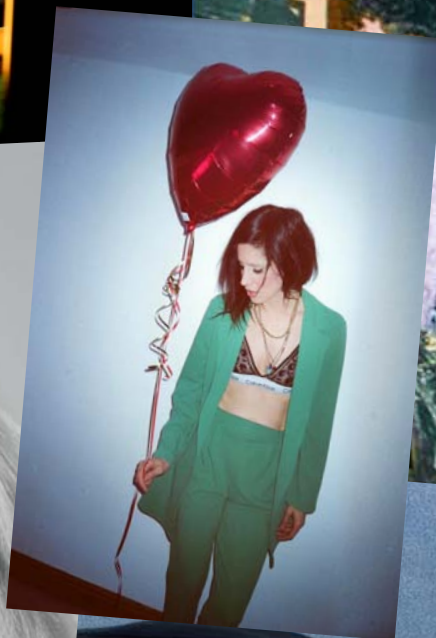




NIGHTSHIFT

Oxford's Music Magazine

Free every
month
Issue 314
December
2022



PRIME CUTS

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DECEMBER 2022

GIG & CLUB LISTINGS

Tuesday 29th November

World Cup 2022

England v Wales

Doors: 6PM

Tuesday 29th November

Fluorescent Adolescent

Doors: 11PM

Wednesday 30th November

Kira Mac

Doors: 7PM

Wednesday 30th November

Haute Mess

Doors: 11PM

Thursday 1st December

The Brass Funkeys
Tiece

Doors: 7PM

Thursday 1st December

So Fetch

Xmas Special

Doors: 11PM

Friday 2nd December

Dreadzone

Doors: 7PM

Friday 2nd December

Raving Trippy

Doors: 11PM

Saturday 3rd December

Simple

Jossy Mitsu

Doors: 11PM

Friday 9th December

Kanadia

Doors: 7PM

Friday 9th December

The HAU5 Party

Doors: 11PM

Saturday 10th December

Reggaeton

Doors: 11PM

Friday 10th December

Mandrake Handshake
Premium leisure
The August List

Doors: 7PM

Friday 10th December

The Bully Boiler

House x Techno x Garage
The Gift that Keeps Giving

Doors: 11PM

Saturday 17th December

Old Skool Oxford

Doors: 11PM

Wednesday 21st December

Krissy Matthews
& Friends Xmas Show

Doors: 7PM

Friday 23rd December

The Shapes

Peerless Pirates

Jody & the Jermis

Doors: 7PM

Friday 23rd December

Taylor Swiftmas

Doors: 11PM

Saturday 24th December

Reggae Xmas

Aleighcia Scott

Count Skylarkin

Destination DJs

Dasher and Wazzy

Doors: 7PM

Monday 20th December

Terraforms Xmas Party

Mampi Swift

MC Bruno Balanta

Smokey & Bolo

Lady Kray-Zee

MC Sandman

Doors: 11PM

Saturday 31st December

Hooked on NYE

Doors: 10PM

Friday 6th January

Diezelbud
The Jerichos
The Parallels

Doors: 7PM

Friday 6th January

David Bowie's
Birthday Party

Doors: 11PM

Saturday 7th January

3 the Hardway

SNB

Freedom Sound

Cavalry Kartel

Doors: 7PM

Tuesday 10th January

Big Joanie

Doors: 7PM

saturday 28th January

Bitter Pill

Doors: 11PM

Monday 30th January

Kris Barras Band

Dea Matrona

Doors: 7PM

Thursday 2nd February

The Rills

Doors: 7PM

Friday 3rd February

Pet Needs

Doors: 7PM

Wednesday 8th February

Josh Pugh: Sausage, Egg,
Josh Pugh, Chips & Beans

Doors: 7PM

Thursday 9th February

Tom Ward: Anthem

Doors: 7PM

Friday 10th February

Broken Empire

Doors: 7PM

Saturday 11th February

Simple

Call Super and Parris

Doors: 11PM

Monday 13th February

Jockstrap

Doors: 7PM

Friday 17th February

Wrest

Doors: 7PM

Thursday 23rd February

John Kearns:

The Varnishing Days

Doors: 7PM

Saturday 25th February

Rawdio

Doors: 11PM

Sunday 26th February

Chloe Petts: Transience

Doors: 7PM

Friday 3rd March

Michelle de Swarte:

Moved

Doors: 7PM

Thursday 9th March

Sophie Duker: Hag

Doors: 7PM

Friday 10th March

Babatunde Aléshé:

Babahood

Doors: 7PM

Friday 17th March

Robert Forster

Doors: 7PM

Sunday 19th March

Cian Ducrot

Doors: 7PM

Friday 24th March

The Total Stone Roses

Doors: 7PM

NEWS

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Online: nightshiftmag.co.uk



COACH PARTY, OPUS KINK, PRIMA QUEEN and PALE BLUE EYES are among the first acts to be announced for a new one-day mini-festival in Oxford. **Beam Me Up Oxford** takes place across both rooms of the **O2 Academy** on **Saturday 11th February**. The event, run by A New View, aims to showcase some of the best emerging acts around and will run in conjunction with Beam Me Up in Lincoln, which takes place the day before.

The event will feature twelve acts in total including local bands. **Self Help** and **The People Versus** are the first two Oxford artists to be confirmed. Tickets will initially be on sale for just £10.

Organiser Jake Pell said: "The festival will be essential for everyone who wants to hear some of the most exciting new music in the UK. We're committed to delivering this at an affordable price and providing what might be the last chance to see these bands up close before they go on to bigger things." Visit beammeupfestival.co.uk for more information and ticket details.

THE FUTURE OF BBC INTRODUCING IN OXFORD is in doubt as the BBC cuts local services across the board in the wake of reduced government funding. The local show, hosted by Dave Gilyeat, is set to be merged into a regional Introducing show with the likes of Reading and Southampton, reducing and diluting its vital Oxford-based content, which has played such a pivotal part of our local scene since it began broadcasting in 2005. Plans for all local Introducing shows are currently in a "consultation period" but local music fans can contact BBC Director General Tim Davie at tim.davie@bbc.co.uk and head of local radio Chris Burns at chris.burns@bbc.co.uk to politely make the case for continued dedicated local music coverage.

BBC Introducing In Oxford, continues to showcase local music

every Saturday night from 8-9pm on DAB and 95.2fm. The show is available to stream and download at bbc.co.uk.

OXFORDSHIRE MUSIC SCENE magazine celebrates its 50th issue this month with a weekend of live music from Oxford artists. The mag, which launched in 2008 and was relaunched post Covid lockdown, takes over **The Jericho Tavern** over the weekend of the **10th-11th December**. Saturday's all-dayer features sets from Self Help; Dogmilk; Jonny Payne & the Thunder; Shock Horror; Mila Todd; Jody & the Jermis; In-Flight Movie, and The Bobo, while Sunday features Flights of Helios; Quartermelon; The Deadbeat Apostles; The Subtheory; Multifari; Blood Fiasco; Juniper Nights; London Graffiti, and Bruno Muerte. Tickets for the weekend are £25, or £15 for each day, from wegottickets.com.

THIS YEAR'S TRUCK FESTIVAL raised £120,000 for local charities. The sold-out event raised the money through its Truck In the Community initiative. The initiative covers a range of fundraising and work opportunities provided by the festival. More than £100,000 of the total came from the festival's Feel Good Food Tent, which will be divided between 10 local charities, including Free Young Carers; Oxfordshire Wildlife Rescue; Orchard Counselling, and My Life My Choice. Additionally, ahead of the event, more than £60,000 worth of festival tickets were donated to the Tickets For Good scheme, where NHS workers were given the opportunity to enter a ballot for free tickets to the event.

AUDIOGRAFT returns this month after two years of taking place online only due to Covid. The annual festival of sonic art and experimental music, curated by **Oxford Contemporary Music**, takes place on the **1st and 2nd December** at **Modern Art Oxford**. Thursday 1st sees Judith Hamann perform Works for Cello & Humming; the duo of Clara de Asís and David Lacey explore cyclical structures for percussion and electronics, and Ryoko Akama will activate the space with her array



JULIA-SOPHIE has reacted to topping *Nightshift's* Track of the Year list. Her song **'Dial Your Number'**, from her recent 'Feels Like Thunder' EP pipped Mandrake Handshake and Cassels to the Number 1 spot. It is the fourth time Julia has topped the poll, having won twice while in Little Fish and again with Candy Says. Talking to *Nightshift* she said: "Thanks so much for making this song Number 1. I feel humbled to know that my music has touched people; the song means a lot to me and I'm proud of it. I first recorded it by singing it as a memo into my phone whilst stuck in traffic, with no thoughts behind it, just me trying to tune into a feeling deep inside, a snap shot of a moment. "This year, musically, has been both good and dispiriting. I've learned to maybe not fight so much, take the foot off the gas and let the universe do its thing. My highlight was releasing 'y?' and '</3' on vinyl this month. In 2023 I plan to release my first long play solo album. I'm working on it now with the hope of having it finished before the New Year."

of electronic contraptions. On the Friday a new group, convened especially for Audiograft, consisting of the artists and musicians Ryoko Akama, Anna Jane Houghton, Sharon Phelan, Catherine Ross, and Beth Shearsby, will perform a new composition by Tim Parkinson, plus solo performances by Rob Lye and Beth Shearsby. Tickets and info at ocmevents.org.

TIGER MENDOZA releases a **Metallica** medley this month in aid of Katharine House Hospice in Banbury. The electronic musician covers 'Orion' and 'Enter Sandman' in memory of his friend Daniel Crawford who died from cancer a year ago. The medley features a cast of guest musicians, including The Subtheory, Means of Production, Emma Hunter and Dreamphone. It goes on sale on the 2nd of December at tigermendoza.bandcamp.com.

THE WHAT'S IN MY SHED podcast showcases Oxford music alongside interviews with local artists. The show, hosted by Warren Rodel, reaches its tenth edition going out from the 27th November on Spotify and Apple, with a feature on Octavia Freud. Number nine featured Dream Phone, with previous podcasts involving Tiger Mendoza; The Scott Gordon Band; The Hex Collective; The Holy Fools; Spank Hair; Mila Todd, and Montmorency.

MELTING POT on Get Radio continue to showcase and celebrate Oxford music on their fortnightly Thursday night shows hosted by Rich and Deadly, as well as hosting regular In The Mix shows with playlists from Oxford music luminaries. Local acts can submit music to be played by emailing info@getmeltingpot.co.uk.

SAM CONWAY 1993-2022

Nightshift was saddened to learn of the death of Oxford musician Sam Conway last month; he was 28. "Little" Sam played guitar in Tristan & the Troubadours, joining the band when he was just 13 and playing alongside his brother Ben; the band appeared on the front cover of *Nightshift* in 2009 (pictured) and released an EP produced by Ride's Mark Gardener. Our thoughts and sympathies go out to all of Sam's friends and family.



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Tracks Of Our Year

The end of another year is upon us and even as Oxford’s music scene struggles against the fallout from Covid lockdowns and venue closures, our musicians continue to come up trumps on the creativity front. As is traditional Nightshift contributors have been voting for their favourite tracks of the year and 2022 provided not only a whole heap of top quality tunes but also a wide-open field. And so it’s a massive congratulations to JULIA-SOPHIE who tops this table of talent; her emergence as a solo artist, with a series of superb EPs over the last couple of years came to a new peak with the deeply, deeply emotive ‘Feels Like Thunder’, from which our Track of the Year, ‘Call Your Number’ came. Here, then, is our rundown of the best music Oxford produced in 2022. Keep supporting local grassroots artists: these are the stars of tomorrow.



1 JULIA-SOPHIE

‘Dial Your Number’

Julia-Sophie’s songs live life on the emotional edge, never more so than on ‘Dial Your Number’, the lead track from her beautifully minimalist collection ‘It Feels Like Thunder’, where heartache unravels like a 2am confessional, all gentle synthetic bubbles and machine hums and near-ghostlike vocals, shrouding the wracked uncertainty and conflicted emotional intensity in something ethereal. This is Roosevelt’s maxim “Speak softly but carry a big stick” made musical.

2 MANDRAKE HANDSHAKE

‘Emonzaemon’

While Mandrake Handshake might be a motorik trip of a band they’re also master melody makers as this hypnotic lead cut from their recent ‘The Triple Point of Water’ shows as a psychedelic bubblegum snowstorm, all chanted vocals and stabbing guitars first becomes something sumptuously poppy and then utterly hypnotic as it carousels spaceward.

3 CASSELS ‘Your Humble Narrator’

‘Your Humble Narrator’, from Cassels’ ‘A Gut Feeling’ album, encapsulates everything that Jim and Loz Beck do so well: initially wiry, it develops a nagging insistency, Loz’s metronomic drumming underpinning Jim’s serrated guitar and stream-of-consciousness vocals – narration rather than singing – until some

eight or more minutes later the tension the song has held so firmly is allowed to dissipate. Eight years, three albums and several EPs in, Cassels just keep getting sharper.

4 TAMARA ‘Home From the Sea’

Titled ‘Pain is Just Pain’, and fuelled by a sense of abandonment, Tamara’s solo album was as griefy as griefy gets at times and yet a pleasure from start to finish; it’s zenith was ostensibly its most optimistic number, if you can consider a lullaby filled with longing for a distant happy childhood optimistic and yet, from sand in hair to eating crab sandwiches on the beach and jumping in waves, this is a simply gorgeous evocation of a time now past.

5 MOOGIEMAN ‘Heavenly Beings’

In which Moogiemán goes solo, goes synth and goes properly pop, in

the case of this high point from his characteristically mercurial ‘Dial M For Moogiemán’, outing his inner Vangelis, except Vangelis if he was reincarnated as a slightly rakish lounge crooner. It’s an epic slice of pop coated in bedroom awkwardness and oddness – everything we’ve come to expect and love from Shan Sriharan, basically.

6 OCTAVIA FREUD ‘Straight To the Top’

Featuring a guest vocal from Mila Todd, ‘Straight To The Top’ was unabashed pop joy amid the political polemic, dark disco and ruminations on middle age from Martin Andrews. Reminiscent of kitchen sink club-popsters Younger Younger 28s, life’s disappointments and pain can’t puncture the unbridled optimism inherent in the tune. The world is shit, let’s dance!

7 DEADBEAT APOSTLES

‘In Spite Of It All’

In which The Deadbeats, armed with two ICBM-strength lead vocals, throw everything and the kitchen sink into a song, stand back for a few moments to admire their work, wander off to listen to ‘Now That’s What I Call A Bluesy Power Ballad’ from start to finish and return to throw everything and the kitchen sink into the song again, including another kitchen sink they borrowed from the neighbours, just for good measure. It is epic; it is ballsy; it is all lusty and soulful and drunk on passion. It is fabulously over the top to the point it leaves a slick of hair oil on the ceiling.

8 CATGOD ‘Wild Man on the Moon’

Delicate to the point of fragility, Catgod have an almost childlike naivety about them, which means they can get away with lines like ‘I can’t stop crying / I’m a lonely boy’

on this cracked, rarefied piano piece, Robin and Cat Marriot’s voices intertwined to the point of being almost inseperable, all the better to unfurl the song’s pristine solemnity.

9 ALLY CRAIG ‘Myrna Loy’

Oxford’s most consistently idiosyncratic songsmith, Ally Craig wrings wonderful pathos out of songs about Hollywood’s less celebrated silent film stars, here sounding both frail and effusive as he pays tribute to the late silver screen vamp, while also managing to mix childish simplicity with some of the most inventive guitar work of any Oxford artist around.

10 LOW ISLAND

‘Life In Miniature’

The title track and coda to their delicately funky second full album, ‘Life In Miniature’ sounds part hymn, part lullaby, almost folky in a way but brings out the richness of the band’s precisely constructed electro-pop, singer Carlos here at his most rarefied and tender, the song, like the rest of the album, wearing its heart on its sleeve and leaving you wanting more.

11 SILENT WEAPON

‘Eggshells’

Oxford’s Baron of Bleak Umair Chaudhry went fully electronic on his latest solo project and hit the jackpot – first prize a one-way trip to the apocalypse, and a date with The Devil himself. This is bleak, purging instrumental industrial noise for the end of days. It’s nine minutes of glorious death disco inside a ticking atomic clock inside a cyber factory in war mode. Play it at your neighbours til they leave home.

12 APHRA TAYLOR ‘The Way You Live Your Life’

A gorgeously sad-eyed song dealing with the fall-out of an emotionally abusive friendship, ‘The Way You Live Your Life’ saw Aphra Taylor seriously step up both musically and vocally, peeling back the emotional layers while keeping things grungy but minimal enough to allow those feelings to really flow.

13 MEANS OF PRODUCTION

‘Lit Up’

Hitting the dancefloor, albeit its more shadowy corners, with a characteristically linear and monochrome tribute to acid house’s first flowering. Phuture, Hardfloor and Joey Beltram are conjured up from memory as the beats hammer harshly and that genre’s trademark squelching is entered into with gusto. It’s not all retro though: the current preponderance of spoken word vocals, always present in the Means of Production soundscape, is more upfront than ever here.

14 EMMA HUNTER ‘Love Is Not A Choice’

Emma Hunter’s ode to love in all its forms – straight or queer – appropriately arrived during Pride celebrations. And like the manifold forms of love, the song has no obvious direction, changing shape from its Indian-flavoured opening, all soaring melisma and impassioned siren call with a driving guitar line that is almost Led Zeppelin-esque in its simple insistency, to an abrupt stop and left turn into more of a Latin flourish, back to the eastern promise of its earlier form, skating the distance twixt desert and the surf, and then carouselling through its “I won’t let you down, this love is not a choice” mantra and generally sounding like Trembling Bells at their most imperious taking the Sheila Chandra songbook for a spin along a winding road at top speed.

15 FOALS ‘2am’

‘Life Is Yours’ was seemingly Foals’ tribute to 80s pop and dance and this single from the album was exuberantly funky and squelchy as befits the period, choppy, uptight guitar-pop hitting the mirrorballs and neon-lit dancefloors with all due swagger while simultaneously lost in self doubt.

16 KANADIA ‘Where’s Your Friends/Wild’

Kanadia can do tender and they can do epic, and on ‘Where’s Your Friends/Wild’, they do both, building with the purposeful grace they do so well, from almost glacial contemplation to sky-reaching stadium rock, managing to be both spacious and wholly enveloping and building to a goosebump-inducing climax.

17 THE FOAM HEADS ‘Waste Of The World’

Eco catastrophe rendered as post-punk anthem, or perhaps Midnight Oil’s ‘Beds Are Burning’ filtered through The Chameleons’ chime and flange; there’s a palpable sense of disgust at humanity’s waste and pollution in the words and yet it’s a glorious bulldozer of a song, ready-made for moshpits or festival fist pumping.

18 MILA TODD

‘Mouthy’

Infused with feminist ire, ‘Mouthy’ is Mila Todd’s tribute to the suffragettes and others on the vanguard of women’s rights, riding strident electronic beats, inventive electronica and sexist catcalls, Mila narrates stories from history’s ‘sheroes’, declaring “I won’t keep my mouth shut” in a fashion that’s both mischievous and hard hitting.

19 SLOW DRIFT

‘Winter’

Oxford-Canadian duo Slow Drift followed up their astonishing debut single ‘Oblivion’ with this wintry wander into Massive Attack territory, James Askwith’s brooding, starlit synths and heartbeat trip hop a silicon fog around Jenn Steeves’ angelically wraith-like vocals, sounding like a siren lament from a dying space station.

20 TOM WEBBER ‘Friends’

Seemingly set to be Oxford’s next pop pin-up, Tom Webber’s ability to make all manner of classic sounds sound fresh and alive will serve him as well as his classic 50s teen idol looks, lyrically deft – rhyming “maybe” with “Jay-Z” – while channelling Sam Cooke and George Ezra via Billy Joel and Eddie Cochran. A timeless star for the future.

21 THE PEOPLE VERSUS

‘Again & Again’

Bringing some serious pizzazz to the local scene, The People Versus’ singer Alice Edwards looks like a movie star on stage and is possessed of a swooping, swooning crystalline voice that leads this ebullient synth-pop song like a melodic murmuration, a songbird of a smiliar feather to The Sundays or Alvvays.

22 JODY & THE JERMS ‘Sensation’

Seasoned musicians with a spring in their step and a sense of innocent abandonment, and an accidental singer with the air of a carefree Kirsty MacColl, together making exuberant indie jangle from a time when indie still meant something. Jody and the Jerms’ second album ‘Flicker’ was unfettered new wave guitar pop joy and among a host of thumpers old and new this gem could melt the hardest heart.

23 THE AUTUMN SAINTS ‘Up In Rags’

Taking rootsy Americana for a sleigh ride through the peaks of arena-level alt.rock and onto the back alleys of gothic post-punk, The Autumn Saints’ album ‘Wind Burn & Broken Oak’ was windswept and earthy, this prime slice sounding like something from folk melancholia classic ‘Fables Of The Reconstruction’ by fellow Southern gothic poets R.E.M. as played by Simple Minds at the world’s biggest stadium show.

24 SELF HELP

‘Bamboo’

A major line-up overhaul found Self Help, now five-strong, back to their best with ‘Bamboo’, a song that opens with an almost country-shoegaze guitar twang and a lolling two-step gait that opens itself up fully mid-song, the introduction of electronics bolstering the coruscating guitar shimmer and fuzz as the band build momentum then really letting themselves rip, Danny Jeffries’ steely vocals capturing relationship ennui and frustration.

25 GIGSY ‘Déjà vu’

Gigsy is one of the most lyrically impressive new artists in town, here singing about the cyclical nature of war and injustice, her bubbling, pulsing, ultimately euphoric hip hop-inflected synth-pop neatly layered, melodically simple, her voice tinged with a sort of Old Europe emotional detachment at times and a slight giddiness at others so she can sound like an excitable Pixar character who’s actually a slightly posh vampire, getting on down to Depeche Mode and Ladytron at the undead disco.

26 PECQ

‘Over & Over’

Pecq have moved from the “random percussive jink” and jazz stylings

of their original Limpet Space Race incarnation to become a pristine electronic pop act, as evidenced by this highlight from their ‘Brittle’ EP, the duo’s wowsy, blissed-out electronica reminiscent of Gang Gang Dance and Delorean at times, purity and funk in perfect harmony.

27 IOE AIE ‘18’

The work of one-time Trophy Wife chap and sometime Foals collaborator Kit Montieth and chums, IOE AIE (It’s Only Ever Autumn In England), released an album, ‘Shells’, that was an intoxicating collection of crepuscular techno tracks intertwined with sententiously intoned vocals, like an introspective, slightly paranoid Underworld, with this track the highlight, a wryly mournful coming-of-age magic realist narrative delivered over a relentlessly snaking ostinato, like a rave comedown version of writer Kirk Lake’s experiments in sonic storytelling.

28 TIGER

MENDOZA

‘Resting Wish’

The centrepiece of his ‘Epone’ release back in February, ‘Resting Wish’ was all 90s-stye euphoric dance keys and a pleasing jungle beat, but as ever revealed Ian de Quadros as a master of industrial hip hop atmosphere, creating a dense, swirling silicon fog of brooding textures that would perfectly soundtrack the freeway scene of a gothic cyber thriller.

29 PEARL DIVER

‘Give It All Away’

When not running the Catweazle Club, Matt Sage leads Pearl Diver, a band at their best on songs like this, a crepuscular croon drawing a line between the vintage balladry of someone like Bobby Darin and Richard Hawley’s cobbled street romanticism with Sage at his vocal best, smooth but slightly cracked.

30 EB ‘To Drive’

With her ‘Celestial Orientation’ EP, EB Hill moved from cheery, sugar-fuelled hip hop funbundle to a more reflective artists, exploring loss and hope. Not that she lost her way with a rapidfire set of rhymes, with ‘To Drive’ a scurry of breathless, short, stabbing words that at one point feels like an imminent panic attack, while retaining a warmth that really gives the song heart and soul.

RELEASED

THE MAY

‘Rhythm’

(*All Will Be Well*)

The May – aka Nigel Firth – has created a masterfully subversive thing with ‘Rhythm’. As with his former band Vienna Ditto, The May has a powerful grasp of songcraft and listenability, but seems compelled to mess with the formula, stopping intelligently just short of breaking point. While Vienna Ditto had an essentially trip-hop/indie-rock core, The May are on a messy line that might also connect The Chap, Add N To (X), Bentley Rhythm Ace and the playful side of Aphex Twin.

Each of the three tracks here are a veritable kitchen sink of electronic lunacy. ‘The Monster’ opens with (literally) childish monster noises, before setting up a high-energy house beat that’s quickly overlaid with no end of odd, competing squiggles and noises. The vocals are almost impossible to decipher, having been run through huge levels of distortion, but they sit comfortably within a mélange of repeated samples. Shortly before the song’s mid-point, a break – with sonic echoes of sirens, trumpets and theremin – ushers in a brilliantly thudding, chaotic final section. Finally, a few thumb piano riffs round things out (and why not?).

‘Not God Rhythm’ is an utterly deranged nearly-six-minutes that has a solid drum pattern at its core, but that introduces unexpected samples and sounds, gradually eking out a song – if one is being sought – which is then thrown out at the song’s centre point. We’re left with



almost anxiety-inducing levels of sonic entropy for the remainder. ‘Queen’s Lane Shuffle’ is a hands-in-the-air rave anthem, if the rave’s being held in a ketamine-drenched mushroom field. It follows the first two ‘Rhythm’ tracks by setting things up for its first half, then switching direction to become an increasingly intense leftfield techno ending to this fantastic piece of work.

Weirdness and inventiveness are not mutually exclusive, but it is possible to be weird and dull, or to be inventive and mundane. The ideal combination, and one to strive for, is to be both weird and inventive: overflowing with ideas and – to paraphrase Nathan Barley – keeping it foolish, by moving on to implement a new idea before you’re finished with the current one. The May have nailed that combination.

Simon Minter

BENEDICT HEANEY

‘Ominosities’

(*Self released*)

This ‘Ominosities’ EP is a real head scratcher. Recorded by Benedict Heaney – better known as an inventive electric violinist and a key part of The August List – in his home studio, it is a sparse piano-driven series of tracks that are excellently self produced. All seven pieces enjoy a warmth and sense of space that comes with layering soft electronic sounds over delicate piano, all played by Ben. With nights drawing in, these tracks could easily find themselves in the background on any BBC Nordic *noir* that becomes key viewing this time of year.

This is where the problem lies, however. Most tracks are sadly troubled by the same simplicity that causes them to be so well produced; they have so much space and minimal chord progression that we find ourselves reminded of John Cage, but without the hidden complexity that makes his works still sought out thirty years after his death. The first few tracks on this EP struggle to be remembered after listening.

However, this is not to be cruel, but rather excited. When Ben gets into more explorative spaces on tracks like ‘Black Sun Light’ or the closing three variations on the same track

GHOSTS IN THE

PHOTOGRAPHS

‘Bad Milk Blood’

(*Self released*)

Ahead of the their album in January, instrumental post-rock trio Ghosts in the Photographs give us a taster of the kind of majesty we can hopefully expect from them. While live they can be a snowblinding, bulldozing experience, ‘Bad Milk Blood’ reveals more of the subtle textures within their expansive sound, notably use of swooping, plangent strings alongside the glissando guitar spangle, all bolstered by some militant snare-heavy drumming. Mogwai remain their chief touchstone but there’s a lightness here that takes them closer to Sigur Ros’ glacial cinematic soundtracking. Ghosts are a band best experienced in album or gig-length doses rather than in what for them is a brief four-minute snippet, but as a primer for the album it’s bite-sized but bountiful.

Ian Chesterton

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KANADIA

‘June’

(*Self released*)

In last month’s *Nightshift* James Bettis talked about the often debilitating anxiety that can control his everyday life and has inspired much of this, Kanadia’s second album. Music, for him, can be a relief, an escape and the intensity of ‘June’ at times suggests a wish to sandblast his fears over the horizon forever.

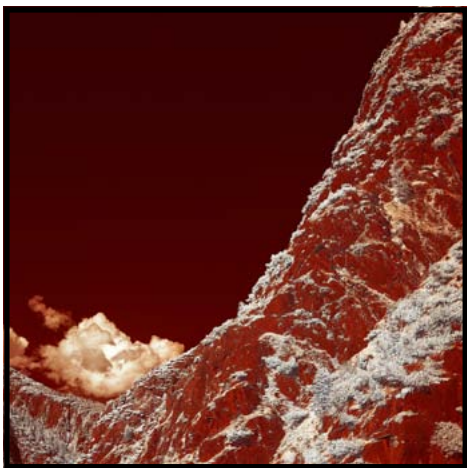
The opening salvos of ‘Feel It Again’ and ‘My Oh My’ pack a hefty punch; the former is an epic statement of intent, questing yet full-blooded, while the latter, choppy and bullish, wastes little time in heading out on a heroic guitar wig-out, both powered emphatically by Tim Lucas’ thunderous drumming.

Four of the songs on ‘June’ previously featured on Kanadia’s summer EP release ‘Distant Life’, notably this album’s high point, ‘Where’s Your Friends/Wild’, which shows off the band’s other big strength – their grasp of atmosphere, allowing an initially subdued melody to grow in something like stately fashion to its towering climax; it echoes ‘Wish Away My Time’, which blossoms from spangled croon into sky-touching crescendo with imperious intent.

Kanadia have never made any secret of their love for Radiohead and Muse, and wear those influences on heart and sleeve. Sometimes the influence feels a tad too obvious: ‘Big Nothing’, for example, could easily have fallen off the back of ‘The Bends’ en route to the pressing plant, while just occasionally their powerdriving rock can come across as bombast, as on ‘Hi/Lo’.

But this doesn’t diminish the power or appeal of ‘June’, and of course alongside that power Kanadia can do intimate with equal aplomb, closing the album with the tender and plaintive ‘June’ itself – written about Bettis’ grandmother – and ‘Elysium’, a sparse, reflective acoustic coda that stands as contrast to those opening power plays but carries equal weight in its emotive way and providing a deliciously delicate end to a complex, well-crafted album.

Sue Foreman



31HOURS

‘Remind Me Tomorrow’

(*Self released*)

‘Remind Me Tomorrow’'s opening track ‘Yo Yo’ starts with what sounds like an erratic clock before immediately fidgeting into overlapping rhythms, as if it’s just too excited to sit still. It sets the scene for 31Hours’ second album – the follow-up to 2017’s ‘Tell Me What You See’ – where texture often eclipses melody but

PECO

‘It’s A Lie’

(*Upcycled Sounds*)

Considering ‘It’s a Lie’ is inspired by “breaking out of a manipulative relationship and reprogramming your own identity, inspired by experiences with cult environments and controlling people”, as well as *Stranger Things*, it’s a surprisingly buoyant slice of electro-pop, Hannah Jacobs’ dreamscape vocals and gliding, gilded synths laid across tumbling, skittish drum loops, light as air.

But the line “I know what I am” becomes a mantra, a repeated assertion of self even as the song threatens to wander onto the dancefloor, and there’s a careworn feel to those vocals once you scratch beneath their pristine surface. Dancing is a great form of escapism so we

TILLY VALENTINE

‘Half Full/Half Empty’

(*Self released*)

Tilly Valentine is doing very well for herself, and rightly so. From BBC 6Music coverage to airplay on Jazz FM, the BRIT School alumna has gone from a small town in Oxfordshire to the bright lights of the big city and hardly had the time to look back.

The opening track on this new EP, ‘Plus One’, tells the story of meeting your perfect match. Cute little refrains like “To tango it takes two” shimmer over a glossy little pop number and before you know it, you are hooked; this is just as well done as any of the mainstream pop heavyweights can do, except it has a lot more soul. ‘Gin & Tonic’, performed with Angus Parkin, introduces sweeping jazz piano and steps up the catchy chorus game even more with lines like “Name a more iconic pair / Let’s be honest, we could be a gin & tonic affair”. The writing, vocals, bass

invention is an abundant resource.

The restless nature of the band’s rhythm section is their chief strength, best mixed with electronic squiggles and spectral melodies; they all work to draw a line from something almost proggy to more Afro-pop-flavoured vibes, via introverted electronica and even jazz on occasion.

After that strong opening gambit we get the less obviously busy ‘Hotheaded’, the warm, fluid ‘Irl’, and the contemplative machine pop of ‘Undercurrent’. But it’s not always consistently engaging; ‘How Did We End Up Here?’ feels half formed, like a jam session, too timid to impose itself, while ‘...’ is enigmatically titled but straight-laced relative to much else here, and somewhat ponderous. In fact the melodic side of the band sometimes struggles to match the invention of their rhythmic side.

After that mid-album lull, energy levels pick up for the fidgety funk of ‘House On Fire’ and the marching, jazz-tinged ‘Our Moon’ and you’re left with the impression of a band with plenty of ideas in their bag but maybe in need of a tighter focus, a core around which to build a more assertive whole. ‘Remind Me Tomorrow’ is a thoughtful, intelligent album it’s easy to like and admire but perhaps harder to fully love.

Ian Chesterton



guess the victory of gentle ebullience here is wholly appropriate.

Bekti Manish

and keys on this would happily sit on any Amy Winehouse track. Standout song, ‘Birthdays & Funerals’, is co-written with Easy Life’s producer Ben Matravers and samples real voice notes of Valentine’s loved ones. About a relationship that has gone full circle – from growing together to grieving loss – this one crosses the threshold from polished pop to a soulful number that hits as heavy as it will no doubt delight the crowds in a Jericho cocktail bar on a Friday night. As you listen to the lovely, slightly wonky jazz guitar on ‘XOXO’ and beautifully melancholic closer ‘Thinking of You (Déjà vu)’, it’s abundantly clear that Tilly knows exactly what she is doing. Admittedly, this is not something this reviewer would usually go for, but still, you cannot help but appreciate the work and time that has gone into this release. There is no Work In Progress label attached to this collection of songs; this is ready for the big, wide world of pop and what a treat it is for all those that like to rest upon its shores.

Caitlin Helm

SHARRON KRAUS

‘Kin’

(*Nightshade*)

For someone like Sharron Kraus, an authentic nomadic troubadour, you’d assume a lengthy global lockdown would be a spirit crushing exercise, but on the evidence of ‘Kin’, written largely during the confinement, we simply find a fuller blossoming of her previous open-hearted evolution as she transforms the thought patterns of radiophonic electronica into her own Franken-language of wyrd psych-folk.

Indeed the whole character of the pandemic seems to have given Kraus the immediacy to pepper any particular tracks, themed with death, solitude and isolation, with a knowing edge. Songs like ‘Do It Yourself’, with its ingrown depression building on the punning metallic tool percussion, and ‘The Trees Keep on Growing’, where she questions whether the planet is better off without us.

Throughout all this experiment and new insight her wondrously strong, quintessential English voice sits at the still point of construction, allowing a space between artifice and actuality where her music finds its true weight, adding to the feeling of timeless life arching between ancient and contemporary worlds. This is best evoked in ‘Tell Me, Death’, a mellifluous and stunning dialogue with a bored Grim Reaper, where amongst other eyebrow raising revelations he declares “I took your wife and child, just for something to do,” which transcends through guilt to a wholly begrudged understanding, while in ‘Locked Garden’ malevolence, beauty and eminence vie for equal time with the Whovian key stabs and recorder, as Sharron gaily admits that if she did climb over the wall she’d be “More feral than genteel / Less promenade, more prowl.” But it’s not all dread and alienation amongst the bucolic bee hives and woodlands, because lockdown, by its bicameral nature, also fomented her ruminations on the album’s title word ‘Kin’ and its relatives: kinship, kindred and kind, all of which she hopefully lobbies for in the quizzical finale ‘Kind Kind (of Human)’.

Kraus has a genius for the musical selfie, for imprinting herself, and her hymnal prayers on your forgiving heart. Accompanied by multiple talented musicians, like Guy Whittaker, Neal Heppleston and Pat Gubier, she creates a caged bird resonance that is both daunting and alluring, while helping listeners to visualise something innate hidden in their souls.

Paul Carrera



GIG GUIDE

THURSDAY 1st
THE BRASS FUNKEYS + TIECE: **The Bullingdon** – Classic New Orleans-style street jazz from nine-strong brass ensemble The Brass Funkeys, back in town as they tour their new ‘More is More’ EP and supported tonight by London-Oxford r’n’b singer Tiece.
SO FETCH: The Bullingdon – Noughties retro club night.
AUDIOGRAFT: Modern Art Oxford – The annual festival of sonic art and experimental music, curated by Oxford Contemporary Music, returns to town after two years online. Today sees Judith Hamann perform Works for Cello & Humming; the duo of Clara de Asis and David

Friday 2nd
DREADZONE:
The Bullingdon
Dreadzone come round this way regularly enough to take them for granted, but the fact they’ve endured for so long (they formed in 1993) and continue to gig almost unceasingly, is because they remain a great live band, a genuinely uniting musical force. Dreadzone’s is a peculiarly British form of reggae, fusing roots sounds and dub with a folky feel, trance and breakbeats. 29 years old this year, veterans of eight studio albums, six Peel sessions and countless tours and festival appearances, Glastonbury is surely being their spiritual home. Their classic 1995 album, ‘Second Light’ spawned their only Top 20 hit, ‘Little Britain’, but their enduring appeal rests in their ability to transform any room, or field, into a party. The trippy, spacious, almost rustic feel of their sound might feel almost archaic compared to what’s come since but it’s following their own path that’s ultimately kept them on top of their game for so long. And it’s weird to think that amongst the band’s earliest backing singers were Alison Goldfrapp and Melanie Blatt. They could so easily have called it a day back in 2006 when guitarist Steve Roberts died, but brother and band founder Greg (originally drummer with Big Audio Dynamite) rallied together a new band and the band are back out on the road doing what they’ve always done best – playing live to packed houses.



December
Lacey explore cyclical structures for percussion and electronics, and Ryoko Akama will activate the space with her array of electronic contraptions.
SKYPILOT + UNDERBELLY + KILL THE WITCH + DARKGNOSS: The Jericho Tavern – Heavy-duty stoner/sludge groove-rocking in the vein of Kyuss, Orange Goblin and Clutch from Northern Ireland’s Skypilot at tonight’s Buried in Smoke show. Grungecore noise from Underbelly among tonight’s supporting cast.
DALBY’S OPEN MIC: The Fox Inn, Stevenon – Weekly open night with local musician Tom Dalby.

FRIDAY 2nd
DREADZONE: The Bullingdon – Get ready for another folky reggae party – *see main preview*
RAVING TRIPPY: The Bullingdon – Psychedelic house and techno club night.
THE LONGEST JOHNS: O2 Academy – Daft, deft sea shanties from Bristol’s festival faves who went viral last year for a TikTok video of them performing 19th Century shanty ‘Wellerman’, back in town tonight as headliners after supporting Skinny Lister here a year ago.
AUDIOGRAFT: Modern Art Oxford – The second day of the sound art and experimental music festival sees a new group, convened especially for Audiograft, consisting of the artists and musicians Ryoko Akama, Anna Jane Houghton, Sharon Phelan, Catherine Ross, and Beth Shearsby, perform a new composition by Tim Parkinson, plus solo performances by Rob Lye and Beth Shearsby.
KLUB KAKOFANNEY with PAPA NUI + BARRICANE + DARKGNOSS: Gladiator Club – This month’s KK shindig sees a headline set from fusion dance-pop outfit Papa Nui alongside harmony-heavy trip-folksters Barricane and dark-minded heavyweights Darkgnoss.
CAFÉ JAZZ: The Cornerstone, Didcot – Free live jazz session.
FRED’S HOUSE + CALUM GILLIGAN: Harwell Village Hall

SATURDAY 3rd
SKINNY LISTER: O2 Academy – Punked-up folk and on-stage chaos from the London rabble rousers back in Oxford after last year’s headline show – *see main preview*
SWITCH: O2 Academy – Switch hosts four of the hottest names in drum&bass with sets from BOU, Gray, Kara and Sota.
SIMPLE with JOSSY MITSU: The Bullingdon – House club night with Birmingham’s rave queen Jossy Mitsu playing

techno, house, jungle and 2-step.
SAFETY JACKET + SLEEPERS + LOST LYRA: The Library – Tender, emotive indie fuzz in the vein of The Wedding Present from Brighton’s Safety Jacket, out on tour to promote their album ‘Honey From the Wasp Nest’.
MAZ & THE PHANTOMS + MOOGIEMAN & THE MASOCHISTS: The Port Mahon – Pysch-prog-surf-funk from Glasgow’s Maz & the Phantoms alongside electro-pop/krautrock/post-punk crew Moogiemann & the Masochists.
BUDAPEST CAFÉ ORCHESTRA: St Giles Church – Balkan gypsy jazz as part of this year’s Jazz at St. Giles season.
OXFORD GOSPEL CHOIR: The Cornerstone, Didcot – Christmas songs with the local choir.

SUNDAY 4th
JOHN OTWAY & THE BIG BAND + BARRICANE + CAPTAIN KUPPA-T & THE ZEPPELIN CREW: The Jericho Tavern – The Clown Prince of Pop returns once more, keeping it lunatic and lively 45 years since his first major hit ‘Really Free’ – with Willy Barrett – for a typically madcap barrel through old faves like ‘Beware of the Flowers Cause I’m Sure They’re Going to Get You Yeah’, ‘Bunsen Burner’ etc. One of a kind. Great support from atmospheric, harmony-led indie-folksters Barricane, and a capella steampunks Captain Kupp-T..
OPEN MIC NIGHT: The Harcourt Arms – Weekly open session.
FOLK SESSION: The Half Moon – Weekly traditional Irish folk session.
OPEN MIC SESSION: James Street Tavern (3pm) – Weekly open session.
THE MIGHTY REDOX: The Tree, Iffley (3.30pm) – Party-hearty funk, blues, folk, ska and more from the local crew.
SCAMPY: The Brewery Tap, Abingdon (5pm) – Harmony-led acoustic covers and originals from the Newbury duo.

MONDAY 5th
ELECTRIC SIX: O2 Academy – Dick Valentine’s garage-glam crew still doing the rounds almost two decades on from hits ‘Gay Bar’ and ‘Danger! High Voltage’, playing it deliberately dumb with their tongue-in-cheek rock disco bombast.

TUESDAY 6th
OPEN MIC: The Cornerstone, Didcot – Weekly open session in the bar.

WEDNESDAY 7th
THURSDAY 8th
THE SWEET: O2 Academy – Guitarist Andy Scott continues to trade under the Sweet name

long after everyone else died or gave up.
RANAGRI + HANNAH SCOOT: The Unicorn, Abingdon – Anglo-Irish folk tunes.
DALBY’S OPEN MIC: The Fox Inn, Stevenon

FRIDAY 9th
KANADIA + BEDD + JUNIPER NIGHTS: The Bullingdon – Last month’s *Nightshift* cover stars launch their second album, ‘June’, keeping it epic, inspired by the likes of Radiohead, Muse and TV On The Radio.
HAUS PARTY: The Bullingdon – Techno, house and disco club night.
CRAIG CHARLES FUNK & SOUL CLUB: O2 Academy – BBC Radio’s most infectiously enthusiastic DJ and space traveller brings his party-starting collection of soul, funk and rare grooves back to town.
THE BLACK PARADE: O2 Academy – Emo anthems club night.
INDIE DISCO: Tap Social – DJ Dominic Utton spins 80s and 90s indie classics on vinyl.
MY DARLING CLEMENTINE: St Nicholas Church, Baulking – Return to the county for the inventive Americana duo of Michael Weston King and Lou Dalglish, touring their seasonal Country Darkness Christmas Light show, featuring picks from their back catalogue plus Christmas songs by Willie Nelson, Joni Mitchell, Nick Lowe and more.
AIRTIGHT 80s: Fat Lil’s, Witney – 80s hair metal tribute.

SATURDAY 10th
OMS50: The Jericho Tavern – *Oxfordshire*

Music Scene Magazine celebrates its 50th issue with a full weekend of local live music. Today’s all-dayer features sets from Self Help; Dogmilk; Jonny Payne & the Thunder; Shock Horror; Mila Todd; Jody & the Jerms; In-Flight Movie, and The Bobo.
THE AC/DC EXPERIENCE: O2 Academy – Tribute night.
REGGAETON OXFORD: The Bullingdon – Reggaeton party.
MINI REDOX + 16 SHADOWS: United Reform Church, Risinghurst (2pm) – Special family show from The Mighty Redox alongside seven-year-old techno chap 16 Shadows.

SUNDAY 11th
OMS50: The Jericho Tavern – Second day of the *Oxfordshire Music Scene* magazine weekend, today with sets from Flights of Helios; Quartermelon; The Deadbeat Apostles; The Subtheory; Multifari; Blood Fiasco; Juniper Nights; London Graffiti, and Bruno Muerte.
OPEN MIC NIGHT: The Harcourt Arms
FOLK SESSION: The Half Moon
OPEN MIC SESSION: James Street Tavern (3pm)
ZOE BADMAN: The Brewery Tap, Abingdon

MONDAY 12th
THE CHAMELEONS: O2 Academy – Manchester’s post-punk cult heroes return – *see main preview*

CROSSTOWN CONCERTS

TICKETS AVAILABLE FROM:
SEETICKETS.COM
GIGANTIC.COM

Cuban dance bands with local big band Ran Kan Kan, playing mambos and son montuno classics, plus a Cuban dance class with Ariel Rios. **SPANK HAIR: The Port Mahon** – EP launch show for the local emo crew. **THE INFLATABLES: Fat Lil’s, Witney** – Ska and Two Tone classics.

SATURDAY 17th
OLD SKOOL OXFORD: The Bullingdon – Retro club night.
VICKI SWAN & JONNY DYER + MARK PIDGEON: Tiddy Hall, Ascott-under-Wychwood – Folk dance tunes, original songs and interpretations of folk classics and obscurities from the versatile singers and multi-instrumentalists at tonight’s Wychwood Folk Club.
SYSTEM 80s + DURAN DURANISH: Fat Lil’s, Witney – Double dose of 80s pop nostalgia.

SUNDAY 18th
MONKEY FISTS + PUPPET MECHANIC + PHIL GARVEY & KAZ: The Tree, Iffley (4-7pm) – Klub Kakofanny host a free afternoon of

Saturday 3rd
SKINNY LISTER: O2 Academy
Certain bands exist simply to make sure everyone in the room with them has a good time and do so by having the best time possible themselves up on stage. So it is with London’s Skinny Lister, back in Oxford tonight after a round of touring across Europe where their sometimes devil-may-care approach to onstage fun has earned them a deserved cult following. Last time round in Oxford there were a sizeable contingent of people dressed as pirates and it’s fair to say almost as much beer was drunk onstage as off, with co-vocalist Lorna Thomas an ebullient cheerleader as much as an actually singer, managing to send herself flying at least twice during the set, only to get back to her feet still laughing each time. If Skinny Lister don’t have as much muck and grime under their nails as The Pogues, they are that band’s heirs in so many ways, celebrating life in all its roughhouse ways and the influence of that band, as well as the likes of The Oysterband and Tansads, is obvious. Obvious being no bad thing when it comes to having fun. Hell, they even manage to sing about getting beaten up on Oxford Street and make it sound like a party. Time for some early Christmas cheer and beer, then. Now more than ever we need a bit of carefree wild abandon.



live music.
OPEN MIC NIGHT: The Harcourt Arms
FOLK SESSION: The Half Moon
OPEN MIC SESSION: James Street Tavern (3pm)
MONDAY 19th
St. AGNES FOUNTAIN: Nettlebed Folk Club – Traditional folk songs with a festive leaning from Chris While, Julie Mathews, Chris Leslie and David Hughes.

TUESDAY 20th
MAJESTY: O2 Academy – Queen tribute with singer Rob Lea.
OPEN MIC: The Cornerstone, Didcot

WEDNESDAY 21st
KRISSY MATTHEWS & FRIENDS: The Bullingdon – Festive show for the local blues-rock singer and guitarist and guests at tonight’s Haven Club gig.

THURSDAY 22nd
BOTLEY CRUE + MOTHERFOLKERS: The Hollybush, Osney – Indie, new wave and Britpop faves from Botley Crue, plus postmodern punk-folk from Motherfolkers.
BLOODY FIASCO + SUGARBULLY: Tap Social – Trip-hoppy-tinged alt.pop from Bloody Fiasco, plus glam-rap from Sugarbully.
PETE FRYER BAND & FRIENDS: The Tree, Iffley – Classic rock and blues covers.
DALBY’S OPEN MIC: The Fox Inn, Steventon

FRIDAY 23rd
THE SHAPES + PEERLESS PIRATES + JODY & THE JERMS: The Bullingdon – Traditional Christmas show from local r’n’b, rock, new wave and folk-punk outfit The Shapes, inspired by Dexy’s, Van Morrison, Tom Petty and The Pogues and bringing a nostalgia for an older Oxford to soulful life. Here in Oxford it’s not officially Christmas until The Shapes have played ‘Fairytale of New York’. Great local support from roustabout rockabilly, punk, indie and shanty squad The Peerless Pirates, and effusive indie janglers Jody & the Jerms.
TAYLOR SWIFTMAS: The Bullingdon – Festive Taylor Swift-themed club night.

SATURDAY 24th
REGGAE CHRISTMAS with ALEIGHCIA SCOTT: The Bullingdon – The Bully’s legendary Christmas Eve reggae party welcomes Welsh-Jamaican singer Aleighcia Scott, mixing soulful vocals with Jamaican drum&bass, hip hop and acoustic reggae, which has seen her sharing stages with the likes of Professor Green, Julian Marley and Soul II Soul.

SUNDAY 25th
Merry Christmas everyone, get stuffed.

MONDAY 26th
THE PETE FRYER BAND: Seacourt Arms –

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.



Monday 12th
THE CHAMELEONS: O2 Academy
In their time The Chameleons were probably the most underrated band ever to come out of Manchester, and that’s saying something. Formed back in 1981 around the singing and songwriting talent of Mark Burgess and the slyly epic guitar playing of Reg Smithies, they were contemporaries of Echo & the Bunnymen and Gang of Four in style and outlook, but never made the breakthrough into the mainstream: too heartfelt for post-punk, too poppy for the goth crowd and far too agitated and militant to follow U2 and Simple Minds to stadium glory. Debut album ‘Script of the Bridge’ stands up as a classic of early-80s post-punk – a meeting point of goth and chiming pop – but they split after the relatively disappointing ‘Strange Times and the death of their manager. Subsequently they were hailed as an influence by Noel Gallagher and The Edge. In fact The Chameleons’ sound has influenced much of modern indie’s darker side, and they remain a cult concern, regularly aired to great enthusiasm on 6Music, particularly in the later hours. Burgess reformed the band in 2000, and again in 2009 as ChameleonsVox, with himself as the sole original member. Highly individual drummer John Lever sadly died in 2017, but subsequently Burgess and Smithies have reunited and four decades after their first flowering The Chameleons remain one of the most glorious bands to ever exist.

Veteran local singer and guitarist Pete and chums play their traditional Boxing Day bash.
TERRAFORMS: The Bullingdon – Drum&bass club night with Mampi Swift, MC Bruno Balanta, Smokey & Bolo, Lady Kray-Zee and MC Sandman.

TUESDAY 27th
WEDNESDAY 28th
THURSDAY 29th
FRIDAY 30th
DALBY’S OPEN MIC: The Fox Inn, Steventon

SATURDAY 31st
HOOKED ON NYE: The Bullingdon – NYE party club night.
THE PETE FRYER BAND: The Manor Bar, Garsington

TRUCK ALBUMS OF THE YEAR 2022



1 YARD ACT THE OVERLOAD



2 BIG THIEF DRAGON NEW WARM MOUNTAIN I BELIEVE IN YOU



5 DANGER MOUSE & BLACK THOUGHT CHEAT CODES



3 CONFIDENCE MAN TILT



6 MAKAYA McCRAVEN IN THESE TIMES



4 LOYLE CARNER HUGO



7 LADY BLACKBIRD BLACK ACID SOUL



8 MOMMA HOUSEHOLD NAME



9 COURTNEY MARIE ANDREWS LOOSE FUTURE



10 JOCKSTRAP I LOVE YOU JENNIFER B



11 HOT CHIP FREAKOUT/ RELEASE



12 MARLON WILLIAMS MY BOY



13 CHARLOTTE ADIGERY & BOLIS PUPUL TOPICAL DANCER



14 FONTAINES D.C SKINTY FIA



15 THE SMILE A LIGHT FOR ATTRACTING ATTENTION



16 THE WONDER YEARS THE HUM GOES ON FOREVER



17 MITSKI LAUREL HELL



18 ALDOUS HARDING WARM CHRIS



19 BLACK COUNTRY NEW ROAD ANTS FROM UP THERE



20 MONOPHONICS SAGE MOTEL

BASED ON STAFF PICKS FROM BOTH OUR STORES. VISIT OUR WEBSITE TO CHECK OUT THE FULL TOP 40 AND OUR RUN DOWN OF THE BEST COMPILATIONS & REISSUES OF THE YEAR

TRUCKMUSIC.STORE

LIVE



KATIE MALCO / FIGHTMILK / WIIINCE / ROBOTS WITH SOUL

The Port Mahon

Four band bills can be a lot: two and a half hours of (post-)punk is *definitely* a lot. But as we climb the stairs at the Port, Robots With Souls is standing on a chair proclaiming something about Debenhams into a megaphone as a fuzzy guitar loop is churning underneath him. It’s going to be a good night.

The evening falls into two nice pairings. Robots With Souls and Wiiiince are lyrically-oriented rockers; the former via bygone retail options as above, and the latter through Egon Schiele, Ginger Rogers and Fred Astaire (apparently rhythmically interpolating, somewhat inexplicably, Madonna’s talk-rap on ‘Vogue’, or maybe they just like old movies), Avril Lavigne, the TV show *Jeopardy*,

and the nation of Canada. And that’s just on ‘Specific Rim’. Both are rollicking sets with some musical kicks; Wiiiince have a nice moment of a kind of close-harmony round; Robots With Souls’ multi-instrumentalism is unfailingly impressive.

If we’re going with lyrics-orientated, then Fightmilk and Malco are about vibes. Deeply contrasting ones, but enjoyable nevertheless. Bounding onstage, Fightmilk yell that “This is a song about death!” but are far from morbid; their brand of strop pop is fun, eminently listenable, and most importantly eminently danceable. ‘Hey Annabelle’ is like the cooler version of Kelly Clarkson that we all wanted; they’ve called one of their songs ‘Banger #4’, and if it is the power of

Nightshift to certify it, we’re happy to verify. Katie Malco’s LP ‘Failures’ was one of those unlucky early-2020 casualty releases; to her credit, she has revisited the record, rerecorded six tracks, and they make up her set tonight. Despite the fact that she claims onstage to have little experience being supported by a band, it hardly shows; her three-piece are an asset to her voice, and the most integrated set there is. And what a voice. Her tone is distinctive, crisp, comparable to a whole host of indie pop writers *du jour* (I am reminded of Phoebe Bridgers and Julien Baker, among others); she doesn’t compromise, however, on her rock roots, and plays the night out beautifully, finishing with ‘Brooklyn’, the standout from the record. Along the way, she mentions that this evening is show six out of twelve in a row, and they’re starting to feel the strain. It certainly wasn’t felt on our side.

Shaw Worth

BELLOWHEAD The New Theatre

Bellowhead are back with their kaleidoscope of folk, music hall and broadsides played in a multitude of musical styles. It’s six years since the award-laden folk big band disbanded, finishing with a tumultuous farewell gig in the Town Hall.

Their return to playing live is in part a celebration of the 10th anniversary of ‘Broadside’ which earned them a silver disc. It begins with Sam Sweeny playing a rallying call on the bagpipes; the stage lights then reveal the full crew in front of a backdrop designed as ship’s rigging, sea chests scattered on stage and a ship’s wheel behind drummer Pete Flood. In what’s a show of nearly two hours, we get almost every track from ‘Broadside’ but also something from their other four studio albums.

John Boden remains the focus as frontman, even theatrically spoofing the role by donning shades and playing a red guitar for one number. The arrangements and musicianship are as sharp as ever: there’s fire in the playing as ‘The Old Dun Cow’ pub burns down; the ghostly dead sons of the ‘Wife of Usher’s Well’ appear in the pulsing fiddles, eerie brass and bass clarinet; a discordant xylophone ushers in weird circus music meeting Kurt Weill and Tom Waits to garnish the gruesome ‘Black Beetle Pies’.

Benji Kirkpatrick switches between guitars, bouzouki, mandolin and banjo between every song and the four-strong brass section are on it throughout. There’s no interval but it is a concert of two parts. The vibe between audience and band has long been Bellowhead’s 12th member but tonight it hasn’t felt 100 percent there. Then, the legend “Paul Sartin 1971-2022” is projected on the backdrop to honour the much loved band member who died suddenly in September. Sartin’s solo voice fills the hall, then is joined by Bellowhead’s voices almost a cappella before Sartin’s voice alone finishes the song. It’s a heartfelt tribute to a friend and brilliant musician who also had many links with Oxford.

Subsequently there’s a sense of release, and the party really takes off with the whole audience now on their feet. Boden dons a gold jacket and Sweeny, in disco shirt and flashing shoes, jumps on and off sea chests and pogos as if his life depends on it, while his fiddle doesn’t miss a beat. ‘London Town’, arranged by Sartin and dedicated to him, with the all 1,800 present doing the actions, and the band’s anthem ‘New York Girls’ bring the set to a climax.

Except of course there’s still the encore. Bellowhead are still the mighty Bellowhead, and this broadside of a show leaves us grinning from ear to ear.

Colin May

BOB DYLAN The New Theatre

The crowd pouring out of The New Theatre seemed to be split on whether this was a good or bad gig. Certainly it was gloriously odd. That Bob elected to play piano throughout was eyebrow-raising, but that he sat at a rickety old upright heroically out of tune with the backing quintet was a free temporary facelift. Even weirder, the nearest mic to the piano appeared to be six feet away, leading to a fuzzy, sub-aquatic mix straight from a David Lynch soundtrack (anyone who thought they’d been dreaming when they saw the gig announced might suspect they’d never woken up). And Bob does nothing to dispel the unreality, striking the ivories with authoritative sparseness like Thelonious Monk via Les Dawson, and keeping the band on their collective toes with odd rhythms. Songs from the last album are played relatively straight – although they already sound like beautiful half-forgotten ghosts of drawing room ballads – but old tracks bear almost no resemblance to the original composition: they play ‘I’ll Be Your Baby Tonight’ like they’ve never heard it before, and ‘Gotta Serve Somebody’ like they’ve never heard any song ever, words crammed into an ill-fitting melody like a *Nightshift* writer trying to fit into their teenage jeans. These are not cock-ups, but deliberate playful decisions,

risks that are entertaining regardless of whether they pay off.

Received opinion is that Dylan’s voice is a batrachian croak for which the concept of individual notes is a faded memory. Certainly, for much of 1992’s ‘Good As I Been To You’ he sounds as though he’s actually dying in the vocal booth (and then come back as a tipsy zombie for 2009’s inexplicable ‘Christmas In The Heart’), but after a decade of studying the urbane stylings of Sinatra, his voice has become a warm, avuncular buzz somewhere between Bing Crosby, Tom Waits, and Vincent Price. His singing tonight is sweet and melodic, and even if the mud pie mix means we catch maybe 10% of the words, his timing is impeccable, by turns dramatic and hilarious. Wayward phrasing is his super-power; maybe he was bitten by some radioactive rubato in Greenwich Village.

It’s a joy to see an elder statesman onstage who neither plays everything fixed-grin safe, nor cynically runs out the clock with half an eye on their bank balance. If this were a Dylan tribute, you’d bottle them offstage; if this were a new act, you’d be raiding their Bandcamp on the bus home. Fixing any of the oddities would have made this a better gig. But being a better gig would have made this a much worse gig.

David Murphy

HOBBY HORSE / MOOGIEMAN AND THE MASOCHISTS / CHEEKS

The Library

Enter Cheeks. Cheeks dons fried egg cap (Cheeks the costumer); Cheeks produces instruments, fires up the keys; Cheeks yells “Cheeks” (Cheeks!); Cheeks begins ‘Ballad of Wendel the Boy and Griffin the Cat’ (original). Pensive, instructional. Cheeks rhymes prodigiously; Cheeks covers Yazoo (‘Only You’) and kills it. Loops! Mandolin as balalaika appears then vanishes. Accordion time. ‘Paddy’s Lamentation’, Irish anti-war traditional, follows; Cheeks doesn’t know the words, isn’t Irish, nevertheless remains confident. We go on in the next song to discover Cheeks’ mother was a boiled egg and understand the hat. Raucous applause. Deserved. Drop a track soon. Can’t wait to see what the lad does next. If he does.

Then comes Moogiemán, fresh off his album release at the Port Mahon, this time accompanied by the full cohort of Masochists. Words like ‘eclectic’ and ‘weird’ and ‘clever’ do them such a disservice. This is not about spoken-word witticisms, or a cogent reference to Mozart or Ram Dass’ ashram (both handled adeptly); if they’re weird, they’re generous about it, and by extension deeply compelling. ‘Journey to the East’ opens, which manages to electronically reproduce the sympathetic strings of a sitar or tanpura via the eponymous Moogs (Tibetan singing

bowls humming in the background); ‘Fast Lane’, ‘Ghost Driver’, and other anti-capitalist treats follow. Every single person is dancing. To the unilateral delight of longer-term Moogiemán enjoyers, ‘Mister Curator’ closes, which is the closest thing to roof-raising it is possible to execute in the Library basement.

Headliners Hobby Horse see us through to the end; it’s a happy one. Alongside two singles, they have just released a covers album of choices from the standard English hymnal; frontman Wilf Cartwright starts the set with a lone guitar, plays ‘Praise My Soul the King of Heaven’ like an Oxford Judee Sill, then promptly launches into a set with his band featuring some of the most technically impressive guitar playing we’ve heard around town. Time signatures are multiple and everywhere, gone all the annoying parts of math rock. Cartwright’s songwriting is laser-sharp and unsparingly honest (‘Paradise Prelude’, unreleased, is a highlight), and the products are verified bangers. Everything is in its proper place, handled lightly and with fun. ‘Socioparty’ closes, and it bangs. If this programme is any indication of what Golden Coral Desert are about, then I want more. Having fun is serious work, and they’re up to the job.

Shaw Worth

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MARY LATTIMORE /
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The the first of two harpists tonight is one from Denmark, via Oxford. Asthmatic Harp is the musical project of Hannah Fredsgaard-Jones; her instruments (acoustic guitar, and to everyone’s delight, an autoharp) are thankfully not wheezing, but rather shimmering along to her low-key neo-folk. Most of the set is drawn from her EP ‘Things We Learned To Live With’; that record is unplugged anyway, but she doesn’t suffer for lack of a band, animating her set handily alone and with some of the more memorable inter-song patter we’ve heard recently. The high point is ‘Bird of Paradise’, which strikes a graceful balance between vocal fireworks and serious reflection, alternately clear and complex. “Am I too Scandinavian,” she wonders; Björk got away with it (‘Hunter’), and so does she.

So far we have been in Oxford. Now we depart for the cosmos, which is where the last 45 minutes of this evening seems to be set. Mary Lattimore belongs to that rare category of musician whose work both can and cannot be meaningfully described as ‘ambient’; she regularly takes a place alongside Brian Eno, Pauline Oliveros and Ryuichi Sakamoto in reviews of her work. She cuts quite an unassuming figure next to her harp; in a black dress, she looks very much like a classical musician about to give a recital. Which is what

she does: she sits on stage, sampler in her lap and loop pedal nearby, and from them produces indescribably tranquil music. Her use of the instrument is ingenious; the harp becomes a koto, a synth (as in a genuinely breath-taking moment, she suddenly reverses her loops and plunges into a completely alien soundscape), and percussion. Hearing her newer work on ‘Silver Ladders’ live (produced by Neil Halstead of Slowdive) is a privilege. We DMed her after the show to check Halstead’s name; in her response, she expressed her gratitude for what she thought was an especially generous audience. And if her review is good, then that’s good with us.

Shaw Worth

NAIMA BOCK /
JUNIOR BROTHER /
APHRA TAYLOR

The Port Mahon

Aphra Taylor, is a dark silhouette against the white background of Divine Schism’s “Keep supporting live music” banner, but her music is so spirited that you can almost see the chords pulsate, the unexpected rhymes in the lyrics leapfrog each other. “It’s lovely / It’s ugly”, she sings on ‘Distortion of Importance’; these are the contrasts in her music. The way in which Taylor expresses her emotions coolly yet all but coldly reminds us of Angie McMahon; this is especially clear on the crushing last song, recent single ‘The Way You Live Your Life’. Despite

the fact that tonight’s solo show misses the warm synths of that record – or maybe because – it’s a brilliant promise for more.

“Hello,” intonates Junior Brother after a brief interval, “that was both my soundcheck and me saying ‘Hello’ to you.” From his exalted singing you wouldn’t think that singer-songwriter Ronan Kealy flew in from Dublin just this morning and still feels the plane’s turbulence. Although, the music is pretty turbulent itself, from the quiet, Aldous Harding-esque stretched consonants to the belted vowels: a little too much sometimes, but you can’t deny that it’s a lively performance.

Compared to these solo acts, the stage looks quite cramped when the five musicians from Naima Bock and her band enter the stage. When they set in ‘Toll’ it sounds like every instrument is drifting in and away from different directions, but midway through that track it all comes together perfectly. When the drummer loses his breath while whistling on ‘Every Morning’, the guitar player spontaneously takes over. From that moment on it is clear that Naima Bock are a band in form.

The penultimate song is a cover of Leonard Cohen’s ‘So Long, Marianne’, and although Cohen’s acerbic tone seems miles away from Bock’s soothing voice she somehow captures the same wistful salutation. But it is the closer, ‘Giant Palm’, that remains Naima’s masterpiece. “I’ll float high, high above it all”, she sings and indeed the interplay of the instruments lifts us up. Of course, earlier in the same song Bock sings “I forget that I cannot fly”; the feeling cannot last forever. But we’re still gracefully gliding our way home.

Caspar Jacob

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A monthly look at jobs in local music. This month it's **TIM TURAN** *from* **TURAN AUDIO** *and he's a* **MASTERING ENGINEER.**

What is one thing you have to do as part of your job that the average person might not know? “I have to control my anger. I employ decades of knowhow, skill, dedication, expensive audio gear and then it’s delivered as a pixelated shitstream to the masses who don’t care.”

And the lowlight? “Being dropped by EMI in 1981 after two years of believing I was going to ‘make it.’”

A black and white photograph of a human ear, viewed from the side. The ear is set against a dark, textured background. Several metal hoop earrings are stacked vertically in the earlobe, creating a dense, circular cluster. The lighting highlights the contours of the ear and the metallic sheen of the jewelry.

Who's your favourite ever Oxford musical artist? "That would have to be Nought. My first love is instrumental music and they were the purveyors of the best instrumental music in town... after Aquabats of course."

Who's the most awkward person you've ever had to deal with in your job? "Tim Turan. Drives me mad sometimes with his obsessive attention to detail. Spending half an hour removing a micro click that no one else can hear in a piece of music! Jeeezuz, what a knob."

Have you ever compromised your integrity in the course of your work? “Never! And will continue to not do so and will encourage others to not do so also!”

Would you swap your job for any other and if so, what? “Astronaut. I would love a chance to see the flatness of the Earth with its magnificent ice wall and the dome with all the luminaries and come back and make a YouTube video to show everyone. Then I’d swap back again.”

Do you consider your job glamorous?
 “I live in Cowley and drive a 2005 Nissan
 Almera Tino platinum SE Deluxe Boosterbang
 Ultimate MKII.”

A portrait of a woman with dark hair and bangs, looking slightly to the right. A white line-art overlay is drawn over the left side of her face and hair, creating a stylized, graphic effect. The background is a solid, muted brown color. The woman is wearing a dark top and a thin necklace.

Gig highlights of the month included the late, great **Mark Lanegan** at **The O2 Academy**, **Bananarama** at **The New Theatre** and the brilliantly otherworldly combination of **Gaelynn Lea** and **Waitress For the Bees** at **St Barnabas Church**.

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TRACKS

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TOP TRACK

BURNING LEAVES

In the week that *Nightshift* sits down to review the pile of new Tracks, we've lost the sublime talents of Mimi Parker, Nik Turner and Keith Levene, three musicians who enriched our lives to a huge degree and whose influence can be heard far and wide. Can anything in this pile come close to matching their glory? Well, perhaps Burning Leaves have some claim to exist in Low's rarefied orbit. The band is basically the solo work of local musician Simon Veaney and this is really quite lovely. He croons a little like Jim White or Will Oldham at times with an air of elegant rustic melancholy on songs like 'Starlost', with its starlit piano twinkle, or sings odes to dying candles on storm-tossed ships on brooding waltzes like 'Mist' with a voice that's rich and soft, weather beaten but soothing. Perhaps 'Spirit' lacks some of the ephemeral spark of the other songs here but 'City in the Rain' is just gorgeous, Simon joined by singer Kelly Middleton for an aching ballad full of delicate darkness that really does remind us of Low; it's perfect mood music for these dark, autumnal evenings, so throw another log on the fire, pour yourself a large glass of rich red wine, and drink a sad but celebratory toast to those dear, departed talents.

MINI HOMER

Given it's generally as bleak as a Cormac McCarthy novel outside these days, anything that might remind us of sunnier summer months is welcome and this track, 'Warm Cherryade', definitely does the trick. Mini Homer are an Oxford-Liverpool electro-pop duo who also trade in a neat line in high-register West Coast harmony singing, that coupled with the warm synths, all bubble and bounce, makes us think of The Beach Boys reincarnated as Tears For Fears around the time they made 'Everybody Wants To Rule the World', or perhaps Panda Bear at his most straight-up poppy. It also makes us think of guitar-shaped swimming pools and cocktail parties, which compared to

all that battleship grey and 4pm darkness is more than welcome respite. Whisper it but *Nightshift* sometimes says "YES!" to optimism and blue skies.

SABLE

And talking of summer and sunshine and the like, here's Oxford-via-Manchester-now-living-in-Berlin artist Sable, whose new song is called 'Long Hot Summer' (hey, remember that? Y'know, when it was too hot to breathe and your lawn died?); it was written and recorded when a bit of wind and rain was still something of an alien concept and it comes with a video of someone flying a kite on a big old grassy meadow under, if not clear blue skies, then brighter ones than we've seen for a while now. Musically it's not quite in the Californian sunshine spirit of Mini Homer but is lightweight and possibly even carefree, a slightly off-kilter slice of dancey electro-pop in the vein of Christine & the Queens, even if subject wise it's actually quite downbeat, about existential despair at the state of the world, which is not what we were banking on when we cracked open this bottle of chilled cider to accompany our watching party, and in fact by the end there's a genuine note of doominess creeping in. Back to staring gloomily at rainclouds and the electricity meter it is then but hey, for a moment there we had kites and sunshine and Christine & the Queens. On balance, we'll call it a win.

LAKE ACACIA

Lake Acacia commit one of the cardinal sins of submitting music in for review as they send us four separate links to four different tracks when surely in this modern age sticking it all in a single link can't be that flipping hard to manage, eh? Just let us do all the hard work, why not. Luckily for them the music isn't too much like hard work. This is more electronic music but synth-rock rather than pop. Synths and rock have often been uneasy bedfellows, too often making for pompous, overblown prog-tinged abominations, and while there are moments of that here, it's decent enough. A little like semi-lost Leeds electro-rockers Hadouken at times Lake Acacia mix sleek synth lines with post-hardcore dynamics on tracks like 'You Could Have It All' and 'What You See Is What You Get', the latter of which has some great synth siren vibes about it and a seriously driving bass rhythm. Maybe the vocals tend a bit too much towards the stereotypical clean side of metalcore vocalisation and 'Make of Break' comes too close to mid-80s bombast but the heaviest of the songs here, 'Retrospect', proves that plinky-plonk technology and growly old rock and roll can go

out partying together without too much conflict breaking out.

HAINTS

More noisy rock music with Haints, whose 'Colours' comes boasting Queens of the Stone Age and Against Me! as influences. It's nicely gnarly for the most part, wasting little time barrelling down a simple power-pop road with gravity on its side and actually sounding a bit like Billy Childish's CTMF mixed up with a hefty dash of American college punk (something Childish would doubtless balk violently against). The problem is, it gets going and sounds like it's going to lead us a merry dance but then before we're even at the two and a half minute mark it's winding down and fading away disappointingly when we wanted it to go down in flames, or at least finish with a bang. In fact it sounds like a fun punk idea and two-thirds of a decent tune that never quite got finished properly. Solid foundations and all that but maybe get an architect in to stick a few spiky ornamental bits on the top and come back with your blade fully whetted.

KITE SOCIETY

Kite Society is Don Campbell from Easter Island Statues who's previously furnished us with some sweetly folk-infused pop in his solo guise. This new track, 'Can't Skate, Won't Surf', is closer to his band though and comes accompanied by a video made up of clips of classic 1965 skateboard doc *Skater Dater*, which if nothing else shows just how far boarding has come in the past half a century. This is a punk-garage-surf-rock tumble and bundle with a squelchy electro heart, all grungy synths and a melodic urgency about it. Other than its contemporary production values you might not think twice if someone told you it came off an old Nuggets or Pebbles compilation, nor would you be too surprised if it cropped up in a future Easter Island Statues live set. Happy to report that after some bruised egos and bloodied knees, the tween romance in the video has a happy ending too. This is turning out to be a rather decent month, ain't it. What could possibly happen to spoil everything?

ALCON BLUE

Some funky blues rock might turn up, that's what. Alcon Blue's first song is titled 'Sugar', which is obviously code for sweet lovin' and all that and they sound like some wretched middle ground between Jamiroquai, The Red Hot Chili Peppers and some indeterminate late-60s rock riffage. It's medium-gloss, high-proficiency rock professionalism of the kind that likely gets undiscerning pub audiences nodding and tapping along while not having to pay too

much attention. Stevie Wonder it ain't. But wait! Don't run away just yet. Still that green ink letter of complaint. Things do get better (they could barely get worse) with second song 'Tears', which ditches the funk and gets a bit Tom Petty on our arses. It's a bit hangdog if not exactly plaintive and sounds a bit like Dire Straits might have if they'd gone wild and started hanging out with The Gin Blossoms in the early 1990s. Five and half minutes might be outstaying its welcome a tad but we're a forgiving bunch here at *Nightshift* as any long-term readers will testify, so we'll let it go. 'Don't Hold On' sounds like one of those Nihilist Memes demotivational slogans and does bring back the funk a bit but not unbearably, again with a bit of a 90s post-grunge feel to them, and hell, even the seemingly obligatory semi-acoustic ballad at the end ain't all that bad – a bit over-egged and overly serious but the singer has a nicely cracked soul voice on him and, oh, dear reader, are we going soft in our dotage? Has all this rain made us soggy?

TOILET TRACK

ALAN CARUSO

Fear not, some fucker was bound to get it in the neck at some point and this month it's Alan Caruso here, and if you think that's just us being mean because it's some kind of Toilet Track contractual obligation, then you, dearest reader, haven't heard this bag of aural offal. Which goes under the title 'You've Got Until The End Of This Email To Take Me Home', which is shit even in the grand lexicon of crap chat-up lines. We guess this might come vaguely under the jurisdiction of country music inasmuch as it sounds like it might emanate unpleasantly from the dusty corner of some benighted roadhouse bar and has a bit of pedal steel involved, but it's more like someone who's never heard country music has turned up in their pyjamas and decided to show the grizzled old hands how it should be done. It's like a smug Police Dog Hogan without an ounce of their wit or tunefulness, a musical – okay, semi-musical – equivalent of those old local newspaper columns where some dreary has-been whose idea of a wild night out is their weekly bridge club and who thinks Young People and everything they enjoy are inherently ridiculous writes supposedly "wry" observations on life. It's not even a dirge, it's just an embarrassment. If this song was an actual chat-up line it'd be a lumbering drunk grunting "you're fit" before farting, laughing uproariously at itself and promptly collapsing in a puddle of its own making. We pity any poor sod who falls for its highly dubious charms.

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BEAM ME UP

OPUS KINK • COACH PARTY
• PRIMA QUEEN + MORE

TUE~09~MAY **SOLD OUT**

O2 ACADEMY2, OXFORD

FOALS

INTIMATE ALBUM SHOW

THU~22~DEC~22

JERICHO TAVERN, OXFORD

**JOELY'S CHRISTMAS
PARTY**

THU~23~FEB~23

JERICHO TAVERN, OXFORD

NATIVE HARROW

FRI~26~MAY~23

JERICHO TAVERN, OXFORD

ENUMCLAW

THU~19~JAN~23

O2 ACADEMY2, OXFORD

HOLDING ABSENCE

& VOID OF VISION, LASTELLE

SUN~19~MAR~23

O2 ACADEMY2, OXFORD

THE PROTOMEN

SAT~16~SEP~23

O2 ACADEMY, OXFORD

THE DUALERS