’s Chubby & the Gang, out on tour to promote second album ‘The Mutts Nuts’, the band, led by the ferocious vocal talents of Charlie ‘Chubby’ Manning-Walker, formed from the ashes of myriad London and Brighton hardcore bands, including Violent Reaction, Arms Race, Vile Spirit and Gutter Knife, their hardcore credentials

heightened even more as they worked with Fucked Up drummer Jonah Falco as producer on their debut album ‘Speed Kills’, their mix of full-pelt punk, old time pub rock, glam, Oi and surf rock sounding like a cross between The Ramones, Rocket From the Crypt, Idles and Dr Feelgood at times.

MEANS OF PRODUCTION + OCTAVIA FREUD + TIGER MENDOZA + THE PINK DIAMOND REVUE: *The Jericho Tavern* – This month’s cover stars head up a night of electronic music, with support from industrial hip hop soundscapists Tiger Mendoza, cyberbaggy grooves from Octavia Freud and dark psychedelic surf-trance from Reading’s brilliant PDR – *see main interview feature*

PUNK ROCK FACTORY: *O2 Academy* – From Disney classics to Limp Bizkit, the punk rock blender chews ‘em up and spits ‘em out.

STEPH PIRRIE JAZZ QUARTET: *Harcourt Arms* – Live jazz from local singer and trumpeter Steph Pirrie and her band.

THE ISIS CITY ROCKERS: *Isis Farmhouse*

SHOWCASE NIGHT: *The Old Anchor, Abingdon* – Local bands and artists showcase.

OPEN MIC: *The Fox Inn, Stevenon*

FRIDAY 26th

SLEAFORD MODS: *O2 Academy* – Jason Williamson and Andrew Fearn continue to mine the sleazier, more humdrum side of life for musical treasure, few bands so well equipped to document

Sunday 28th

PEAT & DIESEL:

The Bullingdon

If your idea of a wild New Year’s Eve is watching Jools Holland host a succession of musical worthies playing polite, authentic tunes, then look way now. Peat & Diesel were picked by BBC Alba to soundtrack their NYE celebrations back in 2019 and it was much more like what Hogmanany should be about: raw, rootsy and maybe fond of the odd drink or five. The show helped introduce the Stornoway trio – singer and guitarist Calum MacLeod, accordionist Innes Scott and drummer Uilly MacLeod – to a wider audience having become firm favourites on the Scottish Highlands and Islands folk circuit for both their sometimes daft observations on Hebridean life, and their raw, unfettered take on folk that, much like The Pogues, sticks a punk rock spike up traditional sounds and manners. It’s music for long, loud and bawdy nights in the bar and won them the Best Live Act title at the 2019 Scottish Traditional Music Awards, and while they’ve released two studio albums so far it’s their ‘Live At The Barrowlands’ that’s their essential record. And so, as the nights draw in and warmth and wild times increasingly become the order of the day, Peat & Diesel are the party band we need – and we don’t even have to wait til New Year’s Eve for the party to start.



both Covid and Brexit as the Nottinghamshire duo, as they do with lacerating and scabrous wit and bare-bones musical invention on most recent album ‘Spare Ribs’, seeing ordinary people as mere cannon fodder in the government’s games, alongside their characteristic childhood nostalgia. The album saw guest appearances from Billy Nomates and Amyl & the Sniffers’ Amy Taylor as Sleaford Mods continue to expand their sound while never losing sight of its dark, primitive origins. Bleak stuff brilliantly done.

ABSOLUTE BOWIE: *O2 Academy* – The Bowie tribute band play a greatest hits set.

DIGITAL LOVE: *The Bullingdon* – Daft Punk tribute.

SOUL SISTA – LOST IN DISCO: *The Bullingdon* – Soul, funk and disco club night.

MOLLY KARLOFF + RAZE + BLYTH ROAD + SCREAMIN’ IRENE: *The Jericho Tavern* – Dancing Man Promotions hosts old-school big-riff mongers Molly Karloff alongside fellow heavyweights Raze and Blyth Road, plus grunge rockers Screamin’ Irene.

SHAVEN PRIMATES: *TAD Studios* – Psychedelic prog and heavy rocking from Shaven Primates at tonight’s free streamed show from TAD, the band, mixing in influences of Pink Floyd, King Crimson, Cardiacs, Muse and Tool, launching their new ‘Child of Dirt’ album.

THE DUNG BEATLES: *The Listening Room, Cross Keys, Thame*

SATURDAY 27th

ANTARCTIC MONKEYS: *O2 Academy* – Tribute night.

THOMAS HEADON + DYLAN: *O2 Academy* – Conversational bedroom pop from London-born, Melbourne-raised, now London again based singer-songwriter Thomas Headon.

SLEEPY FOLK: *Harcourt Arms* – Laidback acoustic folk from Guildford’s harmony-led trio.

TERRAFORMS: *The Bullingdon* – Drum&bass.

RUBAN SHAMSHOUM: *St. Barnabas Church* – OCM presents a soulful fusion of poetic dream-pop, jazz and colourful Arabic vibes from the Palestine-born, London-based musician.

OXFORD CITY FESTIVAL SUPER SATURDAY: *The Star Inn*

SUNDAY 28th

PEAT & DIESEL: *The Bullingdon* – Get yer Hogmanay hoe-down in early with Stornoway’s folk-punk party starters – *see main preview*

THE GEES + FIREGAZER + THE SCOTT GORDON BAND + THE LOST DOGS + THE HOLY FOOLS + FRANKLINS TOWER: *The Bullingdon (2.30pm)* – Sunday Social show in the front bar to round off this year’s Oxford City Festival with dark folk songs from Firegazer; blues rocking from Scott Gordon and Grateful Dead vibes from Franklins Tower in the mix.

OPEN MIC: *Harcourt Arms*

IRISH FOLK SESSION: *The Half Moon*

ANDY ROBBINS: *The Old Anchor, Abingdon (4pm)* – Acoustic blues-pop.

PROPOSITION JOE: *Brewery Tap, Abingdon (5.30pm)* – Soul, funk and rock’n’roll.

MONDAY 29th

HOLIDAY GHOSTS + JUNK WHALE + MAX BLANSJAAR: *Florence Park Community Centre* – Cheerfully childlike slacker-pop and indie punk in the vein of Jonathan Richman and Pavement from Brighton’s Holiday Ghosts at tonight’s Divine Schism show.



Tuesday 30th

PORRIDGE RADIO:

The Bullingdon

Good things come to those who wait goes the old saying. But sometimes they also come to those who work their arses off. And so it is that after myriad tours, including supports to Soccer Mom, Girl Ray, Sorry and Goat Girl, a handful of albums, either self released or on small indie labels, and a fair few visits to Oxford along the way (including appearances at Ritual Union and If Not Now, When?) Porridge Radio hit a new high and reaped the benefits in 2020 when, newly signed to Secretly Canadian, they released their album ‘Every Bad’ and commercial success finally began to match the critical acclaim the band had received on that climb. Not that the critical acclaim stopped either as the record was shortlisted for the Mercury Prize. Songs like the single ‘Sweet’ showed just how far they’d come since they began and displayed everything Porridge Radio do best – hiding gorgeous pop tunes under a welter of jagged punk and grunge, singer guitarist Dana Margolin matching self loathing with the search for self love, the end result a band who are hard to pin down – Wolf Alice, PJ Harvey, Nirvana, Lykke Li and Nadine Shah are a few of the disparate touchstones. Of course Covid got in the way of their momentum but here’s a band that deserves to be featuring in the upper echelons of next summer’s festival line-ups. Thankfully the wider world is finally starting to tune into Porridge Radio.

BILLY MITCHELL & BOB FOX: *Nettlebed Folk Club* – Lindisfame classics and more from two of the English folk scene’s enduring stars.

TUESDAY 30th

PORRIDGE RADIO: *The Bullingdon* – The Mercury-nominated post-punk stars finally get to tour their ‘Every Bad’ album – *see main preview*

HAYSEED DIXIE: *O2 Academy* – Classic songs covered bluegrass style by the Stateside hillbilly crazies, renowned for taking on AC/DC, Queen, Motorhead, Led Zep, Sabbath, The Darkness and more, touring new album ‘Blast From the Grassed’ expanding their palette to Toto, Eurythmics, A-ha, Soft Cell and more.

YOU ME AT SIX: *O2 Academy* – Truck Store presents an album launch show for Surrey’s enduring post-hardcore/emo stars, playing songs from their new ‘Suckapunch’ album.

OPEN MIC: *The Old Anchor, Abingdon*

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

TELEMAN

The Bullingdon

23 Oct

KING HANNAH

Jericho Tavern

25 Oct

GRUFF RHYS

O2 Academy2

26 Oct

THE HOWL & THE HUM

Jericho Tavern

27 Oct

BLOXX

The Bullingdon

31 Oct

LAETITIA SADIER (STEREOLAB)

Jericho Tavern

02 Nov

PONGO

The Bullingdon

09 Nov

SETH LAKEMAN

SJE Arts Centre

09 Nov

SAINT RAYMOND

The Bullingdon

11 Nov

PAUL WELLER

New Theatre

SOLD OUT

PORRIDGE RADIO

The Bullingdon

SOLD OUT

BESS ATWELL

Jericho Tavern

01 Dec

RATS ON RAFTS

Jericho Tavern

03 Dec

KAWALA

The Bullingdon

SOLD OUT

NOAHFINNCE

The Bullingdon

13 Jan ‘22

LLOYD COLE

SJE Arts Centre

SOLD OUT

THE NIGHT CAFE

O2 Academy2

SOLD OUT

PALE WAVES

O2 Academy

26 Feb ‘22

AIRWAYS

The Bullingdon

01 Mar ‘22

MELT YOURSELF DOWN

The Bullingdon

02 March ‘22

WARMDUSCHER

The Bullingdon

SOLD OUT 22

WHITE LIES

O2 Academy

25 Mar ‘22

ENOLA GAY

Jericho Tavern

29 March ‘22

BAMBARA

The Bullingdon

25 April ‘22

LARKIN POE

O2 Academy

26 April ‘22

ROLLING BLACKOUTS COASTAL FEVER

O2 Academy

24 May ‘22

CROSSTOWN CONCERTS OXFORD



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



JOHN The Bullingdon

In the film *The Blues Brothers*, the eponymous heroes accidentally end up playing a bar where “we got both kinds of music – country *and* western.” We’re reminded of this moment when someone suggests John are “two-dimensional”. And to an extent they’re right: John do loud and John do fast, and they have precious little time for anything much beyond. But to

dismiss them for this is completely missing the point of the band. It’s like criticising wine for tasting nice and getting you drunk but not reading you a bedtime story after, or fireworks for being bright and loud but failing to trim the hedge. John do loud and fast and they are brilliant at both and tonight’s show – the duo’s third visit to Oxford after shows at The Library and The

Wheatsheaf previously, although drumming singer John cut his musical teeth on the Oxford scene many years back – is the sort of unrelenting piledrive of a gig every wet Tuesday night needs to bring it to life. Now onto their third album, ‘Nocturnal Manoeuvres’, they’re showing no sign of running out of steam. In fact recent singles

‘A Song For Those Who Speed In Built up Areas’, and ‘Sibensko Powerhouse’ are as incendiary as anything they’ve previously unleashed (yes, not just released: *unleashed*). The raw aggression in the duo’s music is most evident in drumming singer John’s vocals, a throat-ripping rasp that echoes Killing Joke’s Jaz Coleman at times, but his drumming is just phenomenal too – dextrous, muscular and unstoppable and the whole set feels a bit like riding a runaway train packed with unstable radioactive isotopes. Beside him guitarist John makes enough noise for five and while it’s a single-minded sonic assault and battery, it’s one that comes at you from several directions. Okay, we tell a lie – a small fib – there is a moment when John slow things down a notch or two towards the end, but it’s no more than a deep inhalation, the better to allow them a full-throttle rampage to the finale, where the endless chasm awaits and an eternity playing house band in Hell is their rich reward. John play loud and fast and there is nothing you could add to or take away from them that could make them better. And after the gig they do what all the best nasty bastard bands do – reveal themselves as sweet-natured sorts happy to mingle, chat and sign stuff. Job done, John.

Dale Kattack

DO NOTHING / FOLLY GROUP

The Bullingdon

Friday night at the Bullingdon just got hip. If you weren’t there, you’ll wish you were; if you were there, you’ll boast about this moment to your mates for years to come. Do Nothing Frontman Chris Bailey is an enthusiastically aloof performer, gripping the microphone like his life depends on it, staring off into the distance like Ian Curtis. Backed by driving bass, polished production, and a healthy dose of reverb, his poised delivery puts storytelling at the helm, a professional beyond his years, personality too big for the Bullingdon’s small stage. Early single ‘LeBron James’ gets the best reception of the night, and deservedly so; the pithy ode to scammers is infectious, in the best kind of way, melting any pandemic-induced iciness in the crowd. However, they really shine in their softer moments, with an assured technical capability that sets them apart from all the other scrappy guitar bands. They are, though, almost outshined by their support, London’s Folly Group. As the first signees to So Young zine’s record label, sitting comfortably among other movers and shakers

Lazarus Kane and Lime Garden, the arty post-punk trio have big shoes to fill. Their music, skittish and percussion-heavy, taps into a modern punk movement and updates it, fleshing out the sound with creative use of instruments. If the two bands represent the future of young guitar music, this is not something to be regretted.

Charlotte Banks

JULIA BARDO Fusion Arts

The moment tonight when Julia Bardo casts off her smart suit jacket to reveal a colourful arm of tattoos feels like a reflection of the difference between her recorded work and its live incarnation. Bardo’s debut album, ‘Bauhaus L’Appartamento’, is a contender for record of the year – elegant, introspective folk-tinged chamber pop with ruminations on love, loss and loneliness – while tonight’s show finds those same songs given a bit of a backstreet roughing up. Not that it diminishes their charm any; you could stick the likes of ‘No Feeling’ through an industrial blender and it would come out the other side still sounding like a perfectly formed pop song, one that comes with a sweet’n’sultry

edge of Tanya Donnelly about it. That Bardo’s guitarist bears more than a passing resemblance to a young John Cale is just one indicator that The Velvet Underground are a significant influence on her music, though one you barely detect on record. ‘The One’, for example, could be ‘Sunday Morning’ remade as chanson, the Velvets scrubbed clean of the dirt and bad drugs and left to stretch out elegantly on a Mediterranean beach at midnight. That surfy vibe comes even more to the fore on a languorous cover of Pixies’ ‘Gigantic’, its mania replaced with a softer air of reflection. ‘Into Your Eyes’ is simply gorgeous, a sleepy lament that’s immediately bettered by ‘Do This To Me’, a bright-eyed jangle with Bardo showing her rare gift for being able to dive into the emotional depths while sounding like she’s hardly even trying. After spending lockdown in her adopted Manchester, separated from her family back in her native Italy, Bardo seems genuinely happy to be out on the road and able to play these songs live, and the songs themselves seem to be enjoying their more rock and roll treatment. From bedroom solitude to gig venue, from suit jacket to t-shirt and tattoos, Julia Bardot is, to quote The Velvet Underground, set free. A talent this special deserves to fly.

Dale Kattack

MOTHDROP / GRAVID / CHALK HORSES / FIRE HEALER

The Jericho Tavern

Tonight’s gig is billed as “an evening of live psych”, but if psych means tie-dye kaftans and songs about pixie hootenannies to you you’re liable to go home to your toadstool glade unhappy. Some define psychedelia as music that takes you to another place – although we might counter that this is what all music does, if it’s any cop. Where Fire Healer take us is the turn of the 90s, probably watching the opener for Front 242 in their techno-friendly days, with some spacious grooves built on the sort of digidub basslines Youth might have had a Rizla-sticky hand in. Although each track starts from a similar point, they extend their tendrils into different styles, from rink-dink spy theme organ, to a deformed cousin of ‘Misirlou’ on a distorted mandolin, to a guttering torch song vocal. It’s easy for this sort of live looping improvisation to be indulgent twaddle, but Fire Healer delivers a warmly charming set. Chalk Horses are a more refined proposition, consisting of cello, bass, guitar and lush harmonised vocals over electronic backing tracks. They lightly nod towards the post-club folktronica of Ultramarine, but their elegant chamber-pop sounds more like Waterson:Carthy as produced by White Town. The first couple of numbers don’t always gel – which might be more to do with backing levels than performance – but they soon find

a hypnotic space (or maybe they were always there, and we had to find our way in). The limpid vocal are quite lovely, but the understated star is the guitar, and our notebook contains references as various as Fripp, Renbourn and highlife maestro Ebo Taylor. Gig organisers Gravid are the most obviously psychedelic act on tonight, and yet the most straightforward. Their chugging rock jalopy comes right at us down the centre lane, fog lamps blinding and thick smoke belching behind. It’s basically Hawkwind, but without the wind, and impossible to dislike. On the downside, the keyboard-player is underused, and an attempt to slow things down becomes a Slack Sabbath jumble, but they end with an excellently taut Joy Division bulletin; of course, Joy Division were always a psych band, they just took us to Interzone, not the warlock’s pantry. Techno artist Mothdrop has been DJing all night, but we’re treated to a brief live set in the crowd as the kit onstage is dismantled (neat logistics!). There’s a crisp post-Detroit efficiency to the rhythms which reminds us of B12, but they build and mutate with lovely sound design, and some ultra-reverbed vocal howls stop the ambience getting too cosy. As promised, this gig took us many places, but it finally takes us to a chair via the bar, just to get our breath back.

David Murphy

EGYPTIAN BLUE / LACUNA COMMON

The Jericho Tavern

Abingdon’s Lacuna Common enter the stage to an intro of overpowering Spacemen 3-style feedback and dim light, but their opening number is more direct and punctuated with drawled vocals in a Parquet Courts style. They have great energy and on new song ‘Newspaper Ad’ a more New York punk feel is to the fore, with a little 1970s UK pub rock thrown in for good measure. One thing that really strikes us is how much Tom Eveleigh’s strident and rhythmic bass guitar is dominant; like Peter Hook he almost plays it like a lead which adds a whole new dimension to the sound and band dynamic. They close the set with recent single ‘Window Pane’ – “It’s about windows” – except it’s not, it’s about a mundane life and the drive to escape. Frontman Alfie Frank sounds prophetic on this both lyrically and in his confident delivery; with tunes like this they have a very bright future ahead of them. We know we’re in for an energised but dark tempest of a show from Egyptian Blue, and we’re not disappointed. Their

set is bookended by the ‘Collateral’ and ‘Body of Itch’ EPs alongside new single ‘Salt’; the brooding, pent-up aggression and anger present throughout the set is personified in this song, and it can’t be a coincidence that a section of the track is reminiscent of Oxford’s own anger managing Foals circa ‘What Went Down’. Indeed, co-frontmen Leith and Andy both have veins standing out on their necks as they ram home their message with the same determination and focus as Yannis. Elsewhere, the band’s math rock intensity is marked by a thrashing of a Vox Phantom to the point of broken strings, effects swirls punctuated by metallic ringing and baleful thousand-yard stares. It’s an impressive sight and sound, and a near faultless performance, the kind that needs no fake encore and leaves everyone feeling more than satisfied at its climax. Word is that a debut album is likely in early 2022, based on tonight’s experience it will be one of next year’s must haves.

Mark Taylor



Drum room and rehearsal room in Cowley
info@masterrhythm.co.uk
message only 07765224245
Facebook: Master Rhythm Studios

WeGot
Tickets

Proud supporters of the Oxford music scene since 2002.

An award-winning, Oxford based ticketing solution for event organisers. For professionals, hobbyists, part-timers and first-timers.

Buy tickets → www.WeGotTickets.com
Ticket your event → clients.WeGotTickets.com

SMART
GUITARS

REPAIR ...
RESTORE ...
REBORN

Guitar and amp repairs, custom modifications and accessories

DAVE SMART • 07710 216368
dave@smartguitars.co.uk
www.smartguitars.co.uk

Matt Bradshaw Design Electronic musical instruments

Aleatoric **drum machines** with MIDI and lo-fi audio, designed/assembled in Oxford. Also available as DIY kits to solder/assemble yourself.

Custom-built synth modules, guitar effects, etc.

mattbradshawdesign.com



FYREFLY STUDIOS MUSIC PHOTOGRAPHY
WWW.FYREFLYMUSIC.COM



WILLIE J HEALEY / WET LEG The Jericho Tavern

Three sold-out hometown shows in two days for Willie J Healey, including this matinee performance, carry an air of celebration about them – both a show of love for the rising local star and a recognition of how far he’s come in the past couple of years.

As an added treat we get Wet Leg as support, the Isle of Wight quintet seemingly on a mission to cram every possible style of music into their set while defying categorisation in any. They’re simultaneously grungy, sassy, playful and a bit strange. Songs like new single ‘Wet Dream’ nag their way sweetly into your brain like a hungry kitten and only when they play it too straight, like a mid-set ballad, do they lose their lustre. Of course they close with ‘Chaise Longue’ – urgent, twisted, motorik punk-pop with a grin like a Cheshire Cat and indisputable pop genius. That celebratory vibe begins to creep into the red.

Willie J Healey arrives on stage with a swagger, looking like a bohemian gunslinger, and rarely lets up for the next hour. It’s striking how he’s come on as a performer and singer in recent times, a confident and muscular presence with a full-throated blues-

rock voice. The opening number takes him the full 1970s Lou Reed, Willie more than equal to Casper Miles’ thunderous drumming. From there we steam through Bolan boogie, Bowie glam and even some sharp Elvis Costello-like new wave, the influences classic but kicked out with craft and conviction, the finely honed songs from ‘Twin Heavy’ ramped up several notches from their recorded incarnations without losing those deft touches. He can mix it up too – two and three-part harmonies bring a softness and an almost Wilco-like feel to some songs while the band can switch from bulldozing rock’n’roll to piano ballad without losing their footing.

‘Songs For Joanna’ is an early high point, though ‘Subterraneans’ remains one of his finest moments and when he closes on a solo, acoustic ‘We Should Hang’ it feels like the perfect encapsulation of Healey as artist and performer. Covid might have put a block on his upward trajectory but with an open run hopefully now before him, today’s tour de force showing suggests thee-show residencies at far bigger venues than the Tavern are his for the taking.

Dale Kattack

LONDON GRAMMAR O2 Academy

It’s rare to see a crowd as eclectic as the one that waits patiently for London Grammar to take to the stage, quickly curbing my preconceived notion that they’re a hipster band meant only for the young. Having cancelled their gig the night before due to illness, it feels like tonight could be either a roaring success, or a complete flop, the outcome perhaps decided by which side of 35 you fall. Opening with the intro from their recent Number 1 album ‘Californian Soil’ they create a cinematic soundscape reminiscent of something Massive Attack might have penned, before moving into tracks from the album, almost in order, interspersed with some of the best loved tracks from their back catalogue. Though it’s without doubt Hannah Reid’s voice that carries tracks like ‘Lord it’s a Feeling’, the swirling, atmospheric beats which reverberate round the venue equally make it impossible not to feel captivated, and leaves the crowd hanging on every word.

For me it’s older, slightly more stripped backed numbers like ‘Strong’ and ‘Wasting My Young Years’ which best display how the trio build and layer harmonies. Nevertheless, ‘America’ highlights the depth of their most recent album, and their capacity to create music which somehow ends up melancholically hopeful. Their music then feels almost as jumbled as the crowd, hard to define in words, and something which is much more experiential. What transpires tonight is a perfectly formed, but equally short show. As someone who falls right in the mid-thirties bracket, I can’t help but feel both moved by the passion of their music, and equally short-changed by the brevity of a set which spans just an hour. It turns out then, that I was wrong: the show is neither a roaring success, nor a complete flop. Instead, it’s enough to show the power of the band, whilst also leaving us hungering for a little more.

Lisa Ward

YARD ACT / DEEP TAN The Bullingdon

If the ongoing horror show that is the current Tory government coupled with what passes for an opposition determined to tear itself apart isn’t enough to convince you we’re reliving the early 1980s, tonight’s gig surely is.

London’s Deep Tan’s opener is a slinky, spacious, slightly spooky slice of post-punk that shares its DNA with Bush Tetras and Kleenex, unfurling itself just enough for you to get hooked before it ends too soon. The rest of their set teeters between similarly engaging fare and a tendency to let songs wander into almost gothy jams that sound great but lack cohesion, singer Wafah sometimes singing in her native French to add a bit of sparkle, but they recapture that early form on their last song, all rinky-dink Slits-y fidgeting, and if they’re a couple more memorable songs off being great just yet, they’re much of the way there.

Leeds’ Yard Act similarly look to that year for inspiration, frontman James Smith’s *sprechgesang* bark drawing obvious comparisons with Mark E Smith, but also John Cooper Clark in his deadpan delivery, while around him his band jam out propulsive passages of dubby post-punk noise that twist

themselves out of shape and dare to get funky as they go, much like The Pop Group’s assault on rock convention, occasionally breaking out into swaggering, blokey choruses.

Smith casts a suitably un-rockstar figure on stage, bespectacled and wearing a rain mac, he looks more like a middle-ranking council official, but he’s caustic and scabrous, ‘Fixer Upper’ an early warning that he’s only one bad day at the office away from a full-on pavement meltdown. Between songs he’s no less taut, a five-minute introduction to a forty-second song starts off as a passing observation on peanuts and pork pie buffets before heading off into an almost surreal rant about dinner parties and Oxford educated Tories.

‘The Trappers Pelts’ finds Yard Act going the full Fall, a determined, ugly scree and scrawl that manages to be head-noddingly addictive while capturing the stink of the managed decline of the industrial north. It sums up everything Yard Act do well and when these grim, divided times look in the mirror, they’re the band they’ll see reflected back at them.

Ian Chesterton

POM POKO / LEGSS / MANDRAKE HANDSHAKE

The Jericho Tavern

Quite how Mandrake Handshake manage to fit all nine members on the Tavern’s compact stage is anyone’s guess and it might explain why the start of their set is a bit of a jumble with everyone in danger of literally and musically tripping over everyone else, but from chaos comes cohesion as their space-jazz wanderings take shape, funk, psychedelia and kosmiche scattered into the mix to give the impression of Stereolab jamming it out at a 60s free festival, their final two numbers more like extended crescendos than simple songs; turn the clocks back a few months and let them have the summer they deserve.

A mix of carelessness and bad luck means Legss barely get to play their set, the drummer managing to kick a pint of water into the electrics, bringing the show to an abrupt halt and, after some heroic mopping up, leaving time for just one more song. You can’t imagine anything ruining Pom Poko’s mood. In fact in all our years watching bands we don’t think we’ve seen anyone enjoying being up on stage as much as singer Ragnhild Fangel, who spends the entire glorious set grinning from ear to ear, bouncing like a candy-crazed toddler, imperiously conducting the crowd and variously whooping shrieking and chirruping over her band’s oddball onward rush. One

where sugar-coated Sabbath riffs turn on a sixpence to become artfully crazed wig-outs but still find time for gorgeous pop laments. The Oslo quartet are all trained jazz musicians apparently but it sounds like they chucked the rulebook in the bin as soon as they graduated, instead intent on exploring myriad other genres, usually within the space of a single song so it can sometimes sound like Sugarcubes, Melt Banana and The Cardiacs have become one unruly entity. It’s fantastic to see such technical ability in the hands of musicians who don’t want to show off their chops but instead make sure everyone at the party is having the best fun they can – and we do, as we’re lead astray and then astray some more but in a different direction yet never losing sight of pop song central, until they close with a prolonged passage of feedback that emerges to become one last bounce, Fangel leaping into the crowd, still grinning, so she can dance with the rest of us. They’re brilliant and mad and utterly infectious, and if you could bottle the essence of Pom Poko you could make a fortune and simultaneously make the world a far, far happier place.

Dale Kattack

MUNGO’S HI-FI X DUB SMUGGLERS The Bullingdon

We’re back in the Bully, where we first broke the Covid-created ice with Tiger Mendoza and chums. Back then there was enough space to swing two cats tied together by their tails, before our famously feline-friendly editor could get involved, let alone the RSPCA. Tonight is a different story. The combination of the first proper sound system night in nearly two years, and the start of the new term, finds the place heaving. And it feels great to finally reconnect with our beloved Mungo’s Hi Fi. Don Letts once told us he loved them because of their “analogue attitude”. They have this magical ability to recreate classic riddims – or original tracks that *feel* like classic riddims – in a contemporary, yet deeply visceral manner.

These cone-rattling Caledonian crusaders have not been idle during lockdown, producing ‘Antidote’, an exceptional dub album. Sadly, for an unreformed dub addict like myself, they play only song one off it, ‘Pulsating Dub’. Otherwise, it’s the customary collabs: Mr Williams’ ‘Industry’; Top Cat’s ‘Herbalist’; Chronixx’s ‘News Carrying Dread’; Gentleman’s Dub Club’s

‘High Grade’ and a (to me) unheard version of Damian Marley’s ‘Jamrock’. Deemas Jay, who we last saw together with Dougie HiFi at the late, lamented Cellar, is on mic duties. He has exceptional vocal dexterity, going from human siren one minute to dancehall scatting, rapping and pure soul the next. All of this is on the enormous Dub Smuggler rig. It outputs, we’d guess, about 62% bass, overall. Proper, sub harmonic trouser-flapping bass.

Warming up, not that it is necessary for such a receptive mob, is the ubiquitous Count Skylarkin’. Next door is where the junglists play: Garvin Dan and pals keeping it simmering. After Mungos, the Dub Smugglers take to the decks. If anything, they get this lot even more hyped. Their sound is a little more digital, less analogue than the neo-classicist HiFi, and tinkers around the edges of dubstep. But it works in context. It’s not the night for chin-stroking valve-amp sound-system purists. Tonight is all about the hardcore, sweaty, unfiltered Skank, 11pm to 3am, Cowley Road style. An antidote indeed.

Leo Bowder

CAROLINE / FLIGHTS OF HELIOS / DEAR LAIKA

Fusion Arts

Not moments after walking into my first gig since lockdown I am lifted off my feet and wrapped in a gorgeous musical blanket produced by Isabelle Thorn, aka Dear Laika. Her slinky piano lines, paired with reverb-drenched pensive vocals and processed atmospheric samples, merge together to form an expansive tapestry of emotion and experience. The tracks without piano are Eluvium-esque dronescapes often making heavy use of choral harmonies, layering and layering until the origin is lost, leaving only the enveloping feeling of reassurance and hope.

Flights of Helios, Oxford’s perennial ever-evolving psychedelic hydra, take the middle slot on tonight’s line up. Even for those who have seen them before, perhaps even several times, it is never possible to predict what you’re going to hear. Songs that have been staples of their set like ‘Factory’ and ‘Embers’ have new arrangements and interpretations shining fresh light on already great material. You get the impression that recordings are just snapshots of an on-going creative relationship the band have with their compositions. In addition to the core rock instrumentation, Sian Lloyd Pratchett provides stoic post-rock violin to the mix and Harriet Butler plays flute, which

adds an unexpected airy folkiness to both old and new songs. Their set builds unstoppably in energy and idiosyncrasy moving through washes of post-rock, sparkly r’n’b and psych folk; as ever the genre decrying and defying juggernaut that is Flights of Helios puts on a cracking show.

All music is built on the foundations of what came before. Blues begat rock and rock in turn birthed metal, and this is true across the genre spectrum. So, with due care, I think it is safe to say Caroline might genuinely be unique. The enigmatic eight-piece from London, recently signed to Rough Trade, are garnering a lot of attention in the right corners of the music world, and rightly so. There are ideas here that are not entirely unlike the post-rock mixing pot of the Montreal scene – including Godspeed and Silver Mt Zion – but they have been stripped back and fractured to a point of almost hypnotic minimalism. At times half the band can be looping short chords over and over, but the silences between and the flourishes of experimentation, carry the songs beyond expected musical structure into something altogether more organic. It is less a performance to an audience than a greatly moving shared experience between humans.

Matt Chapman Jones

25mm Pin Button Badges now available
Premium quality badges made in Oxford

10 Badges £10
50 Badges £18
100 Badges £25



Email : garagerockmerch@gmail.com for info
Head over to our Facebook page for more prices
[f](#) [i](#) [@garagerockmerch](#)

riverman records

*I'm a streetwalking
cheetah with a heart
full of napalm,
I'm a runaway son of the
nuclear A-bomb.*

153 Walton St, Jericho, OX1 2HD

WHAT’S MY LINE?

A monthly look at jobs in local music. This month it’s LOVEDAY KING from TRUCK STORE and she WORKS IN A RECORD SHOP.

How long in the job? “I started as a temp in late 2015, then returned in the summer of 2016.” What is one thing you have to do as part of your job that the average person might not know? “I create a fair bit of content, which mainly entails putting together the weekly new release newsletter. I also clean the toilet, which is open to customers because Mostro Coffee and Truck Store share the same space, and silently curse those who leave it in a state.”

What’s been the biggest highlight of your career so far? “There have been some memorable human interactions in amongst the more obvious things like instore shows. Emily Kokal from Warpaint was once hanging out with Stella Mozgawa in Mostro and came over to ask what I was playing on the stereo (it was Cherry Glazerr). I nearly died, and it was great. Also the Ride instore show a couple of years ago. The band brought a bunch of family along and it made for a great atmosphere.”

And the lowlight? “Sexism’s still alive and well in the world of music (and, beyond), so all the times when I’ve felt the impact of that really.”

How much and how did Covid affect your job? “Most of us were furloughed on and off. That was actually a blessing for me as I was struggling a lot with health issues. Carl (Truck Store’s manager) was working hard all the way through, making sure the online business became a success while the physical shop’s doors were closed. Since reopening we’re all a lot more conscious of how Truck’s



online presence connects with the shop.” Who’s your favourite ever Oxford musical artist? “I don’t know about an all time favourite, but Feeo is so good. It was If Not Now, When? festival that put me onto her. I’ve also listened to ‘God Of Nowhere’ by BE GOOD a billion times.” What’s the single most important piece of advice you’d give to someone wanting to do your job? “The ‘boring’ parts like accurate data entry are just as important as the creative parts. Also, keep a very open mind when it comes to genre; be curious and keen to learn more all the time.” Who’s the most awkward person you’ve ever had to deal with in your job? “One particular regular who made endless demands, was generally rude and even frequently corrected the way I spoke! This went on for months. Talk about emotional labour.”

When was the last time you heard genius? “I don’t use that word often, but watching Nick Cave and Warren Ellis perform at The New Theatre. They cast a spell. Props to the lighting engineers too, because the show looked as good as it sounded.” Have you ever compromised your integrity in the course of your work? “Probably in some ways; I absolutely love the vinyl format but sometimes feel conflicted about the environmental impact of it. The environmental consequences of digital consumption are probably bigger than most of us realise, though.” Would you swap your job for any other and if so, what? “Sometimes I dream about designing a range of ethically made clothing for shortish people who find that jumpers, tops and jackets are too long, but my sewing skills currently extend to mending only. Being a social scientist/researcher of some kind would also be fascinating.” Are you rich? “This job isn’t highly paid – I’ve done admin jobs that paid better – but I get to be a bit creative, discover new music at work all the time and meet lots of interesting people, so it’s certainly been ‘rich in experiences’.” Do you consider your job glamorous? “You read the bit about cleaning the toilet, right? I guess it balances out, because it’s also enabled me to attend some really special shows that I’ll remember forever.” What’s your favourite thing about Oxford’s music scene? “For a small place it covers a lot of ground, musically. There’s a decent number of promoters, and most have their own niche. I think Young Women’s Music Project in particular is offering something unusual and valuable, nurturing young people’s confidence in their own creativity before it gets squashed out of them. A lot of the great stuff that occurs here seems to be down to a few key individuals being determined to make it happen, which is quite inspiring.”

Dr SHOTOVER: A Funny Thing Happened On The Way To The Coliseum

Ah, there you are, friends, Romans, countrymen. Salootay! Welcome to the Herculeaneum branch of the East Indies Club bar. Pull up a couch and a beverage – the Phrygian wine is drinking particularly well today, if a little over-chilled. Hur hur, *Phrygian... over-chilled... geddit?* Oh suit yourselves. See that tousled lump over there in an ill-fitting toga? Boriolanus, he calls himself. Just get the steward to put the round on his tab... as long as we keep speaking in ‘dog Latin’ he will think we are *his* kind of expensively-educated elitist morons – and maybe even potential donors to his miserable senatorial party. Just don’t mention Britannic Exit and how unbelievably shitely it is going. Ditto the olive oil shortages and the insufficient numbers of heavy goods charioteers, now that the Thracians have all been expelled. Between ourselves, being governed by Boriolanus is a bit like living next to Mount Vesuvius... oh, hang on... So, on a lighter note, we are here to talk about bands with classical names, aren’t we? ‘Prog Latin’, if you will... Ok, Colosseum, obviously, and ex-Marillion chaps Arena. Quo Vadis, yes, if your tastes run to extreme prog metal, and one-hit Canterbury wonders Quantum Jump might just squeak in there. Ah, Status Quo – very good, Young Fructus, though prog it ain’t. [*All leap up and start headbanging while*



‘No, NOOO! Don’t mention the Northern Hibernian Protocol!’

INTRODUCING....

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

The Hope Burden

Who are they? The Hope Burden are an Oxfordshire post-metal act made up of Josh Day (*vocals*); Neil Brewer (*guitar*); Ryan Thornton (*bass*); Jason Smalley (*guitar*), and Phil Platt (*drums*). The band formed in 2016, originally as an instrumental post-rock quartet made up from members of other former local groups including Incarna, Visionfall and Chinese Finger Trap, before realising “we needed some sex appeal, and vocals.” Josh, formerly of Empire Divided was recruited and the band “took on a generally darker and more aggressive sound.” Since then they have “gone on to become Oxford’s least productive outfit, putting out a slow trickle of releases, including last year’s single ‘Lamentation’, which earned them a place in *Nightshift*’s end of year Top 30, and garnering a reputation as “one of Oxford’s only true blackened screamo acts you’ve never heard of.” In 2019 they won the regional Metal To The Masses competition to earn themselves a slot at Bloodstock. This month they play at the Rabidfest rock and metal weekendender at The Bullingdon. What do they sound like? Monstrous, atmospheric post-metal mixed up with elements of death metal and shoegaze that’s variously bulldozing, glowering and brooding. To quote their last Top Tracks-winning review, “The Hope Burden mix up death metal’s rage and full-throttle attack with the cathedral-sized sonic blizzards of shoegaze, passages of languid calm and just enough of tech-metal’s convoluted chug to keep everything on its toes. It’s a cacophony but one possessed of warmth, grace and no little beauty.” What inspires them? “Humanity’s imminent self-destruction, personal loss and mental health struggles. And Taylor Swift.” Their career highlight so far is: “Being chosen to play at Bloodstock festival 2019.”



And the lowlight: “Obviously Covid putting this all on the back-burner for us along with everyone else. Also, Neil once fell off the stage at the Bully.” Their favourite other Oxfordshire act is: “Ghosts in the Photographs, because they’re literally perfect.” If they could only keep one album in the world, it would be: “‘Devil Sold His Soul’ by A Fragile Hope.” When is their next local gig and what can newcomers expect? “We’re playing Rabidfest on the Saturday at The Bullingdon and we’ll be previewing new music from our upcoming EP.” Their favourite and least favourite things about Oxford music are: “There’s a never-ending stream of new acts hailing from the city, so you can always find something new regardless what you’re into. The dwindling number of smaller grass roots venues within the city and further afield is very sad to see.” You might love them if you love: Isis; Devil Sold His Soul; Alcest; Wolves in the Throne Room; (early) Deafheaven. Hear them here: thehopeburden.bandcamp.com, plus Spotify and Apple Music.

ALL OUR YESTERDAYS

20 YEARS AGO

In the wake of the closure of **The Point** in October, November 2001 saw Oxford music adjusting to yet another new normal and getting on with gigging. Point promoter Mac himself made a move up the Cowley Road to **The Zodiac**, booking gigs in the old downstairs room, where this month he had the likes of **Mountain Men Anonymous**, **Theremin**, **Drugstore** and **The Samurai Seven** playing. The Zodiac itself played host to **Backyard Babies**, **Gene, Vex Red**, **The Damned**, **Medication** and **[Spunge]**, the last two put on by **The Club That Cannot Be Named**, which was emerging from its humble **Elm Tree** roots to become one of the premier local promoters. Of course these days **Alan Day** and **Dave Chicken** are among the UK’s leading gig promoters as part of **Kilimanjaro** but their story is a lesson of just how vital small grassroots venues are in developing tomorrow’s stars – and not just bands. One of those musical giants to have emerged from Oxford are, of course, **Radiohead**, and this month the band released a new live album, ‘I Might Be Wrong’, featuring eight songs recorded across the world, including their legendary **South Park** show. Also out was a compilation album from **The Botley Bands Project**, a youth music project run by local musician **Jay Leggett**. **Sexy Breakfast** were the leading lights on show and would go on to twice grace the cover of *Nightshift*. They were joined by **Tongue & Groove**, **Amoniker** and **Film Noir**. Encouraging to know that today’s new-fangled Tory government don’t really consider music education

a subject worthy of investment or support, despite music being one of the UK’s most successful exports in recent decades. 10 YEARS AGO We mean, come on, who wants to encourage youngsters to play music when it’s just going nowhere and stopping them becoming marketing executives? Just look at the front cover of November 2006’s *Nightshift* and what have we got? Oh, it’s **Foals**! It was the band’s first ever interview feature, following a succession of excited live reviews in the mag. Four years after we first stood in a state of awe watching **Yannis Philippakis** and **Jack Bevan** playing in their first band Elizabeth, the pair were part of a band they’d formed with Andrew Mears of **Youthmovie Soundtrack Strategies** and Walter and Jimmy from **Face Meets Grill**, Andrew subsequently replaced by Edwin on guitar (“we invited him to join as a joke that he still hasn’t got,” noted Yannis). Talking about Foals’ move from complex math and post-rock adventures into a fleet-footed funk and disco-informed guitar pop, Yannis said, “losing sleep over time signatures gave way to losing sleep at techno nights, talking about how to create something really alien with guitars and Korgs.” Along with a photo session in the **Phoenix Picturehouse**’s projection room by **Sam Shepherd**, the band eulogized Hot Chip and Steve Reich and talked about the influence of Devo, Nelly Furtado, and labels like Kitsune and Kompakt, being a bit cagey about a forthcoming record deal (with Transgressive as it turned out)

THIS MONTH IN OXFORD MUSIC HISTORY

and dispelling any supposed misconceptions about them: “We’re not in pain; Edwin doesn’t know how to play keyboards; we’re geeks but we know how to dance; Walter isn’t actually someone who killed the real Walter a long time ago, and Yannis isn’t the Caucasian heir to Prince.” There was more and we’re not sure all of it made sense. Those boys didn’t turn out too shabby, did they? 5 YEARS AGO Of course another gift our Tory lords and masters have given us is Brexit, which will continue to mess up music long after Covid has finished sticking its claws in. The small-minded attitude and closed borders Brexit brings will likely mean fewer great multi-national bands like **The Balkan Wanderers** in town. The band were on the cover of November 2016’s *Nightshift*, talking about Balkan history, wanting to make people dance and, erm, pubic lice. They did indeed make folks dance and while they’re no longer with us, Stuart and Clare from the band still make us dance with their new band Pandapocalypse. One hell of a month on the gig front, from **The Wave Pictures**, **Amber Arcades**, and **The Lovely Eggs** (supported by **Lucy Leave**) at **The Cellar**, through **Three Trapped Tigers**, **Glass Animals**, **Teleman**, **The Wailers**, **Afro-Celt Soundsystem**, **Wytches**, **Skindred** and **Jon Boden** at the **O2 Academy**, to **Audioscope**, **Traams**, **Neville Staples**, **Fickle Friends** and **Frank Carter & the Rattlesnakes** at **The Bullingdon**. Not sure how we found the time to sleep, frankly.

Help hedgehogs by offering food & water.



Offer hedgehog food, meaty cat or dog food, cat biscuits and water for them, especially in the run up to hibernation when they need to build up their fat reserves to successfully hibernate or in dry weather when natural food and water is scarce.





British Hedgehog Preservation Society

HEDGEHOG HOUSE, DHUSTONE, LUDLOW, SHROPSHIRE, SY8 3PL
Tel: 01584 890801
E-mail: info@britishhedgehogs.org.uk
www.britishhedgehogs.org.uk
Registered Charity Number 1164542 (formerly 326883)

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

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

Tel: 07876487923
 Email: info@warehousestudios.co.uk
www.warehousestudios.co.uk

EVOLUTION
 RECORDING STUDIOS

We're a new 1000 sq. ft. recording, tracking and mixing facility in Oxford featuring, at our heart, a beautifully refurbished and awesome-sounding Trident Series 80B console.

Experienced Engineers, Session musicians and Producers in-house.

Call us for rates or to arrange a visit. Special rates for local unsigned bands.

Services Include

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

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

Glasshouse Studios
 Rehearsal and Recording studios
 Four state of the art rehearsal rooms and a professional recording studio.
 For bookings call Jamie on 07917685935
 Glasshouse studios, Cumnor, Oxford • glasshousetudios.org

TRACKS

TOP TRACK

SLOW DRIFT

Yes, it's getting colder, yes it's getting darker, yes your heating bill is about to go stratospheric (while a gaggle of dick-swinging billionaires go literally stratospheric with all their spare money) and Christmas is stuck in a customs backlog devised by the Tories but seemingly scripted by Terry Gilliam, but fear not – the clocks are about to go back so you get an extra hour of 2021, which is a bit like getting a secret bonus track at the end of a Richard Ashcroft album. Do you need something to remind you that there is still beauty and wonder in the world? Well just go and listen to Slow Drift for starters. Listen to them and weep at just how utterly bloody fantastically great they are. Three and half minutes of dark, sultry, silicon sci-fi synth-pop sexiness and splendour. Slow Drift is the work of Oxford-based instrumentalist and producer James Askwith (otherwise known as bass player with Easter Island Statues) and Canadian singer-songwriter Jenn Steeves, and 'Oblivion' is the duo's debut release. And if it's any way typical of what's to come we're going to be falling deeply, madly in love with them for a long time to come. There's something ominous, even portentous about this, and yet it's as comforting and warm as fire and wine on a winter's night. James' synths swarm like shadows and star liners while Jenn's lonely, wonderfully pure voice dances in almost folky fashion over the electronic currents and the song envelopes you. "Play us again forever and ever and ever" whispers the voice in your head and so we succumb to sweet, endless oblivion. Okay, that's it, the rest of you can go home now – you don't stand a chance and we'll only end up saying something less than complimentary about you.

CHOLLY

Okay, perhaps we got a bit carried away there – but ain't that what great music is meant for? – and in many other months this here would be atop the pile. Cholly is a young musician from High Wycombe but who "likes coming to Oxford for days out" and, she tells us, makes music "using sounds around me, e.g. washing machines," which gets us onside from the off. Like Slow Drift, Cholly deals in electronic music but this is far lighter, almost danceable if you enjoy dancing a bit like a malfunctioning AI droid – which is *Nightshift*'s default setting at gigs for the most part. Like Grimes – one of her stated influences – Cholly conjures a slightly hazy, almost stoned vibe around

a bleeping, glitching witch-house tune, sprinkling a little pop-friendly fairy dust on top. Fairy dust you feel might be laced with something illicit but makes the world feel a bit fluffier and more fantastical. It's a bit like Kate Bush making lo-fi demos with Burial after a few glasses of Prosecco and a happy pill or two. Which, let's face it, would be a brilliant thing to happen.

SCENE IT ALL

Nightshift is in grave danger of getting a bit giddy at this point, imagining an endless azure ocean of electro-pop stretching before us to the horizon. Scene It All aren't electro-pop and they have a truly appalling band name but our idyllic bubble isn't ready to burst yet. They describe themselves as emo and pop-punk but they have as much in common with 80s new wave on this song, 'There's One Thing You Have To Know', a slightly gruff but eminently bouncy chug through early Squeeze or even The Motors (ask your grandparents – or *Nightshift*, since we're probably older than your grandparents now). The guitarist seems ready to fly off on a big power-pop rampage occasionally but keeps himself in check and the song keeps both its decorum and its simple poppy appeal intact for the duration. No furniture is overturned in the course of the party but no-one leaves early either.

HYBRID KID

More chugging but of a less chirpy and enjoyable kind here from Hybrid Kid, who might be a hybrid of a low budget AI attempt to copy Franz Ferdinand or maybe even The Feeling, and every third-rate pub rock band you've accidentally happened upon at a local community family day where people nod along politely but disinterestedly while queuing for the hog roast. Another of those songs that isn't intrinsically bad as such, but which you can't remember a single thing about even as it's playing, so characterless is it. The band include a quote from 6Music's Tom Robinson that says "Outstanding guitar work... Bloomin' fantastic", so at least he likes them, but then Tom's a far nicer person than *Nightshift* will ever be and says nice stuff about everyone and probably isn't going to hell like us. And when we get there this will be playing on the stereo at polite volume forever (which it feels like it's doing anyway despite only being four minutes long). And buggerations, we don't even eat hog roast, so we're just going to have to stand in this queue til hell freezes over, listening to passably anonymous rock music while inhaling vaporised droplets of scorched pig.

NIKA TIMOS

Phew, a bit of a return to the strange electronica after that brief Standard Rock Action interlude. Nika Timos is a singer-songwriter from St Petersburg now living in Oxford and her accompanying photo sees her covered in a full-length veil and looking like a ghost in the woods. Sounding not unlike one too at times with an almost babyish coo of a voice that's rhythmic, almost staccato, much like the tinkety electronic beats that underpin her song 'Family' here. Nika seems to share some of the musical DNA of Slow Drift and Cholly, with a bit of the gothic folksiness of the former and woozy hip hop of the latter but it has a funkily spectral presence all of her own. It's simple, stripped-down r'n'b-laced electro-pop, not a million miles away from Britney at times, and you can genuinely imagine this getting picked up by some serious influencer somewhere along the line and racking up the streams by the million. This month's track most likely to end up playing at next year's BRIT Awards.

GSQUARED

Not cowed nor dissuaded by last month's somewhat dismissive review in these pages (it would appear from a few outbreaks of pursed-lipped bleating and whining that some of last month's Tracks reviews didn't go down too well with a few humourless bores, one imbecile going so far as to claim they couldn't ever remember reading a positive review in *Nightshift*, which suggests they either have a memory like one of them things you drain spaghetti with or had only ever read reviews of their own band), Qsquared (who took their review in good spirits) return with 'Pepper', another slice of bluesy pub rock pie, this time round with just a modicum of a twang of Arctic Monkeys about it and a stronger melody. The issue remains that they don't seem entirely sure what they want to be: an indie band or an easy, good-time bar band. Either those elbows need to be a bit sharper or they need to whomp up the riffage a few notches. Both would be preferable; 'Pepper' suggests they've got some kind of foundation to be building on but maybe a course of prime Dr Feelgood and some heavy-duty amphetamines might steer things in the right direction.

SAMHAIN

In this month's episode of *If Puddles Could Sing*, we meet Sam Lunn, whose name almost rhymes with glum and whose song 'Inner City Fox', rather than being lean, mean and mischievous, should come with a Do Not Resuscitate sign pinned to its forehead. It is a little-known law of music that any song that consists of the human voice, piano and cello is going to be beautiful and gorgeously

sad. And here's the exception to prove the rule. "There's water in the silence / Oh oh oh oh oh / It flows between / The animals and me" croons/groans Sam with a degree of lethargy that makes a pensionable elephant seal's waddle to the sea look like Usain Bolt sprinting for free ice cream. Most of the rest of the lyrics become indecipherable as they seem to lose the will to exist the moment they leave his lips while musically this seven-minute epic trudges with glacial haste if not imperiousness towards the clogged storm drain of oblivion. Empires rise and fall; entire galaxies are born and fade into heat death and still Samhain sits in the incessant drizzle contemplating the utter futility of it all. "Down down down / Down down down / Down down down / Down down down" he chants forlornly, perfectly reflecting our mood, until, whoa, suddenly the song soars for the heavens in one late reach for hope amid the ruins. Is that a brave new sunrise we see before us? No, just the light of the oncoming train.

TOILET TRACK

13 HOURS OF RAIN

Oh for crying out loud, what do we need to cheer ourselves up after that cold bath in a muddy musical ditch? How about a song titled 'Caffe Depresso'. Here are the opening lines, dear reader: "I'm sipping coffee, I'm staring at the rain / Caffe Depresso got black clouds on my brain / In the steam on the window I'm tracing her name / I've been lost for so long I might never be the same". Do you see? It's almost like poetry. And while this has, on the face of it at least, a bit more gumption than Samhain before it, somehow it's actually more laborious – sluggish, clumsy, repetitive, a terrace singalong for endless aeons in purgatory. And like a dose of double pneumonia to finish you off after a severe bout of Covid Ultra, here comes 'Sapphire in the Dark', which sounds like a pastiche of the very essence of Morrissey's musical misery as rendered by an adenoidal student poet over a directionless dirge concocted by the captain of the student union fretwankery society. We'll give the guy behind this a bonus point for the song title 'All This Will Be Lost Like Tents In Mud', but by all that's holy it's even worse than what's come before and soon enough we're back in Samhain's freezing ditch of the imagination trying to drown ourselves to escape the excruciating drudgery of it all. 13 Hours of Rain? This is the full eternity of endless drizzle. All-out nuclear war is the only thing capable of drying us out again by this stage and frankly we welcome its blissful oblivion.

Send tracks, downloads or streaming links for review to editor@nightshiftmag.co.uk. If you can't handle criticism, please don't send us your music. Same goes for your stupid, over-sensitive mates. New Kinder World rules do not apply here, you bunch of hippies.

QUALITY BACKLINE
£10 PER HOUR
 Inc. TAMA, LUNN, MARK BASS, BLACKSTAR, FENDER, & SHURE gear
Safehouse
 STUDIO
JUST OFF ST CLEMENTS - 084 184 - FREE PARKING
CONTACT: MIKE 07731 804796
SAFEHOUSESTUDIO.CO.UK
[safehousestudio](https://www.facebook.com/safehousestudio) [safehousestudio](https://www.instagram.com/safehousestudio) [@SafeSafehouse](https://twitter.com/SafeSafehouse)

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

TURAN AUDIO.co.uk
 Professional, independent audio mastering
 Mastered in the studio last month:
 DOMAX, LVRA, HAWKMEN, KILLING JOKE, BLACK LABEL SOCIETY, DIABLO SWING ORCHESTRA, KEMALA, VEGETARIANS & CARNIVORES, BILLY TALENT, SCENE IT ALL, GENU WASHINGTON, LES FLEURS DE LYS, CANCER, MARDUK, EXTREME NOISE TERROR / FILTHKICK, NAKED RAYGUN, CHAMELEONS, ASHTON ZYER, DEAD ROMANTIC, JG PROJECT, THE ASSOCIATES, WONDERLAND, ROBIN JAY BARD.
01865 716466 tim@turanaudio.co.uk

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

TAD
 STUDIOS
 • 3 High-Tech Newly Renovated Recording / Rehearsal Rooms
 • Professional Recording for Bands and Artists
 • Full Backline and PA System in Every Room
 • SSL / Worm Audio / Thermionic Culture Recording Gear
 • Mapex Kits. Fender / Marshall / Ashdown Amps
 • Doorstep Parking, Discounts Available For Block Bookings
www.tadstudios.co.uk / Email: contact@tadaudio.ltd
 Call 01865 600740 for Recording Enquiries
 Text 07877 645410 to Book a Rehearsal
 Built by Musicians, for Musicians

A NEW VIEW MUSIC 2021-2022

FRI~22~OCT~21
O2 ACADEMY2, OXFORD

FEROCIOUS DOG

& // TONY WRIGHT
& // JAKE MARTIN

SUN~07~NOV~21
O2 ACADEMY2, OXFORD

THE SNUTS

& // CUSP
& // EASTER ISLAND
STATUES

FRI~17~DEC~21
O2 ACADEMY2, OXFORD

THE PEOPLE VERSUS

& // MATT OWENS (NOAH AND THE WHALE) // WOUNDED BEAR

SAT~16~APR~22
O2 ACADEMY2, OXFORD

RHYTHM OF THE 90S

SAT~23~OCT~21
O2 ACADEMY2, OXFORD

MAD DOG MCRAE

SUN~07~NOV~21
O2 ACADEMY2, OXFORD

THE UNDERCOVER HIPPIE

SUN~6TH~FEB~22
O2 ACADEMY2, OXFORD

THE RUMJACKS
& // SHANGAI TREASON
& // THE MISTAKES

SUN~24~APR~22
O2 ACADEMY2, OXFORD

THE PROTOMEN
& // PLUS GUESTS

SUN~24~OCT~21
O2 ACADEMY2, OXFORD

HENGE

THU~11~NOV~21
O2 ACADEMY2, OXFORD

SKINNY LISTER

& // PLUS GUESTS

FRI~11TH~FEB~22
THE BULLINGDON, OXFORD

ULYSSES WELLS

& // PLUS GUESTS

TUE~26~APR~22
O2 ACADEMY2, OXFORD

LEWIS WATSON

& // SPECIAL GUESTS

WED~27~OCT~21
O2 ACADEMY2, OXFORD

EVIL SCARECROW

& // INTHEWHALE
& // BROKEN EMPIRE

SAT~13~NOV~21
O2 ACADEMY2, OXFORD

TANKUS THE HENGE

& // PLUS GUESTS

FRI~4TH~MAR~22
O2 ACADEMY, OXFORD

FEET

& // PLUS GUESTS

FRI~20~MAY~22
O2 ACADEMY, OXFORD

DUTTY MOONSHINE BAND

& // FUNKE AND THE TWO TONE BABY

FRI~29~OCT~21
O2 ACADEMY2, OXFORD

HOLDING ABSENCE

& // AS EVERYTHING UNFOLDS
& // YOURS TRULY

FRI~19~NOV~21
O2 ACADEMY2, OXFORD

BEARDYMAN

& // PLUS GUESTS

MON~21ST~MAR~22
THE BULLINGDON, OXFORD

LADY BIRD

& // PLUS GUESTS

SAT~30~OCT~21
O2 ACADEMY2, OXFORD

DUB PISTOLS
& // MELLOWMATIC

SAT~27~NOV **SOLD OUT**
O2 ACADEMY2, OXFORD

EVERYONE YOU KNOW

& // PLUS GUESTS

THU~24TH~MAR~22
O2 ACADEMY, OXFORD

GENTLEMEN'S DUB CLUB

& // KIKO BUN

SAT~11TH~JUN~22
O2 ACADEMY, OXFORD

THE INFLATABLES

& // KING HAMMOND
& // ADY 'SAHDES' CARVELL

SAT~06~NOV~21
O2 ACADEMY2, OXFORD

ULTIMATE COLDPLAY

TUE~30~NOV~21
O2 ACADEMY, OXFORD

YOU ME AT SIX

FRI~01ST~APR~22
O2 ACADEMY, OXFORD

THE CRAIG CHARLES FUNK AND SOUL CLUB

& // PLUS GUESTS

FRI~23RD~SEP~22
THE BULLINGDON, OXFORD

THE 900

TONY HAWK'S PRO SKATER SOUNDTRACK COVER BAND