



NIGHTSHIFT

Oxford's Music Magazine

**Free every
month
Issue 303
January
2022**

PECO

"We mainly made a bunch of unusable DIY instruments and screaming sounds, but also wound up with a bunch of songs as well."

Lockdown invention, eco-activism and accidental star-name collabs with Oxford's synth-psych explorers.

Also in this issue:

TRUCK headliners announced
Introducing **THE SUBTHEORY**
At work with **TOM DALBY**

plus

All your Oxford music news, reviews and gigs for January

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

JANUARY 2022

Friday 31st December

Skylarkin and Friends

Doors: 9PM

Friday 31st December

P.Y.T x NYE

Doors: 9PM

Friday 7th January

The Deadbeat Apostles

Barricane

Tamara

Doors: 7PM

Friday 7th January

David Bowie's Birthday Party

Doors: 11PM

Saturday 8th January

The Operation

Artful Dodger & MC Neat

MC Omar

Dean MC

DR.OP

3 Cubed

Doors: 11PM

Sunday 9th January

All Ears Avow

Gen and the Degenerates

Doors: 7PM

Thursday 13th January

Noahfinnce

Sophie Powers

The Oozes

Doors: 7PM

Friday 14th January

The DIY Class of 2022

Yard Act

English Teacher

Daisy Brain

Doors: 7PM

Friday 14th January

Sander Nights Presents

Sounds of the Underground

Konfluent

J5

Dom Simmons

Charlie Clack

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 21st January

Haute Mess Works

Doors: 11PM

Monday 24th January

Joe Lycett:

Work in Progress

Doors: 7PM

Tuesday 25th January

Fluorescent Adolescent

Doors: 11PM

Wednesday 26th January

Drum and Bass

Doors: 9PM

Thursday 27th January

Call Me Maybe

2010s Party

Doors: 11PM

Friday 28th January

Sukh Ojla: Life Sukhs

Doors: 7PM

Friday 28th January

Drink and Jive

Doors: 11PM

Wednesday 2nd February

Fishco

Doors: 9PM

Thursday 3rd February

Josh Berry

Rafe Hubris

Doors: 7PM

Friday 4th February

James Taylor Quartet

Doors: 7PM

Friday 4th February

Drum and Bass

Doors: 11PM

Saturday 5th February

Simple

Job Jobse

Doors: 11PM

Sunday 6th February

Garfunkel

Doors: 7PM

Tuesday 8th February

Saturn Returns

With Caggie

Noura Bourni

Doors: 7PM

Thursday 10th February

Jack Hutchinson

Doors: 7PM

Friday 11th February

Ulysses Wells

Doors: 7PM

Friday 11th February

Soul Sista

The Bullingdon Boogie

Doors: 11PM

Saturday 12th February

Reggaeton Party

Doors: 11PM

Sunday 13th February

A Few Too Many

Youth Illusion

Das Ghoul

Doors: 7PM

Wednesday 16th February

Benjamin Francis Leftwich

Elanor Moss

Wounded Bear

Doors: 7PM

Thursday 17th February

So Fetch

2000s Party

Doors: 11PM

Friday 18th February

HAU5 Party

Volume 1

Doors: 11PM

Saturday 19th February

Musical Medicine

Jamie 3:26

Doors: 11PM

Tuesday 22nd February

Jamali Maddix

Doors: 7PM

Wednesday 23rd February

Mad Dogs & Maddox

Feat. Leburn

Doors: 7PM

Friday 25th February

The Now

Concord Drive

Haig

The Foliants

Doors: 7PM

Friday 25th February

Skylarkin Soundsystem

Mungo's HiFi Soundsystem

Doors: 11PM

Monday 21st March

Lady Bird

Doors: 7PM

Wednesday 23rd March

Warmduscher

Doors: 7PM

Friday 25th March

The Total Stone Roses

Doors: 7PM

Friday 25th March

Soul Sista

Grand Theft Disco

Doors: 11PM

Tuesday 29th March

The Skinner Brothers

Teef

Doors: 7PM

Friday 1st April

Seann Walsh:

Back from the Bed

Doors: 7PM

Friday 1st April

HAU5 Party

Volume 2

Doors: 11PM

Thursday 7th April

Police Dog Hogan

Doors: 7PM

GIG & CLUB LISTINGS

Tuesday 8th March

Beans on Toast

Doors: 7PM

Thursday 10th March

Call Me Maybe

2010s Party

Doors: 11PM

Friday 11th March

Raving Trippy

Cosmic Version

Doors: 11PM

Saturday 12th March

Musical Medicine

Crazy P (DJ)

Doors: 11PM

Tuesday 15th March

Aurie Styla: Green

Doors: 7PM

Thursday 17th March

Dream Wife

Doors: 7PM

Friday 18th March

Soft Machine

Doors: 7PM

Friday 18th March

Bangerz and Lash

00s Edition

Doors: 11PM

Saturday 19th March

Skylarkin Soundsystem

Mungo's HiFi Soundsystem

Doors: 11PM

Monday 21st March

Lady Bird

Doors: 7PM

Wednesday 23rd March

Warmduscher

Doors: 7PM

Friday 25th March

The Total Stone Roses

Doors: 7PM

Friday 25th March

Soul Sista

Grand Theft Disco

Doors: 11PM

Tuesday 29th March

The Skinner Brothers

Teef

Doors: 7PM

Friday 1st April

Seann Walsh:

Back from the Bed

Doors: 7PM

Friday 1st April

HAU5 Party

Volume 2

Doors: 11PM

Thursday 7th April

Police Dog Hogan

Doors: 7PM

Friday 8th April

Dreadzone

Doors: 7PM

Tuesday 12th April

Mike & the Moonpies

Doors: 7PM

Friday 15th April

Twist and Shout

60s Night

Doors: 11PM

Thursday 21st April

Nathan Caton:

Let's Talk About Vex

Doors: 7PM

Friday 22nd April

Mclusky

Doors: 7PM

Friday 22nd April

That 70s Club

Doors: 11PM

Monday 25th April

Barbara

Nuha Ruby Ra

Doors: 7PM

Thursday 28th April

Make Emo Great Again

Doors: 11PM

Friday 29th April

Bootleg Blondie

Doors: 7PM

Friday 29th April

Tracksuit & Trance

The Euphoria

Doors: 11PM

Saturday 30th April

Simple

Mayday Party

Doors: 11PM

Sunday 1st May

Kristin Hersh

Doors: 7PM

Thursday 5th May

Bobby V

Doors: 7PM

Friday 6th May

Noasis

Doors: 7PM

Friday 6th May

Drum and Bass

Doors: 11PM

Saturday 7th May

Saved by the 90s

Doors: 11PM

Sunday 8th May

Whyte Horses

Doors: 7PM

Saturday 14th May

Bob Vylan

Doors: 7PM

NEWS

Phone: 01865 372255

email: editor@nightshiftmag.co.uk

Online: nightshiftmag.co.uk

HELLO AND WELCOME to the first *Nightshift* of 2022 – or the last of 2021 depending when you read this. After the trials of the past two years we had begun to hope that 2022 would be better for everyone and for live music. Omicron seems to have put a spanner in that idea for now. December saw a whole wave of postponements and cancellations, most related to Covid, and we can only hope the new variant doesn't become so widespread that January is also a wash-out. For now though, please always check with venues, promoters and artists if you're planning on going to a

A quiet word with

PECCQ



“**DESPITE THE LIMPET** clearly being the pinnacle of the animal kingdom, it was a bit of a joke name which stuck.”
So says Hannah Jacobs of her band Pecq’s former name, *Limpet Space Race*. “Although, we’d been doing some electro-classical stuff, and seeing *Limpet Space Race* on programmes next to Elgar or whatever was pretty hilarious. We should’ve kept it just for that.”

PEOPLE, MEET PECQ – THE Oxford electronic-psychedelic-dream-pop duo formed by multi-instrumentalists and producers Hannah – Jakes to her friends – and Nikò O’Brien. As much a two-headed music-video-production-activist beast as a band, they are an act you can expect to hear a lot more of 2022 as they follow up their lockdown-imposed creativity with a new EP next month with much more to come.
You will probably hear plenty of them via other mediums too as the pair compose, collaborate, produce and release myriad other projects via their own studio and record label (Upcycled Sounds) and assorted commissions. Already Jakes and Nikò have worked with people as diverse as the St John’s Orchestra, former Cocteau Twins singer Liz Fraser, The Women’s Orchestra of Afghanistan and CBBC. More of which later.

PECQ CAME TOGETHER when Jakes and Nikò met in a co-working space at what is now Common Ground in Jericho. “Nikò was working on Tandem Festival and I was running a food justice organisation,” remembers Jakes. “We bonded over 70s funk, Joan As Policewoman and LAU and basically just swapped tunes all day instead of doing any work. We’re both into loads of random stuff, but more than that, we both like music doing something interesting or unexpected.”
“We never really knew what we wanted to make,” continues Nikò; “we just tried a bunch of stuff. In the early days there were a lot of experiments, DIY instruments and generally trying to see how much multi-tasking we could get away with live.”
“Chaos basically,” adds Jakes.

NIKÒ GREW UP IN FRANCE, son of an Italian mum and English/Irish dad, and moved to the UK for the first time to study sound engineering in Oxford where he met musician friends through the Fat Sessions.
“A lot of the bands I ended up in were quite jam based; I played piano in experimental jazz duo Bambino Dell’oro and guitar for dub jam band Alamakota. I ended up running a lot of DIY shows in fun places like abandoned swimming pools and

in the road outside the Radcliffe Camera; that one got moved along pretty quick! I ended up staying in Oxford for a while, working as an audio engineer and eventually setting up a studio and label with Jakes.”
Jakes, meanwhile migrated to Oxford from her native Suffolk, also drawn to study music. “I wrote songs and played in bands as a teenager but the academic and massively classist uni experience put me off music for a while; my first job was working in a prison! But as I rediscovered the city outside of uni, I found my clan and started writing and playing again. I was in a few folky things for a while and then got massively into electronic music and synths, started producing and now I’m doing music full time.”
JAKES AND NIKÒ PROPERLY began making music together in 2018 under the name *Limpet Space Race*, releasing their ‘Cartograffiti’ EP on their Upcycled Sounds label, touring the Netherlands, and hosting electronic music residencies in their Cowley studios, before changing their name and musical direction.
“The change definitely came at a new musical junction,” explains Nikò; “we’d been writing a lot of new stuff and found this more synthy, psychy kind of sound. It felt like a new project. Pecq is the name of the place I grew up in France, and where we had our first jam as a duo.”

A debut EP and a brace of new singles last year culminated in the wonderful ‘Brittle’, the song that will lend the imminent EP its title, a serene slice of dream-pop laced with bubbling electronica, barely-there beats and topped with Jakes’ gorgeously crystalline vocals. It’s a song to melt into, the sound of splendid isolation, even as it dives headlong into some deep emotional waters. Not surprising given it was written and recorded in the time the pair’s studio was closed due to lockdown.
“Some of the new EP was written in the first lockdown,” explains Jakes; “we’d been planning to take a couple of weeks out from our studio work to write, but then lockdown hit and we ended up having a closed studio to ourselves for ages. We always produce and record ourselves but it’s normally in a rush, squeezed between producing other people. The first few weeks we literally didn’t leave the studio cos we thought someone in our house had Covid and we went *deep* into a prog wormhole. We mainly made a bunch of unusable DIY instruments and screaming sounds, but also wound up with a bunch of songs as well.”
Nikò: “We had loads of stuff in the end, some of which was released in our first EP, ‘Stranger’, in early 2021. This new EP has a couple of tracks from that lockdown period and then two newer ones. Our writing process really varies, sometimes we jam, sometimes we hole up and write on our own and sometimes we’re completely in the box, just recording loads of ideas. Having two producers in the band works really well; we can pass sessions backwards and forwards between us so if one of us gets stuck we just swap over. We’re constantly churning out ideas for our production work or for sound-art stuff as well, so that often feeds in. ‘Same Mistakes’ and ‘Brittle’ were both spin-offs from sound-installation projects.”
Do Jakes and Nikò think there is a distinct musical line between Pecq and their former incarnation?
Jakes: “Lyrically, our first and second EP are equally bleak; I write most of the lyrics and for me it’s a way to deal with shit in my life, so that’s just what comes out. ‘Stranger’ was about quite recent stuff. The songs are about different people, bad decisions, relationships, past and future selves, but they all wound up with this idea of going round unable to break a cycle. ‘Brittle’ goes further back, digging into a lot of stuff I’d never dealt with from my teenhood: from messy relationships, self-acceptance and hereditary trauma to the aftermath of my first house party. I liked that trajectory, working through complex emotions, doing

some growing up but still chucking it all to the wind for one more night of euphoric teenage self-destruction. Musically, I’d say that the EP is more unified. I feel like we’re slowly settling on a sound world that makes sense to us.”
There’s a feeling of serenity about ‘Brittle’ while lyrically it’s a heartbroken song; do you strive to capture that conflict of emotions and atmosphere?
Jakes: “The song is about programmed obsolescence, written as part of a surround-sound and video installation made of abandoned tellies and DIY oscilloscopes. I always imagined it as a lonely machine singing from the dump, realising it was designed to die before it’s time but having no way to fight it. So not so much serene as resigned; its end is inevitable and the slow beat pulses throughout like a heart monitor on *Casualty* that you know is doomed to flatline.”
How hard is it to make such serene music in a world as mad and full of conflict as the one we currently live in, or do you see it as an antidote?
Jakes: “I think it’s something intrinsic to our personality combo. Nikò is a sunny Mediterranean optimist and I’m a sarky pessimist, so all these bleak songs end up with a bittersweet tinge.”
ALONGSIDE PECQ’S musical releases have come a succession of inventive accompanying videos that share that busily inventive yet soothingly hypnotic quality. Are the pair thinking of the visual side of things when writing music, or has the visual side ever come first?
Jakes: “Yeah, the visuals have definitely come first for some songs. ‘Lemon Cake’ came from a creepy insomniac image; ‘Brittle’ was from that visual installation and when I was writing ‘Stranger’ I had some kind of 80s cop drama in my head.”
Nikò: “We’ve made a few videos ourselves but also love collaborating; it’s so fun seeing someone else interpret your song in a different way. For the ‘Brittle’ EP, we’ve been working with Zak Watson who’s made a concept film which follows this character continuously through all four songs. He’s visualised everything really differently from us and we love it.”
COLLABORATION IS A HUGE part of what Pecq are about. Their work as musicians, composers and producers has brought them into the orbit of a dizzyingly eclectic array of acts, from classical orchestras to jazz musicians to the occasional star name. What have been the most rewarding projects to work on?
Nikò: “Working with the Women’s

Orchestra of Afghanistan when they toured the UK was a huge privilege. It was incredible to see their commitment to making music in the face of such danger and violence. I worked with Cayenna Ponchione, who led the project to bring them over, and is an all-round superstar. I also worked on an award-winning documentary, *Spirit*, an ethnographic portrait of changing life in a remote village in the Indian Himalayas. I was on location for a month, getting to know the community and recording interviews and soundscapes, led by Dr Jane Dyson who’s been working with the community for years.”
Jakes: “I’ve recently been writing electronics, field recording and string commissions for the Orchestra of St John’s, responding to climate research. It was a super interesting project and a challenge to really integrate the field recordings and electronics, often in surround-sound,

scenes and of such calibre?
Jakes: “We just meet a lot of people! Ruth was a suggestion from someone Nikò was on tour with and we just asked her on a whim. Later on we were listening to all the amazing bands she’s in and her solo album and then we were like, ‘oh shit, she’s actually a big deal’. But it was too late by then and she said yes, ha ha! We had so much fun playing with her and with Chris from Premium Leisure and Lauren from Folkatron Sessions for some recent live sessions. We’re excited for Pecq in band formation.”
Which musicians or artist that you’ve worked with has had the most impact on you both?
Nikò: “One of the musicians that’s influenced me the most is Evan McGregor, my band mate in Bambino Dell’oro and Alamakota and the musical big brother I always wanted. He’s an amazing, self-taught drummer. We used to live together

“I was a massive goth as a teenager and always wanted to do screamo vocals but I sound like an asthmatic mouse so that might be a dream that I never get to live out.”

within the composition rather than just tacking them on top. The first piece uses field recordings of landslides from a research project documenting stories of climate change along the Gandaki river in Nepal. The second draws on interviews from water security research in Ethiopia’s Awash River Basin. The pieces were recorded last summer in OVADA Warehouse so that we could socially distance the musicians, and eventually ended up being featured by Radio 3, Classic FM, Gramophone, Apple and screened by UNESCO! I also sang on a song for CBBC which means my career has definitely peaked!”
ONE OF THE BIGGEST NAMES Pecq have worked with is Liz Fraser, one of the most extraordinary singers on the planet. She’s also one of *Nightshift*’s favourite ever singers, so we’re keen to know what she’s like to work with.
Nikò: “I recorded her singing with Sam Lee at RAK Studios. She’s super friendly and humble, and she’s definitely still got it! I was in the middle of preparing to do sound for her and Sam at Glastonbury just when Covid hit; fingers crossed for another chance!”
The brilliant Ruth Goller – best known as part of Acoustic Ladyland and Melt Yourself Down – is another star name on the Pecq CV, playing on the recent live version of their song ‘Stranger’; how do they get to meet and work with musicians from other

and I was commissioned to do a modular synth, keys, trombone and vocal piece for Jazz South, which ended up being about micro plastic. The way I thought about the granular delay processes of the modular synth seemed really similar to how micro-plastics disperse, resurface and are never really ever gone. I think climate change is an inescapable theme for our generation and why wouldn’t we write about it, it’s affecting everything.”
Nikò: “It’s a big part of all our work really, not just music. Jakes used to work in food sustainability and I co-founded Tandem Festival as a way to combine social and environmental issues with the arts. Music is a powerful tool; it’s not just to entertain, it can educate, help communicate complex problems and also bring emotional engagement to science. There’s some good stuff happening to green the industry itself as well, like Music Declares.”
HOPEFULLY A NEW YEAR will bring some respite from the ongoing pandemic and allow Pecq the opportunities to bring their music and the ideas it encompasses to the wider world, particularly live, and hopefully greater freedom will allow their list of co-workers and collaborators to expand into even more disparate corners. We have to ask, given their eclectic musical adventures, is there any genre of music they’ve not played, recorded or been involved with yet that they’d like to investigate? And, any that they wouldn’t even consider touching?
Jakes: “We record a really wide range of stuff from punk to neo-soul to classical so I don’t think there’s a particular genre we would never touch. Nikò’s allergic to musicals but I think that’s cos he hasn’t seen any decent ones. Andrew Lloyd Weber is a crime against humanity and doesn’t count. In general, we’ve got quite a low threshold for super cheesy stuff so I guess we just try to avoid producing music that’s gonna make us bored. So far so good.”
Nikò: “I was into rock when I was younger.”
Jakes: “There were a lot of shirtless guitar solos from what I’ve seen.”
Nikò: “Yeah, well, no more of those but I’d really like to do more dub metal, I’m obsessed with Dub Trio.”
Jakes: “I was a massive goth as a teenager and always wanted to do screamo vocals but I sound like an asthmatic mouse when I try so that might be a dream that I never get to live out.”
‘Brittle’ is released in February on Upcycled Sounds. Hear Pecq at pecqband.bandcamp.com

GTG GUIDE

SATURDAY 1st

Happy New Year everyone. Let’s hope it’s less crap, yeah.

SUNDAY 2nd

OPEN MIC NIGHT: The Harcourt Arms – Weekly open session.

IRISH FOLK NIGHT: The Half Moon – Weekly folk session.

OPEN MIC: James Street Tavern (2.30pm) – Weekly afternoon open session.

THE SEKRETS: The Brewery Tap, Abingdon (5.30pm) – Unplugged covers, from The Jam and Paul Weller to Bob Marley and Feeder.

MONDAY 3rd

TUESDAY 4th

OPEN MIC NIGHT: The Old Anchor, Abingdon – Weekly open mic night, hosted by Andy Robbins.

Monday 10th

THE WOMBATS:

O2 Academy

The enduring cliché of the songwriter battling with their mental health is of sad songs delivered bleakly by doomed poets, but Wombats’ frontman Matthew Murphy has long channelled his depression into upbeat music, infused with sharp, cynical humour and an unbowed intention to get people on their feet. From the decidedly chipper ‘Let’s Dance To Joy Division’, with its message of seeking or at least faking happiness in bad times, through to recent single ‘If You Ever Leave Me, I’m Coming With You’, with lines like “I’ll get out of bed / Stop listening to Radiohead”, Murphy and his bandmates have always chased celebration over sadness. And over 18 years together it’s made them a staple of the festival circuit and firmly ensconced in the upper echelons of British indie rock. Their first ever gig in Oxford might have found them playing to precisely no-one as guests of Gappy Tooth Industries, but they’ve not looked back and most recently they played at 2017’s Truck Festival; tonight they’re at the Academy as the latest Truck Store promotion, here to help launch latest album ‘Fix Yourself, Not the World’, the follow-up to 2018’s Number 3 hit ‘Beautiful People Will Ruin Your Life’, and still presenting a smile and the promise of good times ahead to the world.



JANUARY

WEDNESDAY 5th

THURSDAY 6th

ISIS CITY ROCKERS: Isis Tavern, Iffley – Weekly covers night with the band made up of members of Deadbeat Apostles, Ragged Charms and Beard of Destiny, playing r’n’b, punk, rock’n’roll, blues and soul classics and obscurities.

DALBY’S OPEN MIC NIGHT: The Fox Inn, Steventon – Musician Tom Dalby hosts a weekly open mic night.

FRIDAY 7th

THE DEADBEAT APOSTLES + TAMARA + BARRICANE: The Bullingdon – Raucous rocking and rolling from Oxford’s soul-punk party-starters The Deadbeats, tonight joined by chamber-pop queen Tamara and tripped-out gothic folksters Barricane.

DAVID BOWIE’S BIRTHDAY: The Bullingdon – Bowie club night in celebration of the late, great Thin White Duke’s birthday.

KLUB KAKOFANNEY: The Gladiators Club – Settling into their new home, Klub Kak welcome in the new year with sets from Franklin’s Tower, Mark Atherton & Friends, and Puppet Mechanic.

SATURDAY 8th

OPERATION ft. ARTFUL DODGER & MC NEAT: The Bullingdon – Club night with UK garage duo Artful Dodger.

SUNDAY 9th

ALL EARS AVOW + GEN & THE DEGENERATES + DEVA St. JOHN: The Bullingdon – Return to town for Swindon’s polished, pop-friendly post-grunge rockers touring new single ‘L.O.V.E.’.

OPEN MIC NIGHT: The Harcourt Arms

IRISH FOLK NIGHT: The Half Moon

OPEN MIC: James Street Tavern (2.30pm)

CAT’N’FIDDLE: The Brewery Tap, Abingdon (5.30pm) – Traditional folk and fiddle-led tunes.

MONDAY 10th

THE WOMBATS : O2 Academy – Dancing in the dark with the indie stalwarts – *see main preview*

TUESDAY 11th

OPEN MIC NIGHT: The Old Anchor, Abingdon

WEDNESDAY 12th

THURSDAY 13th

NOAHFINNCE: The Bullingdon – Frenetic pop-punk from Youtube fave Noahfinnce, touring debut EP ‘Stuff From My Brain’.

CAST: O2 Academy – John Power and Liam Tyson’s rockers celebrate an overdue 25th anniversary of their Platinum-selling debut album

‘All Change’, which spawned hits ‘Finetime’; ‘Alright’; ‘Sandstorm’, and ‘Walkaway’, as well as playing a Greatest Hits set.

ISIS CITY ROCKERS: Isis Tavern, Iffley

DALBY’S OPEN MIC NIGHT: The Fox Inn, Steventon

FRIDAY 14th

YARD ACT + ENGLISH TEACHER + DAISY BRAIN: The Bullingdon – Leeds’ militant punk poets return to town as part of *DIY Mag*’s UK tour – *see main preview*

SOUNDS OF THE UNDERGROUND: The Bullingdon – Sonder Nights present their first club night since before Covid, moving from their old home at The Cellar to the Bully, with a night of deep house featuring Freerange records’ Jimpster plus residents Finest Wear and Tom Knight.

SATURDAY 15th

THE DEADBEAT APOSTLES: Harcourt Arms – Raucous blues, soul, rock’n’roll and r’n’b from the wild young cats of the local scene.

MUSICAL MEDICINE ft. ESA & POLY-RITMO: The Bullingdon – A double dose of globetrotting dance at tonight’s Musical Medicine with Cape Town-bornproducer and DJ Esa bringing his South African roots to bear on his sounds, while London’s Poly-Ritmo mixes up Brazilian funk, broken beats and jazz.

GUNS 2 ROSES: Fat Lil’s, Witney – Tribute to the official world’s worst band.

SUNDAY 16th

ORLANDO WEEKS: Truck Store – Instore show from the former Maccabees frontman, playing a solo set as well as signing copies of his new album ‘Hop Up’.

OPEN MIC NIGHT: The Harcourt Arms

IRISH FOLK NIGHT: The Half Moon

OPEN MIC: James Street Tavern (2.30pm)

MONDAY 17th

TUESDAY 18th

KSI: O2 Academy – Rearranged and long-since sold-out show for the rapper, Youtuber, boxer, Celebrity Goggleboxer and general man-on-telly-and-everywhere-else, touring his most recent album ‘All Over the Place’ – which if you turn on your telly at pretty much any time and on any channel, is pretty much spot on.

OPEN MIC NIGHT: The Old Anchor, Abingdon

WEDNESDAY 19th

ROB TOGNONI: The Bullingdon – The Tasmanian blues devil returns to the Haven Club, displaying the powerful and versatile electric style that’s served him well in his 30-plus years on the road, his powerful electric style owing much to Hendrix and Stevie Ray Vaughan.

THURSDAY 20th

LOS PEPES + JACK GOLDSTEIN + BASIC

DICKS: Fusion Arts – Punky power-pop from Los Pepes at tonight’s first Divine Schism show of the year, plus a return to his hometown for mayhemc outlaw pop experimentalist Jack Goldstein, and anarcho-punk from Basic Dicks.

SEMPER VERA + DARKGNOSS: The Jericho Tavern – Alt.rock from Semper Vera at tonight’s It’s All About the Music show.

ISIS CITY ROCKERS: Isis Tavern, Iffley

DALBY’S OPEN MIC NIGHT: The Fox Inn, Steventon

FRIDAY 21st

BOSSAPHONIK with ONIPA: Cowley Workers Social Club – Monthly world jazz dance club night, playing everything from Latin and Balkan to Afro and tonight with a live set from Afro-futurist sensations Onipa, incorporating Afrobeat, highlife and soukous with rap and club electronics.

PEERLESS PIRATES + CAPTAIN KUPPA-T & THE ZEPPELIN CREW + FOAMHEADS + CEDARS OF LEBANON: The Jericho Tavern – Some rousing punked-up indie, rockabilly, spaghetti western fun and sea songs to blast away the last of those Christmas cobwebs from Peerless Pirates, plus a capella steampunk folk from Captain Kuppa-T.

TOMMY ALEXANDER: The Listening Room,

Friday 14th

YARD ACT / ENGLISH TEACHER / DAISY BRAIN: The Bullingdon

If there are any certainties ahead for 2022 it’s that the government will continue to be a bunch of corrupt, incompetent shysters, and that Yard Act will be bloody huge. Because they’re a band made for times like this: indirect descendents of The Fall’s pin-sharp, musically uptight observational lyricism or perhaps Sleaford Mods after a fistful of party pills. Their last visit to town, back in September, was a weird, wired and witty demonstration of the band’s vitality and relevance in a world going slightly mad. Tonight’s gig is part of a tour promoted by *DIY Mag* as the band promote their debut album ‘The Overload’, the title track of which finds them at their poppiest and most accessible but beyond that radio hit they mix propulsive passages of dubby post-punk noise that twist themselves out of shape and dare to get funky much like The Pop Group’s assault on rock convention, occasionally breaking out into swaggering, blokey choruses, while singer James Smith, in his now trademark rain mac and specs, rants and rhymes in caustic fashion like a middle ranking council official who’s one bad day at the office away from a full-on pavement meltdown. Militant and confrontational but compulsively catchy – they cannot fail. Support from Leeds neighbours and post-punk-inspired kindred spirits English Teacher, and London’s one-man grunge-noise machine Daisy Brain.



Cross Keys, Thame – Rootsy acoustic American folk and slacker philosophy from Portland, Oregon singer-songwriter Tommy Alexander at tonight’s Empty Room show, bringing his lockdown-released ‘Waves’ album to the UK for the first time.

PINK MAC: Fat Lil’s, Witney – Double dose of tribute action – to Pink Floyd and Fleetwood Mac.

SATURDAY 22nd

SUNDAY 23rd

JAH WOBBLE: The Bullingdon – The world-exploring bass legend returns to town – *see main preview*

NO HORSES: The Brewery Tap, Abingdon (5.30pm) – Live Chicago-style blues.

OPEN MIC NIGHT: The Harcourt Arms

IRISH FOLK NIGHT: The Half Moon

OPEN MIC: James Street Tavern (2.30pm)

MONDAY 24th

YARD ACT: Truck Store – Following on from their show at The Bullingdon on the 14th, Yard Act play a stripped-down instore set as well as signing copies of their debut album ‘The Overload’.

TUESDAY 25th

LIME CORDIALE: O2 Academy – Lightweight, feelgood rock, hip hop and surf-pop from Sydney’s Lime Coridale, brothers Oliver and Louis sweeping the board at the ARIA Awards for Number 1 second album ‘14 Steps To A Better You’.

FLUORESECENT ADOLESCENTS: The Bullingdon – Indie club night.

OPEN MIC NIGHT: The Old Anchor, Abingdon

WEDNESDAY 26th

DRUM&BASS NIGHT: The Bullingdon

THURSDAY 27th

RALEIGH GREEN + MANNEQUIN + SIAMESE SIRENS: The Jericho Tavern – It’s All About the Music local bands night.

ISIS CITY ROCKERS: Isis Tavern, Iffley

CALL ME MAYBE: The Bullingdon – 2010s hits club night.

FRIDAY 28th

FIREGAZER: The Jericho Tavern – Folk and roots at It’s All About the Music.

DRINK & JIVE: The Bullingdon – Electro swing, disco and bass-jazz club night.

BONEYARD JUKEBOX: Crown & Thistle, Abingdon – Classic 40s and 50s rockabilly and jump blues, from Louis Prima and Louis Jordan to Johnny Burnette and Sun Records rockabilly, with proceeds to Oxfordshire MIND.

DALBY’S OPEN MIC NIGHT: The Fox Inn, Steventon

SATURDAY 29th

GAPPY TOOTH INDUSTRIES with JODY & THE JERMS + THE NATURE CENTRE + TAMARA: The Port Mahon – Monthly music club GTI makes a very welcome return at its new home at the Port after the closure of The Wheatsheaf, with indie jangle-fuzzsters Jody & The Jerms, Birmingham’s skewed indie crew The Nature Centre, drawing comparisons to XTC, Cardiacs and Cate le Bon, and darkly emotive singer-songwriter Tamara.

SHY FX: O2 Academy – Drum&bass and jungle maestro Andre Williams, aka Shy FX, returns to the



Sunday 23rd

JAH WOBBLE:

The Bullingdon

When Jah Wobble turned down the chance to rejoin PiL, the band he formed with childhood friend John Lydon, in 2010, it was reported that he wanted too much money. He’s never denied it but possibly more important to him was his own restless creativity, a character trait that means he simply never looks back. Equally he’s been a leader in his own bands for too long to go back to being a sidekick to anyone. Wobble (born John Wardle, allegedly nicknamed Jah Wobble by a drunken Sid Vicious) has led an eventful life, almost replacing Glenn Matlock in the Pistols before forming PiL and then going seriously off the rails in the early-80s which led to him quitting music for years before sobering up and going on to collaborate with a vast array of musicians from around the world, including Brian Eno and Can’s Holger Czukay, his reputation and influence growing with each new project and passing year. In particular his exploration of myriad styles of music from around the world, right back to his Invaders of The Heart band in the 1980s, preceded many of his peers’ interest in world music. Having played in Oxford with The Chinese Dub Orchestra in 2009, he later came to town with The Nippon Dub Ensemble, fusing his beloved dub with the traditional sounds of Japan. Back here with the Invaders of the Heart for the first time since 2015 and with no new album announced, it suggests a return to some of his older material, but with Wobble, you simply never know what you’re going to get, and that’s the real mark of the man as a musical pioneer.

shire for the first time since hosting Truck Festival’s dance barn in 2018.

YXNG DAVE: O2 Academy – Oxford debut from the Reading grime MC and singer.

PEERLESS PIRATES + MOOGIEMAN & THE MASOCHISTS + ALCON BLUE: The Caddyshack, North Oxford Golf Club – Oxford’s newest venue hosts rum-fuelled rockers Peerless Pirates, mixing up 80s indie, rockabilly, spaghetti western soundtracks and swashbuckling anthems, alongside krautrock-art-pop stars Moogiemann.

SUNDAY 30th

OPEN MIC NIGHT: The Harcourt Arms

IRISH FOLK NIGHT: The Half Moon

THE QUARRY KATZ: The Brewery Tap, Abingdon (5.30pm) – Old style rock’n’roll from the local trio.

OPEN MIC: James Street Tavern (2.30pm)

MONDAY 31st

QUEEN EXTRAVAGANZA: The New Theatre – Big stage Queen tribute.



MANDRAKE HANDSHAKE / FLIGHTS OF HELIOS / AFTER THE THOUGHT

The Bullingdon

Billed as A Very Psych Christmas tonight's gig, hosted by Flights of Helios, delivers three of Oxford's current ripe crop of formidable acts of a psychedelic persuasion. Centre-stage for opener After the Thought is a table festooned with pedals and a tangle of analogue synth wires from which our hero – more pedal controller than guitarist – somehow summons a lonesome whale call into a celestial star belt, before dropping us into

a barely controlled maelstrom of feedback. Boards of Canada and Mogwai come to mind, so it is with some frustration that we find ourselves having to move to avoid early attendees talking over what is clearly music that requires more attention than a perfunctory listen. Flights of Helios open with 'Star', which sounds like early Pink Floyd but with a rockier vocal. It builds atmospherically, with lilting flute low in the mix, while singer Chris

Beard appears completely lost in the music. 'Embers' is powered by a driving drumbeat but starts with a series of bell like bass notes; at its core are three-way vocals and twin bottle-necked guitars, which add to its unpretentiously complex sound. Beard's absorption becomes absolute as he appears to almost conjure with his limbs and his committed performance reminds us of Twilight Sad's James Graham or Nick Cave; it really is

something to behold. Flights close with the punkier 'The City' where a confident ending is delivered from the barrier. They could easily have headlined with this showing but have gallantly left this to Oxford's next breakthrough act.

Mandrake Handshake can surely do no wrong. Signed to Nice Swan Records, which is quickly becoming the next Speedy Wunderground for uncovering new talent; produced by one of Stereolab; a hotly anticipated (but much delayed) debut EP, which from tonight's introductions sounds like it is going to be swiftly followed by a second that has been completed on the day of this show, and a kaleidoscopic live show: we can confidently predict that 2022 will be theirs.

The Bully feels like an overland bus has driven to its back doors and dropped its cargo of travellers straight on to the stage in a riot of sparkle and colour. The vibrancy and positive energy is evocative of travel too, as is the sun drenched and exotic variety of sounds the expansive ensemble encompasses in their wig outs; it's the perfect antidote to current times. Singer Trinity Oksana's vocal delivery reminds us of two of our favourite bands from the first acid era – Shocking Blue's Mariska Veres and Jefferson Airplane's Grace Slick; Row Januah's riffs, meanwhile, summon Hawkwind and King Gizzard, while elsewhere flute, sax and rattlesnake maracas punctuate a stunning set so strong that favourites 'Gonkulator' and 'Monolith' are confidently used up early on, yet the rest of the show feels just as lively. The band return for an encore of their epic 'Hypersonic Super-Asterid', and the grim realities of the real world temporarily melt away. Happy New Year indeed.

Mark Taylor

THE CHARLATANS

O2 Academy

Thirty years is a *very* long time in the music industry. Three decades separated the 60s from the 90s and it is very much from the former that the Charlatans take their cue, both with music and image, yet they remain rooted in, and synonymous with the 90s.

Whilst never receiving the hype of their fellow northerners The Stone Roses or the Happy Mondays (not to mention the Brothers Gallagher) The Charlatans helped shaped the Mancunian scene just as much. There are few rock bands for whom the keyboard (a vintage Hammond, all shuffling chords and flourishes) is such an integral part of their signature sound, showcased most effectively for their break-through hit 'The Only One I Know'. Funky, but always just this side of pure dance, they never quite dallied in electro-rave like the Mondays or fellow indie royalty Primal Scream did. They could, however, hold their own off-stage with them. One score years and ten also provided ample space for them to get up to the kind of rock'n'roll excess that all the above were partial to, and then some. Armed robbery; prison sentences; tragic deaths by misadventure; relocation to L.A; cocaine addiction: The Charlatans had them all.

Which is why it is such a reassuring experience when an eternally youthful Tim Burgess bounds up to the mic after the long bass-heavy intro to 'Forever'. Never afraid of a little unique sartorial expression, tonight he's in a rather fetching farm boy chic get-up of dungarees and white t-shirt with a platinum blonde Brian Jones hairdo. With a new career-spanning compendium album to show off ('A Head Full of Ideas') tonight is very much a best of set. 'Can't Get Out of Bed'; the demonic disco of 'You're So Pretty'; the lush country stylings of 'Just When You're Thinking Things Over' and 'North Country Boy', plus the rolling dark edge of 'One to Another' display their range. Encore 'Sproston Green' is an absolute epic, the main riff slowly building on founder member Martin Blunt's bass before a spritely Tony Rogers keyboard solo. When was the last time you danced utterly unselfconsciously to a ten-minute organ escapade?

The Charlatans are the real deal. In 30 years' time, Tim will be 84. The late, lamented dub legend Lee 'Scratch' Perry was still performing after that age. We don't put it past Tim to go the distance.

Leo Bowder

NOAHFINNCE

The Bullingdon
13 Jan

LLOYD COLE

SJE Arts Centre
SOLD OUT

THE NIGHT CAFE

O2 Academy2
SOLD OUT

HOME COUNTIES

Jericho Tavern
16 Feb

SNAPPED ANKLES

O2 Academy2
21 Feb

PALE WAVES

O2 Academy
26 Feb

AIRWAYS

The Bullingdon
01 Mar

MELT YOURSELF DOWN

The Bullingdon
02 Mar

WARMDUSCHER

The Bullingdon
SOLD OUT

WHITE LIES

O2 Academy
25 Mar

ENOLA GAY

Jericho Tavern
29 Mar

MANDRAKE HANDSHAKE

Jericho Tavern
02 Apr

DREADZONE

The Bullingdon
08 Apr

BAMBARA

The Bullingdon
25 Apr

LARKIN POE

O2 Academy
26 Apr

ROLLING BLACKOUTS COASTAL FEVER

O2 Academy
24 May

AMYL AND THE SNIFFERS

O2 Academy
07 June

CROSSTOWN
CONCERTS
OXFORD



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

Musically Kawala's sound pours a strong sense of melody over Afrobeat rhythms and it's testament to their natural chemistry as a collective that it sounds so fluid, bringing the seemingly effortless harmony and rich textures of their recorded work to the live stage. When thinking of Kawala you think effortless fun and

The band themselves are all skilled and experienced musicians, including drummer Gary Neville, bassist Jon Carter, and guitarist Hamish Wall, whose local history goes back to the 90s, but singers Emily Green and Rosy Owen, newcomers to this playing in bands lark, have some serious chemistry that more than makes up for any lack of gigging experience. The pair began singing together during lockdown as a way to cope with work and life stresses and they

Ian Chesterton

So Young

PEAT & DIESEL
The Bullingdon

If necessity is the mother of invention then boredom and isolation are very often the parents of creativity. Peat & Diesel were formed from the tedium of growing up on the Isle of Lewis. What became a distraction and a way of both mocking and celebrating their home patch has taken the Hebridean trio to places they perhaps only dreamed of visiting as teenagers in Stornoway. And tonight they’re in the city that birthed the band Stornoway.

Peat & Diesel’s growing reputation as one of Scottish music’s liveliest bands means tonight’s gig is pleasingly packed, even on a cold Sunday night when the pavements are dusted with snow and this is a full-on winter warmer of a show – a raucous, rabble-rousing two fingers to a year where there’s often been little to cheer.

Dubbed The McPogues by one wag, there is common ground between Peat & Diesel and Shane McGowan’s pioneering mob – an injection of punk spirit into traditional music that doubtless still irks the purists but draws in a younger audience who’d rather pogo than learn the correct ceilidh moves. A sizeable contingent of them are bouncing with rough and tumble glee from the outset tonight but right to the back of the room people are singing along – to the point

BESS ATWELL
The Jericho Tavern

On a cold December night, it would be difficult to find anything more warming than the comfort of Bess Atwell’s vocals.

The Brighton born singer-songwriter’s music serves more than just classic break up anthems; its carefully reflective nature unpacks emotions which question the self as well as the partner. Atwell’s delicate, wispy vocals have an ethereal nature, mirroring her calm and careful stage presence. Her essence and sound can be likened to the equally organic Birdy and Fleet Foxes, the latter, Atwell tells us afterwards, being one of her staple influences.

Between tracks Bess keeps talking to the crowd to a minimum, letting her lyrics speak for her, lyrics that showcase the singer’s ability to address universal feeling through her own personal experiences. In her own words, “relationships with others are really just a manifestation of your relationship with yourself.” This is best showcased in audience favourite ‘Co-op’ (yes, named after

Boydie MacLeod can miss out entire verses and the party just carries on regardless.

While it’s tempting to imagine folk musicians from the back end of nowhere are all virtuosos, schooled by the generations before them, there’s a great roughhouse looseness about Peat & Diesel – a genuine punk spirit as things occasionally sound like they’re about to fall apart, but such is the onward rush of the music any flying debris is quickly left behind and forgotten. At their most rocking they could be the crazy younger cousins of Thin Lizzy, and we’re even reminded of ZZ Top at one point, but at their best it’s like an unholy but fabulous meeting point of The Corries and Sham 69, accordion battling with guitar over driving beats, call-and-response fun between band and crowd, deliciously daft odes to Stornoway and “how we do it in the western isles” as well as a heavy-handed but no less fun for it take on ‘Dirty Old Town’.

By the close the entire crowd is a bouncing mass, the band seemingly incapable or unwilling to finish the last song, bringing it back for one more chorus, but finally we’re back out in the cold and the snow but warmed on the inside and smiling as wide as a Cheshire cat. Sláinte!
Dale Kattack

MAX BLANSJAAR / THE BOBO /
SHOCK HORROR

The Port Mahon

An early start for tonight’s relaunch gig for *Oxfordshire Music Magazine* means we miss Self Help, themselves undergoing something of a reboot after a major line-up change. Instead we arrive at the start of Shock Horror’s set, and if they’re neither as shocking or horrifying as we sometimes hope rock music can be, they do conjure some neat memories of early-90s grunge, with a gnarly guitar sound reminiscent of Dinosaur Jr and a slacker feel closer to Sebadoh. And if the singer could do to inject a bit more character or at least fervour into proceedings they make for a pleasingly noisy opening gambit.

No such aggression from The Bobo whose slightly breathless tragic-romantic take on atmospheric electro-pop is more late evening reverie than fever dream, reaching a peak in the last number, sung in her native Polish, to add an even more exotic edge to a set that starts off sounding like it’s drifted out of *Twin Peaks* and closes somewhere in *Bladerunner*’s forever-night cityscape.

It takes some cheek to open your set with an ABBA cover, and even more to play that same cover again for an

encore but Max Blansjaar is the kind of artist you can imagine getting away with anything he wants. That thumping, slightly grungy take on ‘Does Your Mother Know’ sets the bar high but he keeps the quality high – his second song even sounding like it could be ‘I Believe in Miracles’, before resolving into synth-led slacker pop that wouldn’t look out of place on the disco floor. Max’s music is an odd, unstintingly engaging mix and match of whimsy, ponderousness coupled with sudden adrenaline rushes; kazoo-based silliness; odd syntax; almost acid-like bleeps and bleeps; observational indie poetry, and something that might be funk in another dimension, the whole thing boosted and propelled by a band that features former Easter Island Statues drummer Thomas Hitch and Beanie Tapes keyboard master Ben Walker. It’s strangely lo-fi but immediate and pop-friendly and while the day after this show another young man called Max becomes F1 World Champion in controversial circumstances, if this Max ever makes it to the top, there’ll be no appeals or inquiries.

Dale Kattack

OMAR SOSA & SECKOU KEITA
St John the Evangelist

There are a lot of strings on stage for this sold out concert. Alongside SJE’s Steinway grand piano for Cuban Omar Sosa is the kora of Nottingham-based Senegalese Seckou Keita. Could the powerful modern piano overwhelm the kora, even though Keita’s is double necked with 40 plus strings to play rather than usual 23?

It turns out the two instruments are equal partners due in part to Omar Sosa recently signing up to the less-is-more style of playing; there’s one frenzied piece of crazy high speed pianism with which Keita gleefully joins in, the notes cascading as the pair race onwards but this is an exception.

Early numbers are meditative with Sosa using electric keys and electronic effects with the Steinway. But the big surprise is the beauty and confidence of Keita’s languid yet powerful singing. It’s only with the multi award winning 2018 album ‘Soar’, with Catrin Finch, that he emerged as a vocalist, and his voice does soar to the highest rafters of the church. His kora playing is remarkable too, making one think it’s just another instrument

instead of a specifically African one. A pity that we’re told nothing about the songs except for the final one, or even what language Keita is sings in; we guess it’s Mandenka. A highlight of Sosa’s playing is a solo right out of the jazz piano tradition, with him sounding like Ahmed Jamal, Keith Jarrett and Jason Moran rolled into one but our favourite moment comes when he seems to channel Abdullah Ibrahim in a number steeped in South African township jazz.

The conversations between kora and piano are superbly arranged to create atmospheres: contemplative, celebratory, energetic, delicate. In this the duo are aided by shakers, sticks and even water played by Venezuelan percussionist Gustavo Ovalles. Despite it all being just a little too perfect, we are won over, particularly by Keita smiling nearly the whole time. It’s fitting that the final number, ‘Suba’, is a message of hope and new beginnings as this feels what the evening has been about, and the enthralled audience gives the musicians a well deserved standing ovation.

Colin May

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

 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

Bossaphonik

Superb live bands each month! DJ Bossaphonik Dan and Guests

OXFORD'S UNIQUE JAZZ WORLD DANCE EVENT



Live Afro futurist sensation

Blending the analogue tones of Afrobeat, highlife and soukous with rap and electronics featuring a collaboration from members of Nubian Twist with K.O.G. (Kweku of Ghana).

"Effervescent, life affirming" Mojo
"Riotous beats and irresistible delirium of Onipa... had the whole place beaming" The Guardian

Friday 21st January

9pm - 2am

£12adv / £12 student ID / £15 door

Live band on at 10pm



NOW AT
COWLEY WORKERS SOCIAL CLUB
Between Towns Road, OX4 3LZ
www.bossaphonik.com



Beans On Toast
Tue 8th March
The Bullingdon



Roddy Woomble
Thu 17th March
The Jericho Tavern



Dream Wife
Thu 17th March
The Bullingdon



BC Camplight
Fri 18th March
O2 Academy2

HEAVY POP

SAVE THE DATE!

7th May
Are You Listening?
Festival,
Various Venues,
Reading

10th Sept
Down At The
Abbey Festival,
Reading Abbey Ruins

For full gig listings
and tickets head to
heavypop.co.uk
   heavypoppromo



DEEPER/ HURLING/ MOOGIEMAN & THE MASOCHISTS

The Jericho Tavern

One of the pleasures of this job is watching poor acts becoming good. But even more so is watching good acts become unexpectedly even better. Down the road tonight, Young Knives are touring their fifth, and definitely best, album whereas we're watching The Masochists. We thought they'd penned their career highlight in 'Mr Curator', a mandelbrot-mutating satirical rant about industry "creatives" which is like a *Nathan Barley* treatment written by Wyndham Lewis and Allen Ginsberg, but they followed it with the astonishing freeze-dried Frankie Knuckles funk of 'Ghost

Driver'. Both are played tonight, yet are eclipsed by new tracks; 'Psychotronic Dream' is a Moorcock acid travelogue squeezed into a krautrock version of 60s garage, and elsewhere some unnervingly intoned monologues ride the minimal thrum of a pop band having a crack at Basic Channel. Frankly, we don't dare guess what they'll do by December 2022. We've not seen Hurling before, so can't comment on their development, but our expectations from the opening song are proven wrong, as a refined shoegazey elegance gave way to some more

visceral power trio noise. We're reminded of Belly – not that Hurling sound like them, but both bands' ostensibly elegant arty pop soon exhibits a love of old-fashioned rocking out. Not a problem, as they nod towards the less emotional end of grunge, a *la* Tad or Mudhoney, or perhaps Sonic Youth in their more straightforward mode. Perhaps none of the songs will set up home in your head, but the sound is gloriously powerful – as you might imagine when one member plays in My Bloody Valentine's touring outfit. Chicago's Deeper don't give us

time to make assumptions about their sound, they simply pick us up and hurl us into the middle of it. They trade in uptight elastic rock in the manner of Devo, but with all pristine edges frayed and surfaces smeared with oily finger-marks. Their concise rock bulletins have an insouciant urban swagger, like Wire multiplied by the Strokes, and occasionally they go for a more atmospheric yelp and become an amphetamine-addled Cure, but whatever variation they apply, the music remains infectiously taut, and the performance authoritative but joyfully relaxed (and Shiraz Bhatti's drumming is relentlessly fantastic). Forget this job, watching bands like Deeper is a pleasure for anyone, full stop. *David Murphy*

TOM WEBBER

The Jericho Tavern

Tom Webber is a 21-year-old lad from Didcot but if you close your eyes when he sings he could be a lost star of 50s rock'n'roll, or a 60s soul man. Open your eyes and that former impression still remains; possessed of classic 50s pop idol looks, Tom could be the voice and face of a million teenage dreams. Tonight is only his second gig, having played a sold-out show in Didcot a few nights previously, but Webber already has a modest assurance about him and for a bloke with an acoustic guitar he's both engaging and musically eclectic. We get lively skiffle that could have jumped off a Lonnie Donegan railroad car, and softly scuffed-up r'n'b that finds Tom, with his sweetly

rough-hewn voice, more than holding his own in the Sam Cooke stakes; elsewhere he could be a young, fresh-faced Elvis as he gives us a rock'n'roll barrel roll. He can switch from Spanish-flavoured guitar picking to gently strummed balladry, tight in his timeless corner but mixing it all up enough to keep your attention. In a thirty-minute set he covers 'Love Potion 9' and a Chuck Berry number but it's his self-penned songs that come across strongest – the Ben E King-styled 'Martha' and closer 'Careless Fool', whose title alone could have come straight out of rock'n'roll's golden age. Tom Webber is a young man in love with old music but this is no period piece tribute act: even this early on in his career – *particularly* how early it is in his career – you really begin to imagine he could be Oxfordshire's next big breakout star. *Dale Kattack*

HOLIDAY GHOSTS / MAX BLANSJAAR / DOGMILK

Florence Park Community Centre

"We're gonna do a cover because we don't have enough of our own songs," announces Dogmilk bassist and co-singer Ellis Currell, tonight playing their debut gig so perfectly entitled to such indulgence, particularly when they then tear through Orange Juice's 'Rip It Up & Star Again'. The three-piece recall Vampire Weekend at times, through a post-punk filter; they're a little frayed around the edges, perhaps, but further down the line Dogmilk will hopefully have their gig game well and truly sewn up. Playing solo with an electric guitar as a companion, the start of Max Blansjaar's set comes unravelled during the first strums, with his guitar strap breaking. A strip of Duct tape and comedic spontaneity later, Max takes us from the shimmering 'Marble Arch' to the lo-fi Kid Carpet-esque 'Life's Too Easy' and a few places in between. Sublime. The first thing that first strikes you about Holiday Ghosts is how short and snappy their compositions are: instant earworms becoming lifelong friends. Guitarist Sam Stacpoole and drummer Katja Rackin form the basis of the Brighton

band with various players brought in since their inception six years ago. With a set comprising fifteen stripped-back 60s-inspired songs, picking highlights would be futile; every tune stands out in its own right. They excel in foot-tapping, head-bopping, feel-good belters that explore life's everyday adventures. This is only magnified in a live setting. From latest album 'North Street Air', 'Mr. Herandi' sings of an unscrupulous landlord with its main declaration of "He's a filthy man", backed by a shuffling jangle-pop beat. With lead vocals shared between Sam and Kat, 'Off Grid' apes The Modern Lovers' 'Roadrunner' and concerns escaping from Brighton's bustling streets. There are subtle moments too, such as the wonderful Velvet Underground-influenced 'In My Head' where Kat takes vocal lead, sounding not unlike Nico. In a just world, Holiday Ghosts should be playing Brixton Academy in the not-too-distant future, but for now, this small crowd witnesses something something truly special. *Gary Davidson*

YOUNG KNIVES / WESLEY GONZALEZ / PREMIUM LEISURE

The Bullingdon

Premium Leisure have been around for three years but now seem to be starting to make waves. A very laidback West Oxfordshire three-piece, they're also extremely tight. Singer Chris Barker sounds less like Marc Bolan tonight than on record, and they're generally less pastoral and more spiky, in an entirely pleasing way. 'Dress Up', available as a gentle acoustic guitar-led number online, is transformed here into something really special, with a lovely, insistent keyboard motif and some gorgeous bass work. On that evidence alone, they're headed somewhere big. Wesley Gonzalez may sound like a Mexican trumpet player but in reality they're a hard-rocking North London five-piece band with some classic soul and 80s synth pop thrown in. Camden boy Wesley, owner of a powerful, almost crooner-style voice, spent years working in Record and Tape Exchange, the best shop in the world, which is far more impressive than being former frontman of Let's Wrestle's and now signed to Moshi Moshi. Throwing himself fully into his performance he throws odd poses and looks up into the distance as if in pain, dripping with sweat. 'Did You Get What You Paid For?' is one of a number songs about himself, but rather than narcissism it seems more driven by angst and is far

more powerful than the recorded version. Inevitably he finishes by welcoming Henry and Tom from Young Knives onstage for their collaboration single 'Man of the People', only this time it's a bit messy. Young Knives' transformation from taught, controlled ball of tension into a wild explosion of noise, distortion and angry, almost screamed vocals is no longer novel enough to be shocking. 'Part Timer', from their first album, is a good example, the itchy but nimble humour of the original replaced by an earth shattering stomp with an urgency that suggests an escape from a bomb that's about to explode. What's perhaps missing are the little touches that make their records so listenable: the subtle percussion, the trumpets and weird synth stabs. It's a slight disappointment that the band who gave us the genius of the 'Sick Octave' album should be battering us about the head like this, but they've never been ones for staying safe and they remain the most un-Oxford sounding of Oxford bands, for which we're always grateful, while the disconnect and sense of alienation they conjure are still very much present, and tonight's huge turnout suggests their appeal is undiminished. *Art Lagun*

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
 [garagerockmerch](https://www.facebook.com/garagerockmerch)

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

Text SSUK18 £10 to 70070 to help Sea Shepherd defend marine wildlife



SEA SHEPHERD UK

Preserving ocean life through direct action campaigns, education and cooperation.



Removing harmful 'ghost' fishing gear from around the UK's coastline.



Cleaning beaches and educating about the harm plastic is doing to our oceans.



Exposing the killing of Pilot Whales and Dolphins in the Danish Faroe Islands

To learn more about Sea Shepherd UK, campaigns such as the ones above and how you can help play your part in conserving the most vital habitat on the planet, look us up online.

[f](#) Sea Shepherd UK
 [i](#) seashepherduk
 [t](#) @seashepherd_uk
 [s](#) seashepherduk.org



Oxfordshire Sexual Abuse & Rape Crisis Centre

Specialist practical and emotional support for women and girls who have experienced sexual violence at any time in their lives.

Telephone helpline

01865 726295 or Freephone 0800 783 6294

- Monday 6.30pm – 9pm
- Thursday 6.30pm – 9pm
- Sunday 6pm – 8.30pm

We have a 24-hour answerphone, and if you leave us a message we can call you back the next time we are open.

Email support

support@osarcc.org.uk

www.osarcc.org.uk

Oxfordshire Sexual Abuse and Rape Crisis Centre is a company limited by guarantee, registered in England & Wales No: 6835605. Registered Charity No: 1131054.

A NEW VIEW MUSIC BY ARRANGEMENT WITH UNITED TALENT AGENCY PRESENTS

LADY BIRD

'WE' ALBUM TOUR
MARCH 2022

MON 21 - OXFORD BULLINGDON

TICKETS AVAILABLE NOW FROM THISLADYBIRD.CO.UK
ANEWVIEWMUSIC.COM & GIGANTIC.COM

TOUR SUPPORTS TO BE ANNOUNCED SOON



[A NEW VIEW MUSIC](#) [gigantic](#)

HUNT SABOTEURS ASSOCIATION

The only organisation that stops the killing in the fields

Still saving lives!

Despite the Hunting Act 2004, organised hunts around the country are still chasing and killing wild animals such as foxes and hares.

The police have said that it's not a priority to enforce the law and have left the hunts to continue their blood sport with little fear of prosecution. When hunts are caught red-handed, they claim it was an 'accident' that an animal was chased and torn apart by their hounds.



The Hunting Act needs to be strengthened and enforced. However it is now under threat from the hunting fraternity who want to revoke it. Knowing that they don't have the support of parliament, they are seeking to weaken it by creating even more loopholes. Hunts must be held accountable for their cruel and reckless actions.

Until the law is tightened and properly enforced, hunt saboteurs are needed out in the fields to directly intervene to protect hunted animals.

Hunt saboteurs, saving lives through direct action.



www.huntsabs.org.uk
www.facebook.com/HuntSaboteursAssociation
[@HuntSabs](https://twitter.com/HuntSabs)



huntsabs, stopping the dirty old hunts!

HUNT SABOTEURS ASSOCIATION

www.huntsabs.org.uk

TRASHBOAT

A NEW VIEW MUSIC BY ARRANGEMENT WITH CAA

06 MARCH OXFORD THE BULLINGDON

ANEWVIEWMUSIC.COM
GIGANTIC.COM
WWW.TRASHBOAT.CO.UK

[gigantic](#) [A NEW VIEW MUSIC](#)

WHAT’S MY LINE?

A monthly look at jobs in local music. This month it’s TOM DALBY and he’s a GUITAR TUTOR.

How long have you worked in this job?

“I’ve been a gigging guitarist for the last 15 years or so. I started teaching a couple of years ago, when Covid hit and the gigs stopped. I started to concentrate on teaching and managed to make it my full time job earlier this year doing 40+ lessons a week.”

What is one thing you have to do as part of your job that the average person might not know? “There’s a lot of time that goes into preparation. If you’re coming for a lesson, it’s not just 30 minutes of my time that you pay for. All of my lessons are bespoke to the student, so I spend a lot of time thinking about a track to work on and how I can cater the parts to a student’s ability. I’m constantly listening to new music for ideas for lessons; its a 24/7 part of the job.”

What’s been the biggest highlight of your career? “Getting the opportunity to meet the amazing people I get to work with everyday.” **And the lowlight?** “I think the weeks leading up to the first lockdown were pretty stressful. I was just starting out teaching and the business was taking off at a staggering rate. Pre Covid, you just started a business and your only worry was finding customers, then everything changed, I had a business with a strong customer base



and I still couldn’t work, as all of the parameters seemed to be changing on a daily basis. I wasn’t very tech minded at the time and I’d never heard of Zoom or any video conferencing, so I just thought that was it. Can’t teach in person? Game over, go back to a normal job and forget about breaking free!

How much and how did Covid affect your job? “Covid was a complete sledge hammer blow at the time. I couldn’t teach in person anymore! I’m a big believer in having to adapt and overcome, so I started to work out how to continue lessons on Zoom. This was a massive change as you can’t just pop out of the computer screen and move a student’s finger along to right position. It really changed me as a teacher and looking back I’m quite grateful for the

challenge. It’s made me a better teacher and musician today.”

Who’s your favourite ever Oxford musical artist? “My friend, Andy Robbins. I met him when I first moved to Oxford and he showed me the ropes around here and got me my first few gigs! He’s one of the hardest working musicians I know and a top bloke too.”

What’s the single most important piece advice you’d give to someone wanting to do your job? “Be honest about your abilities and be easy to work with.”

Who’s the most awkward person you’ve ever had to deal with in your job? “No one in particular, but it’s a pet peeve of mine when someone starts playing an instrument when you’re trying to talk to them!”

When was the last time you heard genius? “A friend quoted a book saying you can’t control what happens to you, but you can control how you react. Wise words.”

Have you ever compromised your integrity in the course of your work? “I once taught someone how to play ‘Wonderwall’.”

Would you swap your job for any other? “I wouldn’t swap it for anything in the world.”

Are you rich? “I have a fantastic family and friends, and I pick my own working hours. That’s more than enough for me.”

Do you consider your job glamorous? “I’ve worked worse jobs!”

What’s your favourite thing about Oxford’s music scene? “It’s so inclusive; no matter where you come from, what style of music you’re into or how good you are at playing it, people are so open minded here.”

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.

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)

Dr SHOTOVER: R.O.C.K. Joke

Ah, there you are, Young Jumping Jack Fruit. Happy New YEAHH! Pull up a pew and get the bevvies in. Mine’s a Beast of Bourbon with plenty of Rizla crackers on the side. Heard any good jokes lately? Well, here’s one for you. Three surviving members of the world’s most famous rock and roll band walk into a pub. It’s Keef’s round. He turns to his companions – who are selecting some of their greatest hits on the jukebox – to ask them what they want. ‘Oh, Mick...? Ron...?’ he shouts. And then wonders why everyone else moves away from him at the bar. Geddit? [*Dr S wheezes with laughter and takes a swig of his ‘rocktail’*]. Topical, eh? Talking of old rockers, what about all the ones we lost in 2021? Call me a soppy old Hector, but I like to think that Charlie Watts and Robbie Shakespeare are up in the celestial rehearsal studio holding down a jazzy-reggae backbeat behind Michael Nesmith, the (Tipp-)Ex Monkee. In fact, as speculated in this column in 2019, they are all probably mashing it up nicely with Peters Tork and Tosh, jamming on *I’m Jah Believer*, *Last Train Inna Clarksville* and *Reggae Valley Sunday*. As I always say, if a joke’s worth repeating, it’s... [*burps loudly*]. Cheers! Down the hatch, seen? **Next month: The Tories Are Revolting**



‘Hello Nurse – we’re here for our Little Red Booster’

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

THE SUBTHEORY

Who are they?
The Subtheory are an electronic duo from Witney formed by Andy Hill (*machinery*) and Cate DeBu (*vocals*). Andy – who previously played in hip hop outfit Death of Hi-Fi – started the project three years ago as an instrumental synth project inspired by 80s film and game soundtracks. Cate, who has performed in acoustic covers acts, came on board in 2021 when they “collaborated on a couple of songs and found a rhythm in the way we wrote. The combination of wildly different influences takes songs in new and exciting directions which is something that I always wanted.” So far The Subtheory have released a handful of EPs and singles as a solo project, including last years ‘Fader’ on the Quickfix singles club. A new single, ‘Agita’, is out on the 10th January on Retro Reverb.

What do they sound like?
Like the soundtrack to all your favourite imagined neon-lit 80s movie scenes, possibly some dark, dystopian hybrid of *Blade Runner* and *Escape From New York*. Or, in Andy’s own words: “imagine that Portishead looked to John Carpenter or Gary Numan for their inspiration, rather than 60s and 70s soul music.”

What inspires them?
Andy: “Our influences are quite different; I come from an electronic and hip hop background and my early influences are people like Kraftwerk, Gary Numan, John Carpenter (film and musically), Mantronix, DJ Shadow, Portishead and Massive Attack. Cate: “Portishead and Massive Attack are the ones that sit between Andy and me. Radiohead, Bowie, Jeff Buckley, Soft Cell and Shame are all artists who have inspired me.”

Their career highlight so far is:
“Having my music played on *Match of the Day* for the England vs Germany game in the last Euros was a particular high for me.”

And the lowlight:
“The Cellar closing. I played my first gig when it was The Dolly so it really was the beginning of everything for me. I got to play it several times since

including The Punt so it was a really sad day when it went, personally and for the scene.”

Their favourite other Oxfordshire act is:
“That’s so hard as there’s so many I admire and, like a top ten songs of all time, it keeps changing but if I had to nominate just one it’d probably be Julia-Sophie. She’s so ridiculously talented; I’ve loved her work since Little Fish through to Candy Says and now her solo work.”

If they could only keep one album it would be:
“‘Garden of Eden’ by Talk Talk; it’s a cracker.”

When is their next gig and what can newcomers expect?
“At The Part and Parcel in Witney on January 18th for Riverside Festival’s radio show. Expect a mix of synths and samples bubbling away underneath the emotional and fragile vocals of Cate, something to keep your feet moving and something to keep your brain fed. Plus references ranging from Akira to Bob Mortimer.”

Their favourite and least favourite things about Oxford music are:
“We love the fact it’s a smallish scene and most people know each other or at least know of each other. People are really supportive of each other which is great. My least favourite thing is that the lack of venues is stifling development of new music.”

You might love them if you love:
Massive Attack; Portishead; Zero 7; John Carpenter; Com Truise; Throwing Snow; Rival Consoles.

Hear them here:
www.thesubtheory.com / thesubtheory.bandcamp.com



ALL OUR YESTERDAYS

20 YEARS AGO

January has traditionally been a quiet period for live music but also a chance to look forward to what might be worth getting excited about in the year ahead, and so it was in January 2002 as a selection of *Nightshift* contributors and local artists picked their bands to look out for. **South Sea Company Prospectus** got plenty of mentions, not just from various Shifters but also **Dave Griffiths** from **ceeblee**, **Ollie Cluet** from **Meanwhile, Back In Communist Russia** and **Point** and **Wheatsheaf** promoters **Mac** and **Joal Shearing**. Equally widely tipped were **Shouting Myke** who caught the eye and ears of **The Club That Cannot Be Named’s Alan Day**, **Hal Stokes** from **Vade Mecum**; **Steve Colbourne** from **Marconi’s Voodoo**, and **Jeremy Leggett** from **The Botley Bands Project**. **Ponyclub**, who would soon change their name to **Young Knives** (via a later dropped The) were similarly hailed by reviewers and artists.

Other acts mentioned included **Winnebago Deal**; **Smilex**; **Neustar**; **Barry & the Beachcombers**; **Mindsurfer**; **Mook**; **Marconi’s Voodoo**; **Caliber**; **Juno Pixie**, and **Cargo Cult**. Names now lost in time but all of them artists who brought some extra sparkle, fun or ‘orrible noise to the local scene.

Highlights of a seasonally sparse gig guide were current indie rock darlings **The Cooper Temple Clause**, as well as **King Prawn** and **Miles Hunt**

at **The Zodiac**, though we wonder whatever became of **Fuck Off Brian**, who were playing at **The Wheatsheaf**. Some stars deserves to burn only briefly and not even brightly.

10 YEARS AGO

Once again in a vaguely traditional sort of fashion January 2012 found *Nightshift* asking around local promoters for their tips on which acts to look out for in the months ahead. **Yoo!** host Marc West plumped for **Glass Animals** and **Wild Swim**, putting him closest to hitting the nail firmly on the head, while other top picks included **Kill Murray** (Joal from **The Wheatsheaf**); **The Cellar Family** (Simon Minter from **Audioscope**); **Overlord, Refugees of Culture** and **Blasted** (Elliot and Ryan from **Buried in Smoke**); **Document One** (**Aidan ‘Count’ Skylarkin**); **Lewis Watson** (Isla Miskelly from **DHP**); **Jess Hall** (Autumn Neagle from **Coo Promotions**) and **Luke Keegan, Matt Chanarin and Laura Theis** (**Catweazle’s** Matt Sage).

The new generation of rock and metal stars were showcased by an compilation album released by **Skeleton**, ‘City of Screaming Spires’ featuring contributions from **Aethara**; **Taste My Eyes**; **Desert Storm**; **K-Lacura**; **Mother Corona**; **Unknown Flow**; **A Trust Unclean**; **Prospect**; **Dedlok** and **Mutagenocide**, among others.

While there was no main cover star feature this month, **Tiger Mendoza** were our Introducing

THIS MONTH IN OXFORD MUSIC HISTORY

act, while coming to town this month were **The Horrors**, **M83** and **Babybird** (all at the **O2 Academy**); **Dopefight at The Cellar** and **Maria & the Mirrors** at **Modern Art**.

5 YEARS AGO

Talking of people who can spot new talent a mile away, it’s interesting, looking at his advert in January 2017’s *Nightshift*, to see who local promoter **Simon Bailey** – then promoting under the name **Future Perfect**, now working with **Crosstown Concerts** – had on at his shows: **Idles**, **Cabbage**, **The Amazons**, **C Duncan** and **The Sherlocks** at **The Bullingdon**; **Tom Grennan** and **Rhys Lewis** at **The Cellar**, and **Lloyle Carner** and **The Japanese House** at **The O2 Academy**, all of whom have gone on to even bigger things since. A lesson to everyone to take a chance on new music – and also to fight for those small venues that allow those acts to learn their trade and build their audience.

Cover stars this month were **Coldredlight** who talked about *Game Of Thrones*, university life and their debut single ‘Little Scorpion’, which had earned them a Number 2 spot in our end of year Top 20 the month before. “I probably have a similar shamelessness and narcissism as Cersei Lannister, and I make a lot of bad decisions,” said singer Gaby; “but I’d like to think I have the same loyalty and compassion as Davos – he’s my favourite character.”



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

Yin & Yang Audio

Top track of the Month wins a free mix/master from Yin & Yang Audio, courtesy of Umair Chaudhry. Visit www.yinandyangaudio.co.uk/nightshift

TOP TRACK

OCTAVIA FREUD

Let's be honest, if you need an inquiry to find out whether you had a party at your own house and if you attended it, it must have been a fucking brilliant party. You probably got up to all kinds of mad shit, like accidentally curtailing people's right to peaceful protest, or drunkenly make it dead easy to strip people of their nationality while everyone's busy scrabbling for filo prawns, you crazy old dog. This particular crazy old dog being lifelong bloviating morality vacuum Boris Johnson, so Octavia Freud's ode to the malversationist prick, succinctly titled 'Boris Can Dance', was never not going to end up as Top Track this month. Not that it doesn't deserve it on purely musical merits anyway – a slice of Cylon techno partway between Underworld and The Chemical Brothers that throbs and glowers ominously in the corner while Mr Freud himself intones a litany of Johnson's crimes against human decency. It's hardly poetry but it gets the job done and frankly, given the list of dishonesty, cronyism and downright utter bastardness there is to choose from, it could have gone on for at least 20 minutes. Instead it makes the most of its intentional monotony for a succinct four minutes of sullenly pissed off EDM that would probably be a right mood killer at a jolly cheese and wine party. Maybe it could be the soundtrack to the revolution instead.

MILA TODD

In most other months this would have topped the pile but we were in a bad mood just then and fancied scoffing a platter of M&S canapés before using said platter as a weapon against some braying Tory party donor's skull, so Mila's rather lovely atmospheric journey into hip hop-infused dream-pop (is dream-hop a thing yet?) will have to make do with a shiny silver medal for now. A shiny silver medal being appropriate since this track here, 'Wildstar', is an ode to a young magpie Mila befriended during lockdown who rather tragically died; magpies being fond of shiny things. Mila herself is something of a shining talent, particularly as singer with her band Ciphers and her collaborations with Tiger Mendoza, though

this track is almost vocal-free bar some almost wordless celestial intermissions, preferring to create its meditative mood via discreet electronic beats and synthetic bubbles and swoons. If the backstory is sad, the music feels gently optimistic and frankly it's exactly the balm we need after thinking about Boris Johnson for too long. Lovely stuff. We're still sad about the wee magpie, mind.

BERT HONOUR

Bert Honour sounds like the name of the sort of British-to-the-core comic book hero we need to come and give Dastardly Boris a good punch on the nose, a swift kick up the backside and a thorough bogwashing down the local boozier. Instead he's a somewhat tender-hearted acoustic singer-songwriter who across three songs here deals with issues surrounding addiction and anxiety. He says these downbeat, introspective songs are out of character for him but it's a likeable enough character and he has a bit of the Ralph McTell about him on lead track 'C'est Tragique' and if lyrically it's a tad trite at times, you can picture it hushing a rowdy pub crowd as the heartstring-tugging, mood-change interlude in an otherwise noisy set. Best of the bunch is 'Breathe, Just Breathe', which has an almost lullaby-like feel to it and is strangely soothing even as you're tempted to start screaming "Louder! Faster!" at it after a minute or so.

ARROWS OF THE SUN

Arrows of the Sun isn't so much a band as a collection of neighbours from Forest Hill centred on John Bond, who we presume to be the lead singer here. That he's decided to send us six songs each as individual downloads across two separate emails suggests he cares little for our precious time but, like Uncle Monty, we're preparing ourselves to forgive him since at his best this is decent, often oddly eclectic stuff. Like 'Oblivion', with its almost John Squire-like guitar jangle and a vocal performance not a million miles away from Bill Callahan. Or 'Nokin', which could be the name of a made-for-toddlers smartphone, with its chugging machine rock and gothic country vibe vocally. 'The Eagle' is even more country, where Johnny Cash meets Lindsey Buckingham, but 'She's Gone' is a stylistic left turn – cheap Casio bedroom pop that might, given a more characterful vocal performance, creep into Magnetic Fields territory. Similarly 'Once In A Lifetime', which sadly or perhaps not, isn't a cover of the Talking Heads classic, is a bubbly, almost jaunty, synth-pop lope. 'Dragon's Breath' is perhaps the only real misstep here, not least because a track called 'Dragon's Breath' by a band called Arrows of the Sun should be a vast prog-rock epic to match Yes or Pink Floyd or Omicron Variant rather than a

somewhat clumsy and pedestrian hard rock number, but we'll let it lie. The fact they're a loose collective rather than coherent band probably explains the lack of focus but if Arrows of the Sun can work out exactly what they want to be, they have plenty to build on.

TREASURER

"We are Treasurer, bringing you a nostalgic mix of..." Hang on, nostalgic? What is this, 80s tribute night down the Chicken & Bastard public house? Still, we guess Treasurer's upfront claim to be reliving Noughties alt.rock memories is preferable to some bands' boasts about being the future of music or proclaiming their uniqueness contrary to all evidence. And anyway, when the here and now is such a humongous shitshow, who isn't tempted to wallow in some imagined idyllic past where 'Nice Things Are Nice' by The Fluffy Kitten Allstars is forever Number 1 in the hit parade. Anyway, a nostalgia for Noughties rock it is and initially it seems like a decent enough option as Treasurer go for some spaced-out, verging on dubby Radiohead-like exploration. Up to the point they go all big and noisy and overwrought on us and thoughts of Radiohead are replaced with thoughts of Muse. At least until they up the bombast several more notches and thoughts of Nirvana 2nd XI are replaced by thoughts of Nickelback. From here we head into proficient but bland arena emo whose intricacy can't hide its lack of conviction and we're compelled to go and set fire to a pile of *Classic Rock* magazines to keep us warm while we wait for the next Martian Mariachi Deathcore band to turn up and transport us back to the future.

CREATEURS

If Arrows of the Sun failed to provide us with the prog rock epic we expected on 'Dragon's Breath', Createurs are here to fulfil that need. Er, except it wasn't a need was it, just something we thought would probably happen. Like the boiler breaking down on Christmas Day or Oxford losing in the play-offs again. Not that we're against OTT displays of prog excess, but we're not sure Createurs quite hit those highs. Their song here is promisingly titled 'The Curious Life of Mr Hyde The Jazz Hound', and comes with a sort of shadow animation video of a giant demonic spider creature menacing a terrified boy in a haunted swamp. So far so brilliant. Musically though... well, they've obviously eaten their way through most of the Tool back catalogue but their grungy hard rocking, coupled with heavily accented American vocals actually makes them sound like Alter Bridge getting their jam on with Brian out of Placebo. At least until the abrupt dip into a spot of piano jazz, which sounds more like Alter Bridge getting their jam on with Brian out of Placebo as imagined by Jamie Cullum. And then, almost as if their musical path is being orchestrated by the Tory

party's Covid policy taskforce, it's a sudden U-turn back into the grungy prog rock. Like avocado and garlic ice cream vol-au-vents, it's an interesting concept but we're not entirely convinced it's something we can stomach too much of.

THE ASSIST

There is a certain type of band name that near as dammit tells you everything you need to know about a band before you've even heard a note of their music. The Assist suggests slightly funky laddish indie rock with undertones of Madchester and a singer who has posters of Liam Gallagher and Ian Brown on his bedroom wall. And hey, whaddyaknow, they sound like a slightly funky laddish indie rock band with undertones of Madchester and a singer who has posters of Liam Gallagher and Ian Brown on his bedroom wall. At least Treasurer are open and honest about their nostalgia. In a world where The Courteeners sell out football stadiums, The Assist will likely flourish. And so, if you'll forgive *Nightshift* for a few minutes, we're going to get nostalgic for times past. Preferably ones before our ape-like ancestors first came down from the trees and banged a couple of rocks together, thus setting in motion a path of musical evolution that would eventually culminate in this kind of stuff existing.

TOILET TRACK

BONITO HAKASAN

Depending when you read this, Christmas is either imminent and you're already sick of the stink of mawkish sentimentality and rampant consumerism, or it's been and gone and you wish you could be back in a fug of muddled wine-induced oblivion. Either way we apologise for having to review a Christmas song, particularly one so devoid of life, spirit or insight that it makes 'Misteltoe and Wine' sound like 'The Revolution Will Not Be Televised'. 'Merry Christmas on White' is an acoustic thrum, with plenty of oohing and sighing and a man devoid of anything resembling a soul lamenting, we dunno, the quality of supermarket mince pies or the origins of dark matter for all we're bothered to listen and understand, at such length and at such a stultifying pace it feels like when time stands still as weird Uncle Boomer starts pontificating about immigrants, female Dr Whos and *that* Meghan Markle after a couple of snowballs on Christmas Day, and you grit your teeth for the sake of family harmony but hope today is the day Russia finally says 'fuck it' and launches an all-out nuclear attack. If this song was a person it would have a sensible haircut, wear a gilet and work as a mortgage advisor. Your great Auntie Bettie would probably love this; she's been dead 20 years and thus is the perfect demographic for such decomposed mush.

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, JENN, MARK BASS, BLACKSTAR, FENDER, & SHURE gear
Safehouse
 STUDIO
JUST OFF ST CLEMENTS - ONE 1BA - FREE PARKING
CONTACT: MIKE 07731 804796
SAFEHOUSESTUDIO.CO.UK
[safehoustudio](https://www.facebook.com/safehoustudio) [safehoustudio](https://www.instagram.com/safehoustudio) [@SafeSafehouse](https://www.twitter.com/SafeSafehouse)



Master Rhythm
 STUDIOS
 Drum room and rehearsal room in Cowley
info@masterrhythm.co.uk
 07765224245 ***Online booking reintroduced!***
masterrhythm.co.uk/booking
 Facebook: Master Rhythm Studios



TURAN AUDIO.co.uk
 Professional, independent audio mastering
 Mastered in the studio last month;
 THE ASSOCIATES, STONE BROKEN, DAVID BERGEN, MATTHEW WOOLF, PETER J ADAMSON, THE GLACIER NATIONAL PARK, TROPHY CABINET, LVRA, BECKY HOLLOWAY, CHRONICLES OF ZEE, EAN JONES, MALEVOLENT CREATION, INTERNAL BLEEDING, MARDUK, THE BUSINESS, HIGH FIVERS, ROBIN JAY-BARD, BROKEN WITT REBELS.
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
 • Full Backline and PA System in Every Room
 • SSL / Neve / 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 01869 934532 for Recording Enquiries
 Text 07877 645410 to Book a Rehearsal
 Built by Musicians, for Musicians

MON~10~JAN~22
O2 ACADEMY, OXFORD

THE WOMBATS

FRI~04~FEB~22
JERICHO TAVERN, OXFORD

**ANDY BELL
SPACE STATION**
&// PLUS GUESTS

SUN~06~FEB~22
O2 ACADEMY 2, OXFORD

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

FRI~11~FEB~22
THE BULLINGDON, OXFORD

ULYSSES WELLS
&// PLUS GUESTS

SAT~26~FEB~22
O2 ACADEMY2, OXFORD

DESERT STORM

FRI~04~MAR~22
O2 ACADEMY2, OXFORD

FEET
&// PLUS GUESTS

SUN~06~MAR~22
THE BULLINGDON, OXFORD

TRASH BOAT

WED~09~MAR~22
JERICHO TAVERN, OXFORD

TEBI REX
&// PLUS GUESTS

MON~21~MAR~22
THE BULLINGDON, OXFORD

LADY BIRD
&// PLUS GUESTS

WED~23~MAR~22
JERICHO TAVERN, OXFORD

OCTOBER DRIFT
&// PLUS GUESTS

THU~24~MAR~22
O2 ACADEMY, OXFORD

GENTLEMEN'S DUB CLUB
&// KIKO BUN

FRI~01~APR~22
O2 ACADEMY2, OXFORD

DUB PISTOLS

FRI~01~APR~22
O2 ACADEMY, OXFORD

THE CRAIG CHARLES FUNK AND SOUL CLUB
&// PLUS GUESTS

SUN~03~APR~22
O2 ACADEMY2, OXFORD

THE HARA
&// PLUS GUESTS

FRI~08~APR~22
O2 ACADEMY2, OXFORD

RIOT JAZZ BRASS BAND

FRI~22~APR~22
O2 ACADEMY2, OXFORD

BEARDYMAN
&// PLUS GUESTS

SUN~24~APR~22
O2 ACADEMY2, OXFORD

THE PROTOMEN
&// PLUS GUESTS

TUE~26~APR~22
O2 ACADEMY2, OXFORD

LEWIS WATSON
&// PLUS GUESTS

FRI~20~MAY~22
O2 ACADEMY2, OXFORD

DUTTY MOONSHINE BIG BAND
&// FUNKE AND THE TWO TONE BABY

SAT~11~JUN~22
THE BULLINGDON, OXFORD

KING AWESOME
80'S ROCK TRIBUTE

SUN~24~APR~22
O2 ACADEMY, OXFORD

THE INFLATABLES
&// KING HAMMOND
&// ADY 'SHADES' CARVELL

FRI~23~SEP~22
THE BULLINGDON, OXFORD

THE 900
TONY HAWK'S PRO SKATER SOUNDTRACK COVER BAND



~ WWW.ANEWVIEWMUSIC.COM

~ INSTAGRAM.COM/ANNEWVIEWMUSIC

~ FACEBOOK.COM/ANNEWVIEWMUSICUK

gigantic

ticketmaster®