

ISSUE 02

# LOUD ENOUGH?

THE UNDERGROUND ROCK // METAL // PROG // EXTREME METAL SCENE

MAY 2019

THE BIG INTERVIEW

## BLACK WHISKEY

*On songwriting, cancer,  
their album 'Dry Bones'  
and the accolades it's  
received*

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BLACK WHISKEY'S  
'DRY BONES'  
INSIDE



+

BLIND HAZE

FEDERAL CHARM

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INTERVIEWS // LIVE REVIEWS // MUSIC REVIEWS

Better late than never and welcome to a shorter more manageable issue 2 of Loud Enough? Magazine. This is another diverse collection of bands from southern rock to very metal with a bit of prog for good measure. Apologies to [DeathTrip Armada](#), [Elysian Divide](#), [The Fascinators](#), [Howlin May Queen](#), and [Symbol of Orion](#). I didn't have space to include you this time but you will be in the next edition. I'll try and get your names on the cover for the next issue.

An interesting three months with rebranding being the order of the day. Mouth in the South are now Fiefdom, Flawless Carbon are now alt-rock Karobela and Lilith and the Knight are changing to a softer style of rock.

We lost another legend in March, the great Bernie Torme. He may not have gained the respect or recognition he deserved but anyone who saw or met him knew what an amazing player and person he was. He shall be missed.

### **Darren**

Thanks to:

Kevin Ingles for the cover and logo.

Adrian Cueto for the title Loud Enough?

Norm Burn for the Down The Front Fanatics.

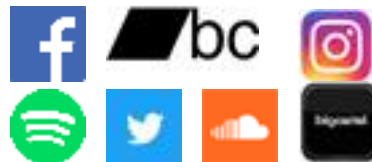
Tim Garrish for suggesting New Blood.

And of course my wife, Sharon, for helping with the formatting.

### **Copyright stuff.**

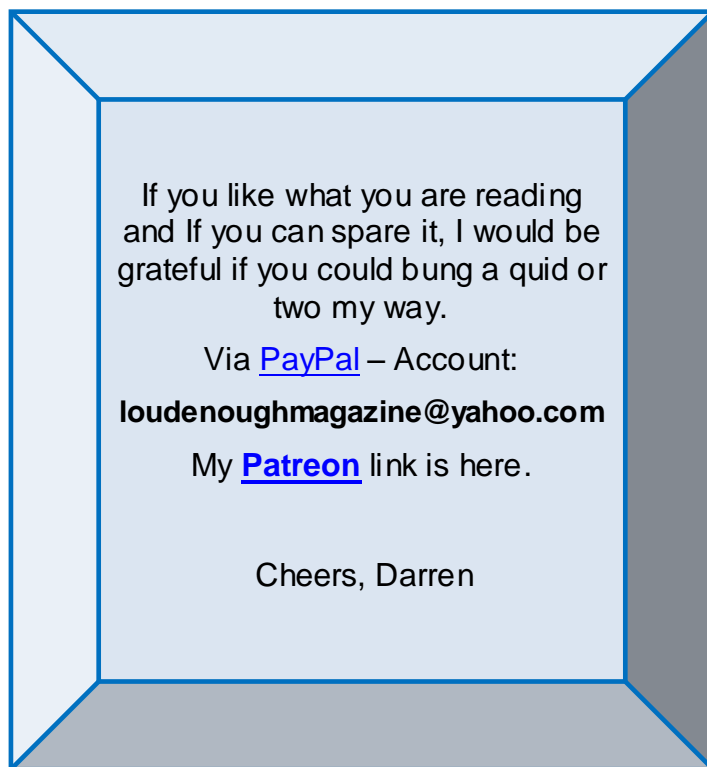
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The beer fuelled ramblings of a misinformed drinker.

We have a competition in this issue. Hidden somewhere in the pages of this magazine are the instructions for your chance to win a copy of the excellent *Dry Bones* courtesy of **Black Whiskey**. We have one up for grabs.



*“It just has that classic hard rock feel... Solid punchy rhythms, excellent guitar work, and fun memorable lyrics.” - [Rock-n-Review](#)*

*“A good mix of calm and storm with plenty of dirty riffs and attitude blasting in your direction. In fact I'd go as far as saying that it's going to be one of the better albums of the year.” - [Down the Front Media](#)*

*Welcome to the second issue of Loud Enough Magazine, the digital magazine of the rock, metal, prog and extreme metal underground scene. We here at Loud Enough are still doing things differently. Still no poncily posed photos of the bands to go with the band interviews but...*

**Firstly.** Okay, I'm a month late. I had intended to get this out at the end of April. Alas things didn't go quite to plan. Apparently I can't push sentences around when I'm tired and nodding off at the keyboard. For some reason I have been really tired and needing to take naps instead of typing things up. This has also lead to me not only getting behind but not realising how much material I had for the issue. The last one was overlong but I'd told the bands they would be in it and so felt obliged to include them. This time I don't, so I shall be holding back some of the material for the next issue. This means this issue is smaller than the first (hurray!) and I now have about half the next issue finished and should make my deadline of late July. Sorry if your band's interview is not in this one, it will be in the next but you probably have a live review.

**Exposure.** The nature of the circuit and the competitions means that some bands get two live reviews. Two I don't mind at the moment but three would be taking the piss. I figure that bands will share their bit and their fans will read that bit and hopefully about the other bands on the bill. Those of you who read most or all of it: Thank you! You are adults and I'll treat you as such. It's your choice to read the other band review or skip it.

**Feedback.** Thank you for the positive feedback and warm reception you all gave issue one. A couple of niggles (you shall remain nameless). "It feels a bit like an info dump." And I feel someone is now second favourite daughter. "It needs more colour." So that's why the Guardian newspaper looks like a student has gone over it with a hi-lighter pen. I've added photographs to the interviews. I got the point about colour so some of them are black and white (I have to use what I've got!) "May I suggest that you use the royal 'We' rather than 'I' as it does sound a bit egotistical." Fair enough. I've given it a go. I think it has made the live reviews a bit impersonal rather than involving so that will change. It also doesn't feel like me. Besides there is no *I* in *Ego*. I also need to write up the gig reviews as soon after the event as I can. This can be challenging when I've seen 20+ bands over four consecutive nights (Ah! That's why I need sleep!) I am also still trying to figure out how to do engaging and informative album reviews consistently. And thanks to the people who trusted me to do one and sent music for me to listen to. I hope you are happy with the result.

With a project like this, one learns by doing. I have made changes in the way I do things which should help solve some of the problems and make for a more engaging magazine.

If you were here for the first one, thanks for staying with me. If this is your first look, you can still see issue one and it's free.

A big thank you to all the bands for taking the time to talk to me, for their encouragement and support. And a big thank you to Black Roze and Ravenbreed. It is much appreciated. And again my apologies to those bands whose interviews I had to hold back.

See you for issue 3.

**Darren**

# BERNIE TORME: A PERSONAL RECOLLECTION.

Way back in the late seventies when I was a young teen I discovered rock. It was all shiny and new and exciting to me and my friends with plenty to explore and discover. There was no internet in those days; it was word of mouth, taped records, Top of the Pops and Tommy Vance on a Friday night. One of his shows broadcast a new band fronted by a former singer of Deep Purple. With that pedigree they had to be worth a listen. And they were. But what stood out for me was not the singer but the guitarist's big and dirty sound and I was hooked. That was a young Bernie Torme. The three albums he did with Gillan were soon favourites and on heavy rotation. I never got to see Gillan with Torme; I only saw TV broadcasts of live shows where his appearance and playing was just as flamboyant as his sound. I was shocked when his services with the band were no longer required. A live from Reading broadcast of his new band, The Electric Gypsies, with a guest appearance by The Enid's Robert John Godfrey and Steve Stewart for *Wild Thing* showed that solo he was just as good.



In '83 I moved to London and happened to walk by the Marquee Club, then in Wardour St, and saw he was playing. I persuaded a friend to come with me. The Marquee Club was dark, painted black with a floor so sticky it was like someone had poured glue all over it. It was a hot, sweaty, crowded room and an amazing show with a set list drawn from *Turn Out The Lights* and *Electric Gypsies* with Gillan's *No Easy Way* thrown in twice. And the amazing guitar solo, opening with a feedback rendition of Strauss's *Also Sprach Zarathustra*.

Live, Bernie was a real showman with the way he moved and handled his guitar, trying to find the right spot to get the right sound and sustained feedback. The friend I went with said,

"That was good. Want to go back tomorrow?" So we did. I saw him again at the Marquee the following year, at Easter, two nights running. On the second night some idiot in the row behind me decided he couldn't be bothered to push his way to the toilet and relieved himself right there. Down the back of my leg and trainers. But that was forgotten when the lights went down and Bernie stepped on stage. That night John McCoy joined the stage for the encore.



Studying, work, girlfriend, redundancy, wife, kids... I lost track of what Bernie was doing so I missed the *Desperado* albums. It wasn't until browsing the CD racks in long gone Steve's Sounds off Leicester Square that I came across *Wild Irish*. I bought it with the same excitement I had as a teenager. And what a fantastic album it was too, from the opening hard rock *Rat* to the closing acoustic *Yesterday and Nowhere*, it showed his versatility as a songwriter and musician.

Life and empty pockets meant I missed the GMT albums and didn't catch up until the pledge campaign for *Flowers & Dirt*, a double album that if made by anyone with a bigger profile would have been hailed a classic by the likes of Mojo magazine and a staple of *100 albums you must hear* lists.

The following year he released *Blackheart* and I pledged and bought a ticket to the *Borderline*, my first gig in over twenty years. At fifty I did

wonder what I was doing at a gig at my age but then the lights went down, Bernie came on stage and I was that teenager again at the Marquee club, oblivious to all around me but the band and the music. Seeing Bernie on the *Blackheart* tour rekindled my love of live music. 2017 saw the triple album *Dublin Cowboy* released with an electric, an acoustic and a live CD. The acoustic disc showed another side of Bernie's writing, especially the epic *Shine*.



But it was the live shows where Bernie really shined. He may not have gained the recognition he deserved but he would always draw a big crowd at festivals and win new fans. I had been badgering Bernie to play *Possession* at a live show. At the Borderline on the *Dublin Cowboy* tour he asked if I was in (I was down the front and right under his nose!) and they played it, despite having a new bass player for the tour and not long to rehearse it. And it was so good to hear it live one more time.

Last year was another pledge campaign and sadly what he was calling the final fling tour. I caught the show at the Black Heart in Camden. The set spanned Bernie's musical career with old favourites and new songs from the *Shadowlands* album. This tour was something special, a farewell tour with Bernie finally playing his versions of Crazy Train and Mr Crowley, and finishing off the night with a guest performance from his old friend in Dirty Strangers for *Summertime Blues*. Older now since the first time I saw him but still just as much the showman and loving performing. No one really believed that this was the end. Even bass player Sy Morten was saying, "We'll get him back on the road again." Perhaps he would have.

But there was more to Bernie than the music. No one had a bad word to say about him. "What a lovely man," "What a sweet man,"

"He's a real gentleman," were common comments from those who met him.



In his online presence he was always happy to promote others be they musicians or instrument makers, or support good causes and share posts to help others. That he was a kind and thoughtful person came across in his posts. He didn't want rudeness or bad behaviour, he just wanted people to behave like decent human beings to each other. He was always friendly with people at concerts but could seem a little embarrassed by praise for his music (or was it at a middle-aged man gushing like a nervous teen?)

He leaves a legacy of music that deserves to find a greater audience, photographs and memories of shows. For me his music has been a big part of the sound track of my life, from teen to now. But there is also that legacy of kindness and thoughtfulness that far too few people in the world practice and is more necessary than ever. There are internet memes that go along the lines of *be like so and so*. So here is one you won't see but should: Bernie was kind, patient, thoughtful and gentle. Be like Bernie. The world would be a kinder, friendlier place if we were.



# THE LOW DOWN!

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If you like what you are reading and If you can spare it,  
I would be grateful if you could bung a quid or two my way.

Via [PayPal](#) – Account:

loudenoughmagazine@yahoo.com

My [Patreon](#) link is here.

Cheers, Darren

## Adam Rivers

This is the solo project of Cherry Palms and the Big Beat guitarist, Adam Hope. Loud Enough? caught up with him after his acoustic set at The Bird's Nest.

**LE: You recently started doing solo material. How does this differ from your other work?**

Adam: Playing in the band is different, that's more psychedelic blues. The solo acoustic is blues but it's influenced by 60's music. It's really a combination of different things, taking ideas and mixing them with an acoustic guitar.

**LE: What influences your sound?**

Adam: There are lots of different things from Baxter Dury and Dan Auerbach to the Black Keys and Jack White and people like Lead Belly for the blues. It's all sorts of people.

**LE: What do you hope to achieve as a solo artist?**

Adam: Achieve? Some degree of success! I'm not likely to get on to Radio One but I would like to get my songs out there and find the right audience and get on to the festival circuit.

**LE: When will people be able to hear your music other than at a performance?**

Adam: I'm planning to release a single in September. After that I'm hoping to release a single every month and trying to self-promote them. So with each release I can get some traction behind it and generate some interest in it.

**LE: You seem to have a lot of projects on the go.**

Adam: Yes, I'm building a studio and I'm a producer. It's an interesting project, a properly

structured business and record label with its own staff and working with other local artists. There's also Cherry Palms and the Big Beats which is more psychedelic blues rock but right now I'm focusing on getting this acoustic project off the ground.



PHOTO CREDIT: ELIZABETH HODSON

**LE: You've been part of the underground scene for some time now. How has it changed during that time?**

Adam: It's changed a lot. I've been part of the Underground music scene for about eight years now. There just isn't as much of it today as there used to be. London was awash with live venues but now there are less and less. There are still some people who are still around from those early days and they are still there because they are really into it.

I have a live music and club night called *Soapbox* which is about new music acts. It moves around southeast London and has been hosted in places like *Off the Cuff* in Herne Hill, Crystal Palace, Norwood Junction, it is there to help new artists.

**LE Thanks for taking the time to talk to me.**





## Aidan Connell.

Blues, blues rock, psychedelia still manage to attract new interest, influence new musicians and inspire new practitioners of the genres. Aidan Connell is a talented guitarist and song writer who is gaining critical acclaim and a growing audience for his blues infused mix of psychedelia and rock, whether for his solo work or his collaborative projects such as Noonday parade. His latest project is [The Daybreakers](#), a band which draws its inspiration from the likes of The Rolling Stones and Peter Green's Fleetwood Mac and the diverse musical tastes within the group. Loud Enough caught up with him before his show at Slim Jims in March.



### LE: How did The Daybreakers get together?

AC: I liked the guys, Conor [Cotteril, Bass] and Anthony [Paine, Drums] had played with me in Holland and Italy and I put the band together to play blues in the style of early Fleetwood Mac. I wanted a sax player because I really liked The Stooges who were more like garage rock and they had loads of saxes.

### LE: Your band is culturally diverse. Does that have an influence on your sound?

AC: Maybe subconsciously. What I require is combining blues with hard rock. Most contemporary British musicians don't understand the subtlety of hard rock, rock'n'roll and blues. Take Iron Maiden's drummer. He's a funky drummer. There are too many who are much too macho with no real feel for space and dynamics. Nirvana and even Pantera had that groovy feel. But whatever you play, it means nothing without good songs.

### LE: How does The Daybreakers differ from your solo work?

AC: My first album is super eclectic. There are a lot of genres on it – blues, hard rock, psychedelia. This is more straight up blues and rock and roll.

### LE: How have you found the experience of being signed?

AC: I have been signed twice in the past for different projects, technically it's a marketing and distribution deal with republic of music via universal, although I've actually found I sold more records when *Grio*, my debut, was completely self released as people were more keen to order from my website and purchase directly at gigs. Over an 18 month period I sold several thousand that way. I have 2 records I'm working on: *The Daybreakers*, which is blues and rock'n'roll based; and an alt-rock project called *The Electric Co.* a bit similar to my old band Melody Nelson.

### LE: When will The Daybreakers release their EP?

AC: The EP will be out May 17th. Two tracks have been mixed and mastered already. We have had a change of lead guitarist since the other one just disappeared in a bizarre gardening accident.

### LE: Any tours coming up?

AC: We have four European dates at the end of May – Munich, Innsbruck, Switzerland and France.

### LE: Is there anything you'd like to say about the music scene?

AC: I think that more people should form bands if they can play properly. There are a lot of really good musicians out there.

### LE: Thanks you for talking to me.



# TREVOR'S HEAD



## SMELL THE NOISE TOUR '19

29.06 | THE SHARK | HARLOW

12.07 | CHAPLINS CELLAR BAR | BOURNEMOUTH

02.07 | THE MONARCH | LONDON

13.07 | THE OLD ENGLAND | BRISTOL

05.07 | BAR 42 | WORTHING

14.07 | SURPLUS FEST | WALES

06.07 | GODIVAGEDDON | COVENTRY

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for information and ticket link

[EVENT DETAILS](#)

## Black Roze

Take a bunch of experienced talented musicians, get them to play classic British metal, throw in a bit of American glam and sleaze, get rid of the sexism and misogyny and you have something a bit like **Black Roze**. Currently gaining a reputation for their polished live performances they are Viixen (Vocals), Baz Roze (Guitars), Jamie Cortinas (Guitars), Ron Maiden (Bass) and Mr Vic (Drums). Loud Enough caught up with Baz and Viixen in their sumptuous backstage dressing room after their set at the O2 Academy 2 Islington.



### LE: How did Black Roze come about?

Baz: We were a covers band for three years before becoming an originals band. That was in September 2017 as Black Roze. The covers band was Black Rose, with an 'S' and we changed it to 'Z' to mark the difference. We had an offer to play the Hard Rock Cafe in London and they don't normally hold covers bands so we started writing for that gig. It was an epic gig, our stuff went down really well so we decided to write more & more & it progressed from there.

### LE: Was being a covers band helpful?

Baz: It's good ground work and builds up an audience so when you start doing your own stuff you can bring in the original material and let them get to know it as part of the set. Our audiences wanted us to play more & more original material.

Viixen: We are lucky because we have such a following we can still play some local gigs stick in a few covers alongside our own material & get a decent payment at the end of the night. We pump all this money back into the band to help pay for recording etc. This also covers our cost when on the road playing festivals & headline gigs in London and spreading our new tracks to the world.

### LE: What influences your music?

Baz: We're influenced by 80's rock and metal, its a style most of the band grew up so its obviously influential on us. Viixen is younger, with her initial influences being 90's girl fronted bands bands like the Cranberries but she was also was a lover of Bon Jovi

Viixen: A lot of 90's music like Alanis Morissette but when I first heard Maiden's *Run To The Hills* I started listening to a lot of metal. So classic 70's and 80's metal. Def Leppard is another influence. But it's an eclectic mix of 80's through to 90's. Manson, Type O Negative, Lacuna Coil, the new wave of British heavy metal, hair metal but not really a lover of Grunge.

### LE: How would you describe your style?

Baz: Classic rock, Goth, Sleaze, Female fronted sleaze... Thats a genre that we think we are spearheading at the moment... with Viixens mid range growl!

### LE: Viixen, what do you enjoy writing about lyrically?

Viixen: I write about life experiences, the darker sides of life like depression, ideas that everyone can relate to, about what sets me on fire. I write about what I'm feeling. I've always written poems and I've loads of them but I'd never showed anyone any of them before. I bring the darker, angry emotional lyrics. [Ron Maiden] writes the sleazy and happier songs.

### LE: What is the scene like in Kent?

Baz: Thanet is good. I've played in bands for a long time now and I have a lot of biker mates so I've got some good gigs over the years at Biker Festivals. It's def better in Kent than a lot of other places.

### LE: Do you currently have any music out?

Baz: We have an EP out. We did it very quickly, two songs and a cover. We made a video for *In The Darkness* part of which involved Viixen in a wedding dress in a graveyard. Unfortunately we shot it in December and there was snow on the ground and there she was rolling around on the frozen grass. We have released 3 singles digitally as well, to be found on all digital platforms.

### LE: You are working on an album *Spiritual Hell*. What can you say about it?

Viixen: It's got a lot of contrast in the music. It's not all one genre or form. It's Goth, classic rock, Sleaze a real spectrum of sound.

Baz: And we've knocked out a punk song. It's short and fast and Viixen uses her Sleaze voice on it really well!

Viixen: We need to finish the album and get it out. Then we want to go on tour in the UK and hopefully Europe, and keep on writing and gigging.

**LE: And what would you say to anyone reading this?**

Viixen: Watch out, we're coming to get you! Come and see us. You'll have a great experience and get as much out of it as we get out of playing.



## Black Whiskey

**Black Whiskey** are a band that have been making a name for themselves on the underground circuit. over the last few years. With their diverse music backgrounds and influences, band members Kevin Ingles (Guitar), Simon Gordon (Vocals), Rich Bannister (Drums) and Craig Nabbs (Bass) bring their version of the classic rock sound to the country. All seasoned performers, their live shows are tight, engage the audience and win them new fans. I caught up with Kevin before their show at the [Big Red](#) to talk about Black Whiskey.

**LE: Thank you for talking to me. So how did Black Whiskey come about?**

KI: It was in the early days of 2012. I formed the band in my head, set up the Facebook page and designed the logo. I placed an ad in one of the online musician sites and Simon got in-touch. We met up over a pint and he explained he'd just moved down from Manchester, and we had a chat about the direction of the band, mainly blues rock.

That's what he wanted. We then set about getting some ideas together on Garageband app. We started doing some home recordings; we had a lot of the first album written by then. Next we set about auditioning for musicians.

We first found Mark (bass), who I knew from way back. It was obvious that Mark knew what he was doing and that worked out well, and was interested in playing the same sort of music. Last to join was Rich, you just know

when someone fits in and so Rich was the last piece of the jigsaw. Writing became a collaborative process, with everyone contributing ideas or comments at rehearsals and everyone gets a credit. When we had enough songs, we recorded Heavy Train. We did a lot of mini-tours, mainly in the north since we'd signed to Rock Sector Records who are based in Manchester, hence a lot of gigs up that way.



Unfortunately things weren't working out so well with Mark, so we parted company and set

about finding the right person to replace him, which was going to be difficult. We auditioned several bass players, all of which could have filled the slot, but it comes down to more than just being able to play the bass. Craig just fitted in was up for joining the band as a full member. We then started working on Dry Bones. I had a lot of riffs and ideas for songs building up. Simon brought the vocal melodies and lyrics which fitted perfectly with the slightly more heavy sound, then everyone came together in the studio and we recorded it pretty quickly. It was during this time I got the news that I had cancer.

We were on and off recording, getting the songs right, as I was in and out of hospital. The prostate cancer was pretty much under control, when I was told that I had ANOTHER cancer in my kidney! It needed to be removed pronto. This was about half way through recording Dry Bones. We finished the album but I found the cancer had spread to the bone in my hip and now in my lungs. And that is pretty much where we are today.

**LE: You played Giants of Rock Introducing Stage and Main stage. How did those two experiences compare?**

KI: The intro stage was a small but very intimate gig, really good sound. It's a competition where the audience get to vote on who should come back and play the main stage the following year. We won on our day and we played there again a few weeks ago. Playing the main stage was amazing. You are playing on a proper stage, the same one as big names will be playing on later. Being a bigger stage, you really have to make the personality of the band stand out. It's making the stage your own. It was a great experience.

**LE: Is it a challenge to find new audiences?**

KI: It is difficult. You've got to keep at it, playing gigs, getting to know bands and getting on to their bills, getting to know promoters. We have several festivals lined up for this year which we are looking forward to and hope will bring us to a wider audience.



**LE: Are videos an important tool to promote the band?**

KI: We've done some videos of songs from the albums and released them like singles. To get a good live recording of the band is really good because it shows the band live as it is but they are difficult to get. Phone videos just don't have the sound quality needed.

**LE: What does help to promote the band?**

KI: We've been helped in the process by TMR, Peter Keevil has helped us to reach different people we couldn't reach as a band on our own. He's got us two singles into Classic Rock Magazine which were voted single of the month, two months running.



## Blind Haze

Hailing from Leeds, **Blind Haze** are a power trio combining the heaviness and speed of Motorhead with the melody of Thin Lizzy. The current line-up consists of Conan (Bass/Vocals), Nicky Jefferson (Guitar) and Ben Bowers (Drums). Their loud and energetic live shows are impressive and unforgettable. As one venue manager is alleged to have said to the promoter after their set, 'You didn't mention that you'd booked Motorhead!' Loud Enough caught up with Conan after their set at [The Unicorn](#).



### LE: When did Blind Haze start?

Conan: It started in 2014. Me and the drummer used to be in another band, we left and that was the start of Blind Haze. We started out as a more stoner/sludge band but now we're more of an old fashioned heavy metal band and hard rock band.

### LE: What influences are there on your sound?

Conan: For me it's Motorhead and Venom, a big fan of the NWOBHM bands. The other guys, I'd say Thin Lizzy, Quo, AC/DC and Whitesnake.

### LE: What music do you have out?

Conan: We have some bits and bobs from the old line-up – self released EP, Bastard EP. We have a new EP, *Red Light Fever* coming out on May 3<sup>rd</sup> featuring the current line-up.

### LE: You are based in Leeds. What is the scene like up there?

Conan: It's much more of a doom and stoner scene. It's a good DIY scene rather than metal, other than that there's next to nothing. It's a less competitive town for hard rock than seem to be down south.

There have been some music venue closures. There are the small pubs with shit PAs where you can get shut off for being a bit too loud but a lot of the intermediate venues have closed. So it's either pub starter venues to O2 Academy or arena size venues. So now people put their own gigs on.

### LE: How do you promote the band?

Conan: It's hard work. We just want to get out and play but now it's all social media. Facebook, Instagram. It's good for getting things out but we'd rather not do that. We want to get out and play and build up a fan base. Our drummer Ben deals with all that.

### LE: Any plans for the near future?

Conan: We are releasing our EP, *Red Light Fever*, in May with a live show at the Temple of Boom in Leeds on May 11<sup>th</sup>. Other than that we want to take our brand of outlaw rock and roll to towns we haven't played before.

### LE: Thank you for talking to me.

Loud Enough managed to get an advance copy of the EP and it is bloody good.



## Cybernetic Witch Cult

Cornwall is building a reputation for producing some highly rated rock, alt-rock, punk and metal bands and **Cybernetic Witch Cult** are one of them. Currently the band consists of Alex Wyld (Guitar/Vocals), Doug Mackinnon (Bass), and Lewis May (Drums). Stoner grooves, doom and Sabbath heavy riffs mixed with the space rock of Hawkwind is an inadequate description of how they sound. Live, they incorporate film clips and sound samples to make their shows a multi-media experience. Loud Enough managed to catch up with Alex and Lewis after their show at the Unicorn.



### **LE: When did Cybernetic Witch Cult start up?**

Alex: About 2015 really. It was a very different line-up. Since then we've had two bass players and five drummers. The current line-up has been the most consistent and has been together for about two years now.

### **LE: How would you describe your style?**

Alex: Space stoner metal. We're influenced by Sabbath, Sleep, Hawkwind, Genesis and 70's prog and psych bands. There used to be a touch of punk bands but not anymore.

### **LE: You use films for some of your songs. What sorts of films influence you?**

Alex: Old school sci-fi. Some of the new ones are good but we really like the old ones.

Lewis: They're aesthetically distinct.

Alex: Films like Dune, Body Snatchers, Dark Star, 2001, Starship Troopers.

Lewis: One of the songs on the up-coming album is based on The Never Ending Story.

Alex forced me to watch it recently and see its themes in a whole new light.

### **LE: What music do you have out so far?**

Alex: We have a Demo [Morlock Rock] and two albums [Spaceous Cretaceous & Troglodithic Trip.]

Lewis: And there's a live bootleg which was recorded here at the Unicorn [Live at the Unicorn.]

### **LE: What sort of a scene is there in Cornwall?**

Alex: There are some big bands but they're all at different stages. There's quite a strong psychedelic scene there. It's a small place so everyone has to listen to everyone else if you want to see live music. You can't see a band every night like you can in London.

Lewis: London can cater to following one genre like doom or black metal. In Cornwall there aren't enough venues for that but it's still fun to play there.

### **LE: What do you do to promote the band?**

Alex: We play a lot of shows. We also get as many people, fans and journalists, to review it and share their reviews and photos online.

Lewis: Mostly we use the internet. We submit to a lot of overseas obscure internet radio shows. It's a really big thing in South America and now we have a following over there. There are a couple of radio shows here such as HRH Radio play us next to Sabbath and Kyuss. Every time we see we're on that show alongside all those classic rock bands who influenced us as kids is cool.

### **LE: Thanks for talking to me.**



## Dirty Power

Hard rock trio **Dirty Power** take an unconventional approach to being a band. Staunchly independent, they are a collective of musicians who take punk's DIY ethos of doing everything themselves. Drawing inspiration from diverse genres and rock periods, their sound is modern, melodic, technically proficient and heavy. Loud Enough caught up with them after their set at the Big Red.

**LE: So you are based in Dublin?**

DP: I'm based in Dublin but the band are spread around. I lived in London until a year ago, so we're more Dublin and London based. We formed in 2015. We all met for the first time on the stage of The Fiddler's Elbow in Camden. I'd sent them the tracks before hand and told them to show up. It turned out people liked it, we liked each other and the Fiddler's Elbow liked us and asked us back.

**LE: How does being a collective work?**

DP: Essentially it's about a dedication to music and the life that comes with it. I've seen too many bands break up because of girlfriend issues, lack of dedication and life circumstances. So the way this works is we have groups of really capable people on bass and drums then me on guitar and vocals. So this means that I can switch people in or out depending on the show and if I'm there, the gig happens.

**LE: You have a DIY approach to the business. Why is that?**

DP: Yes. We all grew up learning about the meddling in bands, the inefficient process of bands learning what helped or didn't help. It comes from the punk ethos but it isn't punk. Our whole ethos is very much punk influenced. Everything from choosing the studio to how the songs are written, they are all organised by us; tours, recording sessions, everything. We have full input. It's about insight into how the band

works and maintaining the purity of vision. It's a very positive position. We are in full control of the process without anyone meddling with what they think it should be. We see bands doing their own production, that's where it's going. We must renew the grass roots movement and keep it DIY to the bitter end.



**LE: What influences your music?**

DP: The grunge bands of the likes of Nirvana, metal bands like Rage Against the Machine and Zeppelin with a touch of the virtuosity of the Tools of this world and the Satrianis and Petruccis of the world. It's the groove rock of RATM, AC/DC, Thin Lizzy with the harmonies of Nirvana and the instrumental fills of Satriani.

**LE: And any plans for the future?**

DP: We're going to keep touring and playing in grass roots venues.

**LE: Thank you for talking to me.**





## Federal Charm

Hailing from Manchester, **Federal Charm** are a four-piece blues rock band currently consisting of Paul Bowe (Guitar), Tom Guyer (Vocals), LD Morawski (Bass) and Josh Zahler (Drums). They released their self-titled album in 2013, *Across the Divide*, in 2015, and an album of acoustic versions, *Crossed Wires*, in 2016. The following year saw the departures of their then singer/guitarist and drummer. 2018 saw the critically acclaimed *Passenger* with the new line-up. They are a hard working band and have toured extensively, building up a solid fan base and reputation with their live performances. Loud Enough? caught up with them at [The Big Red](#).



**LE: Have the line-up changes had an impact on your sound?**

Paul: We have a more dynamic sound now. With two new members who are more technical we have the scope for more range in the music, to play heavier music.

We'd been working on the demos for *Passenger* before Tom and Josh joined, and writing heavier songs. So when they came in they landed in a heavier band. We were a bluesier band before but we're still capable of being soulful, and you can hear that on *Passenger*. In a way this is another debut album.

LD: We don't worry about the past. That was that, this is this.

**LE: Does *Passenger* represent a change in direction?**

Tom: The writing sessions for the next album are definitely heavier. We're heading in a heavier direction with heavier riffs.

LD: We're building on our strengths and combing heavy riffs with blues.

Josh: It's not strictly heavy.

Tom: There's still a lot of groove there.

Paul: That's not disappeared. You listen to *Passenger* and it's still there.

LD: What we're doing is really suited to Tom's voice. He can do heavy but he can also bring it right down as can be heard on some of *Passenger*.

Tom: I stick some dirty blues into it. I used to sing blues as a teen but I moved away from it, getting into harder rock. With Federal Charm I'm going back to the blues.



**LE: What are you planning for the future?**

LD: It's all about working at the moment. We've little gigs like this one popping up all over the place. We're also going into the studio and writing. We're also playing some festivals over the summer.

Paul: There should be a fourth album released in the new year if everything works out. This is a year to promote *passenger* with, hopefully, an autumn tour. We also hope to have a couple of videos out later in the year.

Tom: We want to be touring all the time.

Paul: There are four or five people we're looking at putting a package together with for a tour.

**LE: You released an acoustic album rather than new material. Why was that?**

Paul: I like acoustic, I write on an acoustic and we wanted to get another product out. It's a collection of songs that people can hear in a new way.

LD: We had a few tracks we'd recorded acoustically but never released. We decided to add a few more songs, new and old, to provide a complete package.

**LE: Thanks for talking to me.**



## Karobela (Flawless Carbon)

Previously known as **Flawless Carbon**, **Karobela** are a four-piece from Kent consisting of Lauren Diamond (Vocals), Rob Freeman (Guitar), Katie King (Bass) and Ben Gower (Drums). Drawing from a diverse range of influences, their sound is dominated by the blues with later material adding rock to the mix to give them a classic rock sound. Loud Enough? caught up with them at the Big Red.

**LE: How did Flawless Carbon come together?**

Lauren: We were formed really at the end of 2014. I knew Rob from school and Ben from work. Katie joined on the bass in 2017 and this line-up has been the most stable. But basically we're all old friends. We did have a second guitarist but we are now a four piece.

**LE: How would you describe your style?**

Rob: We've gone through some changes and now describe ourselves as alt-rock with a blues/rock edge. But when we started out we were more of a blues band.

**LE: Who influences your sound?**

Lauren: There are lots of people. For me, I'd say Queen, AC/DC, Pink and Black Stone Cherry are big influences.

Rob: Dream Theatre, John Mayall, Pink Floyd... anything with a guitar in it. There are little bits that work their way into the sound.

Katie: 70's disco! The Who. That has an influence on my sound.

Rob: We listen to stuff that's unlike what we play but it all comes together. There can be

ideas involved in abstract prog that come out in the mix. It's an interesting way to be.

**LE: What music do you have available?**

Lauren: We have three EPs out; the last one came out in the summer of 2018. Our first EP is very bluesy; the second more rock so you can hear the evolution of our sound. The last one is more of what we are doing now.

**LE: What are your plans for the future?**

Lauren: We are recording a new single for release at the end of May. Hopefully we'll have a new music video to go with it too. We want to release some more singles throughout the year, get on to the festival circuit and get the music out there. This is the first stable line up we've had, we were a five piece for some time but now we are a four piece. There have been changes in the line-up during recordings but having the same line-up is really making a difference to us.

We are also running a crowd-funding campaign to raise the funds to make a video for the new single. So if anyone would like to help us with that we shall be very grateful.



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## Gallows Circus

**Gallows Circus** are a four piece from Kent who play classic rock style blues and blues rock. Their live performances are tight, solid and gaining them a rapidly growing reputation and fan base. They are Ian Day (Vocals), Jim Rycroft (Guitar), Richard Tunbridge (Bass) and Steve Kitchener (Drums.) Loud Enough? caught up with Ian and Richard before their headline set at The Birds Nest, Deptford.



### **LE: How did you get together?**

Ian: We formed about a year and half ago. I had been travelling in New Zealand after my old band broke up. When I returned to the UK I started a new one. I knew Steve and Jim already. Steve got Richard in to do the bass. He came along to a jam and joined the band.

### **LE: How would you describe your style?**

Ian: It's blues and rock, heavily influenced by Free and Zeppelin plus a bit of grunge.

### **LE: And what music do you have out?**

Ian: We have an EP out with songs that we wrote together to get to know each other. It's varied because we were trying to figure out where to go. We have a couple of singles we plan to release this year, one of them hopefully coming out in a couple of months' time. We're taking the time to get the release right.

We're working on new songs and hoping to record another EP but getting the time off from

work together is hard. We also have a lot of gigs coming up including a tour of the north. We'd like to do an album but we don't have the time or the money yet to make that happen.

### **LE: You're based in Rochester. Is there much of a music scene there?**

Ian: There used to be but there's not much of one now. These days it's mostly folk bands. Although there is the Red Lion in Gravesend which is a really good venue.

### **LE: You are taking part in the Big Red Ramblin Man Rumble to win a place at Ramblin Man Fair and you are in the next round. What do you think of competitions?**

Ian: They're not really our thing. Doing them means you are up against other bands whereas we want to support other bands so we're not really that bothered about competitions. But this was Ramblin Man and we really like The Big Red.

### **LE: What do you do to reach new audiences?**

Ian: Playing live really. We have a mini-tour coming up with some shows in the north and hope to make some new fans there. We also talk about the band to anyone who'll listen. So book us, come to the shows and talk to us.



# GOD SAVE THE ROCK TOUR



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24/4 Northern Guitars, Leeds UK • 1/5 Bannerman's, Edinburgh UK • 4/5 Craufurd arms, Milton Keynes UK  
5/5 MK11 Gin Fest, Milton Keynes UK • 6/5 The Unicorn, Camden UK • 7/5 The Monarch, Camden UK  
10/5 Bird's Nest, Deptford UK • 11/5 The Station, Cannock UK • 15/5 Bourne to the blues, Kent UK  
17/5 The Waterloo, Blackpool UK • 18/5 The Saddle, Chester UK • 19/5 Northwest Guitar show, Liverpool UK  
23/5 Flying Circus, Newark UK • 24/5 Big retreat festival, Wales UK • 29/5 Subside bar, Birmingham UK  
1/6 Southsea Rocks, Portsmouth UK • 2/6 The Grove inn, Leeds UK • 6/6 The Waterloo, Blackpool UK  
7/6 Flying Circus Newark UK • 8/6 Northern Guitars, Leeds UK • 12/6 Lighthouse, Shoreditch UK  
13/6 Sindercombe Social, London UK • 14/6 Priory, Lincolnshire UK • 15/6 Mart's Browhouse, Stoke-on-Trent  
16/6 Esquires, Bedford UK • 20/6 Hard Rock Music, Milton Keynes UK • 22/6 Hope and Anchor London UK  
27/6 secret show, somewhere UK • 28/6 MK11, Milton Keynes UK • 29/6 Hallamshire House, Sheffield UK  
4/7 Flying Circus, Newark UK • 5/7 Northern Guitars, Leeds UK • 6/7 Percy's, Shropshire UK  
12/7 Blu Fest, Shropshire UK • 13/7 Uttoxeter festival, Uttoxeter UK • 18/7 Rock Steady, Dalston UK  
19/7 The Marino, Sidmouth UK • 21/7 Blues Cafe bar, Harrogate UK • 26/7 Cambridge Rock Festival, Cambridge UK  
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## Lowen

London based **Lowen** are different. Their combination of doom, prog, stoner and metal also draws on science fiction and Middle Eastern musical ideas and styles to weave together music that is ethereal and haunting while remaining accessible. They are Nina Saeidi (Vocals), Shem Lucas (Guitar/Bass) and Louis Suckling (Drums). Loud Enough got to talk with Nina Saeidi after their set at [The Big Red](#).



### **LE: How did Lowen get together?**

Nina: We formed in 2017 after I met our guitarist Shem at an Akercocke concert. A few months later we found our drummer, Louis. So currently we write as a three –piece and we have a bass player for when we play live.

### **LE: How do you describe your style?**

Nina: We call it Progressive Middle Eastern doom metal when people ask this question. I grew up listening to Iranian music, the rhythms and vocal style are the first kinds of music I heard and so they form the basis of my musical understanding and language. It is a big part of our psyche and how we perform. The band is a meeting of eastern and western music, forming something that sounds entirely new and represents how we fit together as people and musicians.

### **LE: What influences your sound?**

Nina: Everyone listens to different music, classical, rock, jazz. So it's not so much as

bands that we're influenced by but a mixture of styles coming together. Atmospherically and somewhat lyrically you could say we are influenced by the science fiction writer Frank Herbert. There are some veiled Dune references here and there in the lyrics. I love the way Herbert mixes history and religion and then sets it all out on the canvas of various worlds and vast stretches of time. That is something we want to do, reflect the rise and fall of empires and how time changes ideas.

### **LE: What music do you have available?**

Nina: We released an album, *A Crypt in the Stars*, in July last year. We came straight out with the music before we played live, that way people could find our music online after we played a show and take physical copies home with them.

### **LE: What do you think of competitions like this?**

Nina: We're not expecting to win! I don't think people are going to vote for a doom/stoner band to play Bloodstock! But we're really enjoying playing to a range of people who wouldn't normally listen to us.

### **LE: What do you do to promote the band?**

Nina: We use all the usual media outlets and approach bands, journalists and promoters about our music. At the moment we're simply trying to play as many shows as possible and prepare for the second album.

### **LE: Do you have plans to play further afield, outside London?**

Nina: We've played Bristol and Worthing already and we have a show coming up in Newcastle at Trillians on May 12<sup>th</sup>. We will have more shows further afield coming soon too.

### **LE: Thank you for talking to me.**



## Fiefdom (Mouth in the South).

All the way from Manchester are **Mouth In The South** who are rebranding soon as **Fiefdom**. They are a four piece rock band of Piers Gebbia (Guitar/Vocals), Ashli Thorne (Guitar), Chidi (Bass) and Otis R (Drums). They play fast, hard rock with twin guitars trading solos or coming together in harmony. Their live act is winning them a growing audience as they venture out across the UK. They are even gaining the attention of independent rock radio. Loud Enough? caught up with them after their set at the [Amersham Arms](#).



### LE: Thank you for talking to me. So how did the band come together?

Piers: We formed about the end of 2015, start of 2016. Ash and myself met at the university of Salford in 2006. Chidi we poached from another band. We were supporting them and they had to lend us a base amp. Chidi even did the sound check for us. We later invited him for a jam session and it went from there. Otis joined in 2018. Our previous drummer had left and Otis was using one of the practice rooms we use. We jammed some stuff and that was it.

### LE: How would you describe your style?

MITS: We are old school classic hard rock inspired by seventies and eighties music. Bands like Whitesnake, Judas Priest, Maiden, Aerosmith, Def Leppard, Mister Big.

Chidi: We're trying to have a solid rhythm section with big bass and drums. We want the freedom to go wild. Being a guitar dominated band, we need the bass and drums to be more forward to have balance.

### LE: What is the music scene like in Manchester?

Piers: It's fantastic. It's very metal-core driven but there are plenty of classic rock bands like Gorilla Riot, Big Foot, Federal Charm.

Ash: We are losing venues, which is sad but there are still places to play. The Ruby Lounge, the Metro Bar, Rebellion are still there. Sound Control has gone along with some others. They keep closing down venues and putting up student accommodation. This means there is more competition for places to play.

### LE: What plans to you have for touring?

Piers: We want to tour the world, spread our music as far and as wide as we can. We want to travel, gig in different venues, and play to as many people as we can.

### LE: What music do you have available?

Piers: We have two EPs out, the first one, *Four Play* was released in 2017 and has five songs on it. The second was released in 2018 and is called *Aftershock*, also with five songs on it.

Otis: I only joined the band just after the release of their second EP, *Aftershock*.

### LE: Otis, you're the new boy, how do you find being in Mouth in The South?

Otis: It's been really great fun; the music is really fun to play.

Piers: We're all friends outside of the band too. That makes a real difference.



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## Porcelain Hill

One of the hottest live acts on the underground scene are **Porcelain Hill**. Hailing from Ontario, California, this three piece rock band toured the UK for the first time in the summer of 2018. That tour was successful enough that they ended up staying for three months as they were invited to play more dates. So impressive was their debut tour that one fan even left an Eric Clapton gig and travelled to the other side of London to see them again. Porcelain Hill are Big D (Guitar/Vocals), Wildfire (Drums), and LZA (Bass). Loud Enough caught up with Big D at [The Amersham Arms](#).



**LE: You started out as a two-piece. How has being a three piece changed your sound?**

Big D: Yeah, we formed in 2013 with just me and Wildfire and no bass player. It was fun, it felt good and with just two people things got done a lot quicker. Then one day we did this jam with this guy who played the bass and we realised we needed a bass player that night.

How has it changed our sound? Well it's thickened it up and it's really freed me up as a guitar player. We have a new bass player now, LZA. He got that name coming up in the California punk scene and it stuck. But that's okay, I'm Big D, and Wildfire on Drums

**LE: How would you describe your sound?**

Big D: We are a high energy rock and blues power trio.

**LE: What music do you have out at the moment?**

Big D: There's our first album, *See it Now*, and last year's *Vintage*. If people head over to our [Bandcamp](#) page they can also check out our *Treasures in the Attic* and *Live and Raw* EPs for the real fans! We are trying to get new singles out in a couple of months. They're recorded but still being mixed. And they will be part of a new, as yet untitled EP.

**LE: How does playing the UK compare to the US?**

Big D: We love it out here. There is a greater appreciation of new music out here, at least in the live environment. In the US, people are more nervous of new music. They will take a chance if it's attached to something they are familiar with such as an unknown support band with a big name headline act. But personal recommendations aren't enough in the States, unlike the UK.

**LE: What do you do to promote the band?**

Big D: We use all the usual social media platforms, word of mouth and outlets like yourself. Physical fliers before a gig are effective for us. In the US we like big posters and smaller fliers to advertise gigs but they need to be strategically employed. We need to get them out in the venue and surroundings earlier, a week or two weeks before the show but even just earlier on the day. It's a lot of work but it helps.

**LE: Anything else you want to say to the readers of Loud Enough?**

Big D: Just come and see us live. Check us out, our online stuff is good but live we are better. Follow us and check out social media for where and when we are playing.





## Ravenbreed

Wales has a history of producing successful rock bands. One name that deserves to be added to that list is **Ravenbreed**. A new band, their live performances are generating a lot of interest on the underground circuit and as a result they are rapidly building a solid fan base.

Based in Cardiff, they are Zoey Emelia Allen (Vocals), Mikey Watkins (Guitar/Vocals), Ross Formosa (Bass/Vocals) and Oli Watkins (Drums). Loud Enough had a chat with them at [The Big Red](#).

### LE: How did Ravenbreed come about?

Zoey: We'd had a number of line up changes and been a cover band for a while when a member left. That was really the start of this band.

Ross: When I joined the band they had some original material, we always intended doing that and by the time of recording the EP we had been working on new original material as well, like *Lonely*, *Falling Away*, and *Insult* was a re-write of one of the bands previous original songs.

Zoey: We were a five piece with an extra guitar. We tried three different guitarists, but we felt it wasn't working, or they left because of circumstances changing for them. When we did the EP we stayed as a four piece.



### LE: How would you describe your style?

Zoey: Hard rock with anthemic melodic choruses. It's a 'stadium rock' sound, the sound that could easily suit a stadium.

LE: Listening to *Insult* there seems to be a bit of a southern influence too.

Mikey: That would be me I think. Guns N Roses, arena style music is a big influence. I get told by people that they can hear bands like Black Stone Cherry, Alice in Chains and Sound Garden in the sound.

### LE: What music do you have out?

Zoey: We had an EP, '*Hollowed*', out in April last year and is available to download on most of the online platforms, on Spotify, and as a CD with a digital download card included. We're working on our next batch of songs which we should start recording next week. We could possibly do an acoustic track. By the end of the year we want three or four tracks done.

### LE: What is the music scene like in Cardiff?

Zoey: It's hard to get people out to gigs. The rock scene in Cardiff feels like it might be a little dead with a lot of venues being turned into clubs. There is still Fuel Rock Club, which is a great venue and gets a good crowd, Clwb Ifor Bach as well and The Moon has real diversity.

Ross: There are some really good bands coming out of Wales at the moment too like Florence Black, Those Damn Crows, to name a couple, and the South Wales scene has some really cool places for us to play like The Patriot, and Dolls House.

### LE: How did you find competing in the HRH competition?

Zoey: It was very well organised with quick changeovers and fixed set times. We got a lot of attention and we got to play to a whole new audience.

Ross: We've been invited back to play HRH Chapter XIII in November at Great Yarmouth, with Dee Snider, Gun and Buckcherry on the bill.

### LE: Do you have any tours planned that people can see you on?

Ross: We have a lot of live gigs coming up, a lot of festivals such as Breaking Bands, Love Rocks, And Hard Rock Hell.

Zoey: Check our media pages. Facebook is currently our main hub. We are going to keep rocking. I am grateful for all the support from the fans and the bands during the changes I've been going through. The support has stayed there, it hasn't melted away. So we're going to keep on rockin and get the songs recorded, we don't know when it'll be out, but follow us on-line keep up to date



## Sons of Liberty

A lifestyle columnist in a Saturday paper once wrote, "*Things you shouldn't do over 40: play in a band. If you haven't made it by now you never will so stop doing it.*" That person had never seen **Sons of Liberty** otherwise he'd have known that there is more to being in a band than making it; that it's about creating music, playing live and having fun doing what you love. He'd also have realised that no matter how old you are, there is still a chance you can make it. Sons of Liberty are a southern rock style band from Bristol who have been building a solid following with their music and live performances. They are Rob Cooksley (Vocals), Fred Hale (Guitar), Andy Muse (Guitar), Mark Thomas (bass) and Steve Byrne (Drums). Loud Enough caught up with them at [The Big Red](#) and had a chat about the band with guitarist Fred Hale.

### LE: How did Sons of Liberty get started?

Fred: We formed in 2014. We started out as a covers band playing likes of Skynyrd and Blackfoot. After a natural gigging break in the summer of 2017, we had a bit of time to work up some of the original ideas we had been storing up... and we were excited enough by them to decide to transition into an originals band. Those first ideas eventually became the EP *Shinola* released in April 2018. This coincided with the rise of the New Wave Of Classic Rock fan group as well as an increase in US Southern style bands coming to the UK. There were clearly a lot of people who liked that so we carried on writing and released our second EP, *Aged in Oak*, in autumn last year. And the response has been phenomenal ever since.

### LE: You have an authentic American sound. How do you manage to avoid sounding like a pastiche or parody?

Fred: Part of that sound comes from playing the covers for a few years, but there are also Rob's lyrics which have a real authentic American feel. He's also a great story teller which is an important aspect of a lot of American music. He's from South Wales and a lot of his ancestors emigrated to America. So a lot of that authenticity comes from his visiting relatives over there and an interest in the music and culture and his own family history.

People say we do sound authentic and American but we're just doing what we do. We're not trying to sound like anyone. People are surprised when they see us for the first time and find out how short a time we've been doing our own material. They say we sound like we've been around for ever.



### LE: You played Giants of Rock in January. How was that?

Fred: That was a huge turning point for us. We didn't know what to expect and we didn't know it was going to be that big! We were the second band on and the venue was rammed! 600 capacity audience and the reception was overwhelming. We won the introducing stage for that day and we go back next year on the main stage. It's been a real launch pad for us.

It made us realise that we could do things on the national circuit and perform to large audiences. People clearly got what we were about. The whole weekend was non-stop really good music. Butlin's took really good care of us too. It is an awesome event.

**LE: How is the music scene in Bristol?**

Fred: There are not a lot of medium sized venues. There are a lot of cover band pubs but there's not really a healthy classic rock originals scene in Bristol. Which means a lot of travelling. But we did get to play an acoustic set supporting The Quireboys at the Fleece before Christmas which was a great night though.

**LE: What do you think of band competitions?**

Fred: They're tough. GOR was fantastic but they are always a bit of a lottery. We're not yet well known in London so there are probably not a huge number of people in the audience here to support us tonight. We are coming back later in the year though and this is a great venue for us. (Post evening note - the band were back Friday 19th April for the semi finals after being given a wildcard entry from the organiser)

**LE: And any plans for the future?**

Fred: Hopefully we'll play at Ramblin' Man, if not this year, then the next. We think we are

very suited to it. We're also working on our first album, hopefully recording in June for a September or October release.

We have a lot of great festivals coming up HRH Crows, SoS festival, Cornwall Rocks, Planet Rock Stock, Four Sticks Weekender and a couple I can't mention at the moment. We have some dates in June lined up with our buddies in the Outlaw Orchestra and we've a little group of great bands who are friends to do some shows with. September and October should see us on tour kicking off in Blackpool and playing in Manchester, Bristol, London and Nottingham. Now we're on the radar we're getting some amazing things lined up for next year too.



If you like what you are reading and If you can spare it,  
I would be grateful if you could bung a quid or two my way.

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Cheers, Darren

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# Cavalli

## The Bird's Nest, 1 March 2019

Another Friday night and another night of live music at the Bird's Nest in Deptford, South London. Two real ales on tonight so things are really looking up. But it's not about the beer, tonight is all about Cavalli. This is going to be their last show for a long time. This Italian three-piece anti-fascist band who play a blend of prog, rock, metal and punk are taking a break. The turnout is good; the place is crammed with people wanting to see the band and there are more than a few Cavalli t-shirts in the crowd.



Photo: Big Red

Opening the set is SMM, a surprise choice as it is a gentle instrumental piece that starts quiet but slowly builds to a heavy ending. After that it is the heavier tracks from the last album, Hugantic: the heavier *Stronger*, punk/stoner hybrid *Super Anal Man*, and heavy yet prog leaning *Holy Communion*. This has the feel of a last show and the band are really putting a lot into the performance. Despite the small stage, they still manage to find the room to move about it. Tonight is a special night for Cavalli and they have the time for a longer set that lets them showcase material from their three albums.

Following the new numbers, it's time for some earlier numbers. *The Cage*, a light rock number about hangovers. They are joined on stage by Green Lung's guitarist, Scot Masson for the epic *Drum Destroyer*. At this point the crowd go mad. Not only is everyone jumping

up and down and pushing forwards, there is also crowd surfing. The Bird's Nest does not have a particularly big audience space and it soon becomes a challenge not to get pushed over on to the stage. As soon as one person stops, another is up in the air and rapidly heading towards being dumped unceremoniously on to the drum kit.



Photo: Big Red

Fortunately a few people manage to push them back towards the bar before any damage is done. The simpler *Storm* gives people a chance to calm down and enjoy the show. Next are two more heavy rock tracks, the satirically edged *Flat Earth* and the politically edged *No Borders*. Cavalli are an anti-fascist band and they like to make that clear with the punk-influenced stoner track *You Fucking Racist* which gets the crowd going again. Before the final track, guitarist Edu sings a salute to his band mates. Alas it is in Italian and LE does not speak nor understand Italian. It is a well known song (to Italians) as Antonio climbs from behind the drum kit and Davide on the bass join Edu in the rendition. A few members of the crowd join in too. And then it is time for the last song, *War Horse*. Antonio climbs on top of his drum kit and urges everyone to come and dance with him. And again the crowd go wild and one moment we are at the front, then off to the side, to the back and to the side again. All good fun.

Cavalli say they'll return, LE certainly hopes so.



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## Oldblood // Parabyss // Linus Sams Group // Tides of Ire.

**Metal 2 The Masses: Heat 13 3<sup>rd</sup> March 2019**

This was the last heat of the first round of Metal 2 The Masses (London) to win a place on the new blood stage at Bloodstock. Engineering works meant we arrived after the first band [Tides of Ire](#) had finished.



Next band of the evening are [The Linus Sams Group](#). This is a five piece band fronted by Linus Sams who play a mix of blues and classic rock style. Their style has plenty of diversity from very bluesy tunes to much heavier rock numbers but there is always a light, good-time feel to the songs. There are a few fans in the audience too, who are up and dancing around, enjoying the show. The band are enjoying the night too, despite the big gap between the audience and the stage. The playing is good and the performance is engaging with Linus taking time to talk to the crowd about the songs. This is a good show and a band well worth catching for fans of bluesy classic rock.



We missed the chance to see [Parabyss](#) in January so we were looking forward to catching them tonight. This was a very impressive and energetic performance. Parabyss are a five-piece London based band playing dark, heavy metal with progressive

overtones and crushing, brutal riffs. They get people coming forward to stand at the front of the stage and get everyone down the front head-banging with the band. The metal core vocals suit the anger of the songs and complement the cleaner singing for the chorus. There are times when singer Di Credico goes into a nu-metal style rap for a few bars but it suits the songs well rather than sounding like an indulgent add-on. Heavy, loud, prog technical proficiency and the nu-metal vibes all help to make them sound different and fresh.



Last band of the night are [Oldblood](#). A four-piece from London. Oldblood are different. It's not that they play heavy, ominous doom-laden music; it's that their performance is so very different. They are self-assured and play with a confidence that comes from experience. There is no effort to engage the audience apart from the one guitarist gesturing to the crowd to come forwards while the band bludgeons them with heavy riffs. If Douglas Adams fans have wondered what the ravenous bugblatter beast of Traal sounded like, then probably like one of these guys. It's a threatening sound that suits the dark, doleful music perfectly. The performance ends with the band downing instruments, leaving the drummer playing alone on stage. The drums cease apart from a heartbeat rhythm from the kick drum until that stops too, like a stilled heart. This was a very impressive, very theatrical performance.



So who went through to the round 2? That was a tough choice to make. Second round places went to Tides of Ire and Oldblood.

## Gallows Circus // The Fascinators // Adam Rivers.

The Birds Nest, Deptford, London. 8 March 2019.

Another Friday night and another trip to the Birds Nest pub in Deptford. No real ale tonight but that is more than compensated for by the presence of Gallows Circus. Part of the joy of this job (job? That suggests some form of remuneration. Yeah, right. The begging bowl will be passed round later!) is discovering new acts and tonight there are two bands new to Loud Enough?



PICTURE CREDIT: MARTYN HOYER

First up is [Adam Rivers](#), an acoustic solo act, Adam has been around in various bands for a while now and has recently started performing solo acoustic shows. The songs are engaging and accessible without being too light weight or folk. Some of the music has a romantic feel to it without being schmaltzy or pop or full blown love songs but most of the music is about life in general, neither dark nor happy but an honest representation of the different challenges life throws at people. It may be acoustic but the sound is enriched with loops and percussive thumps on the guitar that are built up there and then. The result is an engaging and enjoyable performance.



[The Fascinators](#) are the second band of their night. This London based five-piece claim to be the world's first and only Thrash Cabaret band and in appearance they certainly do present a cabaret vibe with the make-up and clothing giving them a vaguely Riddleresque appearance.

But how do they sound? The sound is diverse with different genres coming through clearly to create a mix that is lively and interesting and never the same. It is a mix of punk, new wave, hard rock, reggae and thrash, quite a lot of thrash. And there is something about the live performance that does have a cabaret feel to it is more than just the appearance. The music is expressive too which combines with the delivery to make for a theatrical show. This is a band worth making the effort to see, even if it is only to the bass player dancing!



Headling tonight are [Gallows Circus](#). This four-piece from Kent bring their mix of classic blues rock updated with a touch of nineties grunge. With one EP under their belt, the band are writing material for their next and already new songs are working their way into the set. Live, Gallows Circus never fail to impress.

Tonight is no different. After an intro it is straight into songs from the EP – *Above Snakes, Game On, Bones to pick* – then it's time for a cover that shows the band's interest and musical roots – Creedence Clearwater Revival's *Run Through The Jungle*. Then we get new and old mixed together as well as another cover – Fleetwood Mac's *Oh Well* which gets people up and dancing around.

There is not much room to move on the stage but the band still manages to enjoy themselves even if it does mean they must be careful to not hitting each other with the instruments. Singer Ian Day is an expressive front man and despite the small space still manages to engage with people. Being the last band on a wet Friday night can be a challenge when people are drifting away from the stage but

Gallows Circus's performance is strong enough to get people back to the front to dance and watch them. The band finishes with

a couple of new ones that show that the next EP should be hot contender for EP of the year.

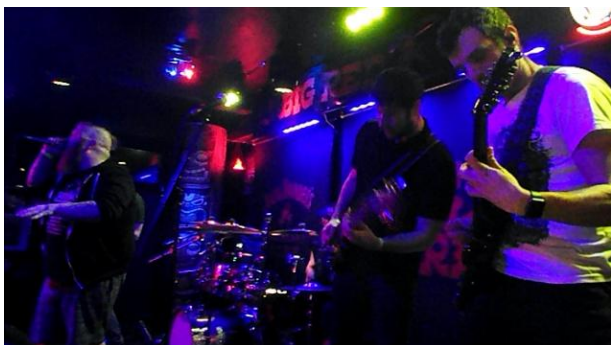


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## Sun Seth // Deathtrip Armada // Symbol of Orion // The Redeemed // Elysian Divide

Metal 2 The Masses (London) Mosh Pit round  
10 March 2019.

Another Sunday night at the Big Red for more Metal 2 The Masses. The first round heats are over. Tonight is the first of two Mosh pit rounds – bands who didn't make it through in their heat get to battle it out again with one lucky winner getting to go through to the next round. Once again we arrived after the first band, [Elysian Divide](#), had finished.



The second band of the night were [The Redeemed](#), a five piece thrash metalcore band from London. They are heavy and fast with brutal riffs and moments of progmetal guitar. This is a lively and energetic performance with everyone in the band moving to the moving. Again there is a space between the audience and the stage. Well if the audience won't come to you then you should go to the audience. Which is exactly what vocalist Dean Fletcher does, jumping down from the stage and performing right in front of the audience. This is a solid show from the band and they seem to make an impression on those watching.



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Next up were [Symbol of Orion](#), a four-piece from London. These guys play a dark and menacing form of heavy metal with an emphasis on the heavy. Their version of metal incorporates eastern sounds and rhythms to

add an ethereal and atmospheric feel to the music.



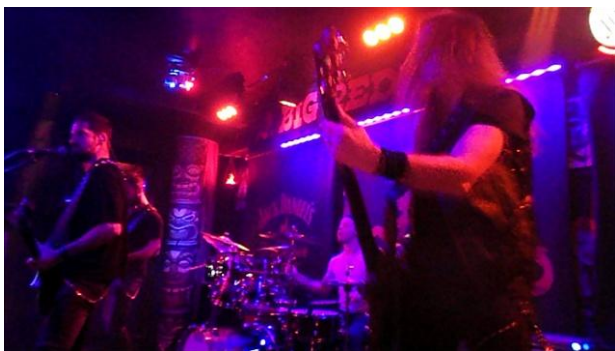
They play with a relentless intensity that gets the crowd headbanging along with the band. On stage the band is lively and the music has a complexity to it that keeps it sounding different throughout the set. They have a fan base out to support them but they make plenty of more fans with this show.



The penultimate band were [Deathtrip Armada](#), a London based five-piece. There is a theatrical feel to their performance that comes not just from the outfits but also from the music. It's metal with lots of different elements thrown into the mix to add variety and diversity. They may be a fairly new band, or at least with this line up, but the members all have sufficient experience to give a self assured and performance. They are clearly having fun on the stage and enjoying playing



the music. They are engaging and get the audience joining in.



The last band of the night are [Sun Seth](#), a London based four-piece playing their brand of metal. This is a modern take on metal, shying away from the Maiden or Priest sounds. It is

darker and heavier yet manages to retain a strong element of melody. They don't move much on stage, preferring to let the intense heavy riffs pound the audience but there are times when even they can't resist a bit of head-banging to the music.



So this was the 'Mosh Pit' round, where bands who didn't make it through the first round get another chance to go through. That these are the bands who *didn't* go through is a testament to the high calibre of the bands in the competition. There was only one place up for grabs and that went to Symbol of Orion.

## Federal Charm, Flawless Carbon (Karobela), M.I.N.D

Big Red Ramblin Man' Rumble Heat 10. 15 March 2019.

Another Friday night, another heat of the Ramblin' Man Rumble at the Big Red.



First band of the night are [Flawless Carbon](#), a four-piece from Kent. Their music is blues based rock, with their earlier material being more blues and the latter more rock. They released their latest EP, *Back Streets and White Lies*, in the summer of last year and tonight's set list is mostly drawn from that with a few older numbers to show the diversity of their music. There is a decent crowd for the show and more than a few Flawless Carbon fans in the audience. Singer Lauren has a strong voice and is an energetic performer, constantly moving to the music. The band are clearly enjoying the night despite being first on. The newer more alt-rock songs fit well with the

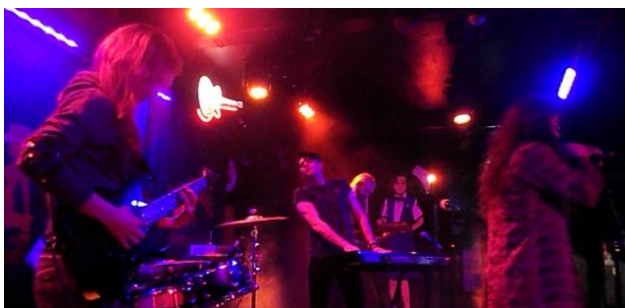
older blues numbers and give the performance an enjoyable variety. The playing is tight, they engage with the audience, the music is delivered with energy and the result is a very strong performance that has clearly made them more fans. They have since changed their name to *Karobela*.



All the way from Manchester are tonight's second band, [Federal Charm](#). They are a very hard working band with plenty of live experience and that experience shows tonight. They take to the stage as if they are headlining a major venue and there are more than a few fans here tonight. The usual gap between the audience and the stage is small as people move forwards.

The set list is mostly drawn from 2018's *Passenger* with only a few tracks from the earlier albums. Their music is blues rock with

the later material having a heavier sound than the earlier. Tom Guyer (Vocals) is an engaging frontman; Paul Bowe (Guitar) plays with energy, leaping about the stage; even the usually sedate LD (Bass) is more energetic. The performance is engaging and the crowd start clapping along to the music without any prompting from the band. Josh Zahler manages to get a short drum solo introduction to *Concrete* that doesn't outstay its welcome. The result is Federal Charm deliver a great performance that leaves the crowd shouting for more.



Last band of the evening are [M.I.N.D.](#) After two blues-rock bands, these are a prog metal five-piece and a complete change of sound. Drawing from a wide range of influences such as Dream Theatre, King Crimson, Lamb of God, and Rage Against the Machine, their music is diverse in sound and tone – melodic, soft, gentle, heavy, rhythmically complicated, slow, fast... These are all superb musicians that aren't afraid to show-off their proficiency. They play with style and energy and where prog can be over-serious, these players are clearly enjoying themselves and not against having a good time on stage. The guitarist is one the most technically accomplished players we have seen in a long time and she is backed by musicians more than capable of supporting her. A band well worth seeing and hearing.



Tonight's winners are Federal Charm. Unfortunately they end up dropping out of the competition and Flawless Carbon (now Karobela) went back in as a wild card.

## Harbinger // Red Method // Puppet Kings // Tenyson // The Long Highway // Maven // Gallows Circus // Rat Face Lewey // Tides // Gramma Veddetta

Camden Rocks, The Monarch, 16 March 2019.

Another early starting all day event at the Monarch in Camden, London. Start early so they can finish early and let people get home early enough to find their slippers and enjoy a cup of cocoa before turning in at a sensible hour while the young whippersnappers drink their fluorescent coloured alco-pops and wave their hands in the air like they don't care.

Because it's such an early start and we have family responsibilities, Loud Enough finds it hard to get across the city in time for the first band. Consequently we arrive just as [Tides](#) (See issue #1) are packing up after their set. They are the second band on which means we have also missed [Gramma Veddetta](#), a grungy 3 piece from London.



The first band we manage to catch are [Rat Face Lewey](#). This is a three who play a mix of rock and roll, metal and a bit of punk. The performance is lively with the bassist jumping up and down and around the stage, except when he takes over the vocal duties. Despite the early afternoon lack of audience, they play well with energy and enthusiasm. Neither too heavy nor too pop, they sit well in the NWOCR boundaries which should give them plenty of appeal.





Next band up is the excellent [Gallows Circus](#). This is a slightly shorter set than their Bird's Nest the other week but it is on a larger stage which gives the band more room to move and despite the early afternoon slot they seem to be enjoying themselves. There are a decent number of Gallows Circus t-shirts in the audience and a number of people who are seeing them for the first time. These guys always deliver an impressive performance and they are clearly making new fans this afternoon.



[Maven](#) are the fifth band of the day, a five-piece band from London who have been going for a few years now. They play well with plenty of life, singer Dan Nash choosing to spend most of the performance in with the audience. Their music is pop rock with plenty of catchy pop melodies combined with more rock riffs. They even do a cover, *Angels*, by a former member of a well known boy band which despite the rock gig afternoon gets the audience singing a long, if a little embarrassed to show they know the words.



Next up are [The Long Highway](#), a five piece band probably from London. They have a really eclectic mix of sounds in their music, from blues, funk and world music to rock and electronic. It's alt-rock leaning towards pop, light and easy on the ear. They play with well and the performance is engaging.



There is a change of pace with the next band, [Tenyson](#). This is a stoner trio, a heavier and darker version of QOTSA. They play fast and well and make a lot of noise for a three piece. They slow it down halfway through (*Fool for a Day?*), a slower mores blues inspired song before taking it back to the faster paced stoner rock.



[Puppet Kings](#) are a two-piece band originally from Brighton but are now in South London. Their sound is very much a blues rock/classic rock sound, harking back to the early seventies but some of the material is more

modern, with a heavier, faster pace, sometimes with elements of grunge. Being a two piece doesn't give them much opportunity to be lively on stage yet they still maintain an engaging performance.



When the next band come out looking like rejected extras from a Mad Max film and the screen of the lap top bears the legend "*Suffer the pain of discipline or suffer the pain of regret*", it's a fairly safe bet they're not pop punk. And [Red Method](#) most certainly aren't pop punk! This six-piece band are a mix of hardcore metal and tech-metal. It's aggressive angry music ("*I want to cut you right open just to see what you are made of*") delivered with an angry and aggressive performance. The guitarist hides behind a skull like mask, and judging by the tape wrapped around the keyboards, the keyboard player is a graduate of the Keith Emerson School of instrument

care. They also have a decent audience who are coming forward rather than hanging back. It isn't long before a circle pit opens up and people are pushing each other around in the name of fun. These guys are good and their set is disappointingly over way too soon.



The last band of the night are [Harbinger](#). This London based five-piece are another tech-metal band playing fast, heavy, technically complex metal. Less aggressive and energetic than Red Method, they still manage to sound angry and put plenty of life into the show. It may be heavy but there are plenty of moments where melody and pace changes shine through to show the band's versatility.



## Jawless // Mindwar

**The Devonshire Arms (The Dev), Camden, London 17 March 2019.**

An unseasonably warm Sunday night sees us heading out to Camden for some heavier, heavy metal at the Dev. The Dev is a narrow long pub with a small triangular stage at the back. The sound is usually good, the crowd friendly and they usually have a few real ales kept in good condition. It's a bit dark for taking photographs but then people should be there to enjoy live music rather than watching the show through the filter of a camera lens.



Fist band of the night are [Mindwar](#), a five-piece band from Lokeren in Belgium. They are a heavier than your usual heavy metal band but a little on the light side for hardcore, and they sing in English. Live, they are energetic with the singer out in the audience (it's a small stage), jumping around with the crowd. The bass player also likes to indulge in high kicks and the band do well to avoid accidents.

There are a few fans who've come out tonight to see the band and it's easy to see why. They may be angry and aggressive but their performance is strong, the music accessible and it isn't long before those who are new to the band are headbanging along.



Headlining tonight's event are [Jawless](#), a London based four-piece. These are a fast paced, thrashcore band with a touch of punk.

They have just released an EP as part of a split with Overload and tonight they are promoting it. Jawless's music is not only angry it much of it has a political edge with songs such as *Until every cage is empty* and *Blood in Your Mouth* being about animal rights, *Police Bastard* (and not Polish bastard as I thought when I first heard it!) about police brutality. Fronting the band is Teresa who gives a highly energetic performance. She is out in the audience where she has room to move, and move she does. Merely watching her is as exhausting as an hour's aerobics class. Tonight they have their new guitarist, Jochi, who fits in with them so well it's like he's been there from the start. Jawless are always a good live act; energetic, aggressive, angry, fast, heavy and always worth catching.



## The Daybreakers // Howlin May Queen.

**Slim Jim's Liquor Store, 21 March 2019.**

It's a mild Thursday evening. Spend it rotting in front of the idiot box or see some live music? Not much of a contest really so it's off to Slim Jim's in Islington for some bluesy classic rock music. This is a pleasant little bar that is long rather than wide, with a small stage at the rear of the pub. No real ales but it does sell some local 'craft beers' such as Camden Pale ale and reasonably priced for the neighbourhood.



First band of the night are [Howlin May Queen](#), a four piece band who play seventies style classic rock. They are clearly influenced by Zeppelin, and include two Zeppelin covers in the set though this is unusual for them, there

are also other influences such as blues and folk in the mix. They are a tight act, good musicians and not afraid of showing their ability. Guitarist Simon Hurts gives a lively performance, as does singer Daniel Ocean. This is good old rock and roll played well and performed with life and energy.



Tonight's headline act are [The Daybreakers](#), the latest band from blues guitarist Aiden Connell. They also have a new guitarist with them. The Daybreakers are a band that can jam and improvise or be really tight and conventional. Tonight they are in a much looser mood with Aiden Connell letting the songs go into improvised sections and guiding who plays and when before bringing it all back to where it should be and ending the song.

This isn't always to everyone's taste but when it is done well it is a joy to watch and hear and this is a band that can do it and they get people up and dancing to the music.

There are guest musicians for the last song, with Daniel Ocean returning to the stage for vocal duties on the last track. There is also an unexpected special guest when a member of the audience gets up on stage and starts playing harmonica with the band. Nothing

seems untoward at first but after he gets down from the stage, he tries to get back on despite being told 'No.' Eventually he gets back on and refuses to leave before being ejected from the premises by security. Anyone who gets the chance to see these guys perform should because they are so good.



## Takeaway Thieves // Bad Day Blues Band // Red Hawk Rising

Big Red Ramblin Man Rumble Heat 11 – 22 March 2019.

There have been some very talented bands from all over the country in this competition and tonight is no exception.



The first name out of the hat is [Red Hawk Rising](#), a London based four-piece who are building a reputation from their live shows and festival appearances. Drawing on the classic rock sounds of Thin Lizzy, Sabbath and AC/DC they play a mix of hard rock and metal with plenty of riffs, grooves, and melody. Singer/guitarist Derin Adebiji has a great voice and stage presence and fronts the band with plenty of energy. Rich Wearz on guitar lays down the lead, sometimes trading off with Adebiji, while Calvin Lever and Tim Churchman provide a solid rhythm section to drive the music. The songs are big, meaty rock tunes with plenty of catchy hooks. Sometimes with a political edge, sometimes a social commentary, the songs are delivered with rock and roll energy and a sense of fun.



Second band of the night are [Bad Day Blues Band](#), are a four-piece blues/rock and pop band based in London. Like their description they play blues and blues-rock tinged with pop catchiness. On stage they are laid back rather than energetic but there is still plenty of life in the performance. As well as the usual guitar, bass and drums, they have a harmonica player who gives them a distinctive sound. The music is mostly blues with some heavier, rock elements added to some of the songs while songs like *Jump* have a pop playfulness to them. They are gaining a big reputation on the underground scene and this performance shows why.



The final band of the evening are [Takeaway Thieves](#). These are five guys who look like a sleazy eighties American rock band and that's

pretty much how they sound. They also sound really good, lacking the pop quality of a lot of those American bands. It's a mix of rock and roll, southern rock tinges and British metal that makes their sound less American. Live, there is a touch of punk attitude and energy in the performance without them being punk. There is a lot of energy in the performance, with the bass player jumping around so much he knocks his microphone stand into the audience. A few minutes later one of the

guitarists does the same. There is a real party feel to the music and the performance, even on tracks like *I Wish You Were Dead*. They are clearly having a good time on the stage and so are the audience, some of whom have clearly travelled a long way to see them.



So who went through to the next round?  
Congratulations to Bad Day Blues Band.

## Cybernetic Witch Cult // Orbital Junction // Blind Haze // Dead Lettuce

The Unicorn, Camden, 23 March 2019.

Another Saturday night and another dash north to catch the start of another evening of live music. Sadly we don't make it in time and only catch the last track and a half of the first band.



And the first band of the night are [Dead Lettuce](#). It's a shame we didn't get there in time to see their set from the start as these guys sound really good. A four-piece from Bournemouth who play old school stoner rock (like early Hawkwind rather than QOTSA), heavy grooves and heavy riffs with a trippy psychedelic edge to the sound.



Next are a three-piece all the way from Leeds, [Blind Haze](#). This is a real change of pace. They combine the speed and heaviness of Motorhead with the melody of Thin Lizzy. But there is more to them than that. They are a high energy rock and roll act, with plenty of movement and life on the stage. No one stands still for long if they can help it. And it's not long before the crowd is building and moving forward and people start dancing. They're an impressive live act. Afterwards people were saying, "I'd never heard of them but that was good!"



The third band of the evening are [Orbital Junction](#) who have also organised the night. A doom and stoner band says their description but they're really more of a classic heavy rock band with big groovy riffs and rhythms. They've been busy writing new material and a lot of it forms tonight's set. The older songs have a stoner/doom influence, the newer is far more blues rock with *Addict* being a blues. The sound is varied and never feels samey and the music is delivered with the joy of performing. Orbital Junction are always worth seeing live.





The final act is [Cybernetic Witch Cult](#), a three-piece from Cornwall. They are working on a new album so we tonight we get treated to some new material and videos to compliment

the sound. Inspired by science fiction, fantasy and horror films, they incorporate film samples and video clips into the performance. The new material sounds heavier than the stoner/doom sound of earlier songs and that gives it a more expressive edge. Performance wise, CWC can always be relied on to deliver a show. Tonight is no exception. Along with the new songs we get three oldies, *Dark Star*, *Velociraptor* and *High Wizard King* – a track that ends the evening and has at least half the crowd joining in.



## Paul Bartolome // Icarus // Black Roze // Beyond Defected // Slack Eyed.

O2 Academy 2 Islington. 29 March 2019.

This was an early start for a Friday night. First band on stage at 6.20! That seems to be the thing now: get people in, play get them out early and get whole new load of paying customers through the door. So it goes. Still, in a dark venue with no windows it at least feels later than it actually is.



First band of the night are Slack Eyed, a young three-piece who play a mix of grunge, punk and new wave. There is a rumour that this is their first gig but don't know how true that it. They are nervous to start with and though they do their best, it is holding them back. The third song they play is a very punk version of *Tip-toe Through The Tulips* which they clearly have a laugh playing and afterwards they are relaxed and comfortable on stage and play better.



Second band of the evening are [Beyond Defected](#), a five-piece from Essex/London. These are a very different band, experienced and comfortable on stage. This is a blend of rap metal and grime. It's performed well with the band engaging the audience. The guitars provide rhythm and atmospheric noises over the bass and drums while the singer delivers his socially charged rap with sincerity.



[Black Roze](#) were impressive on a sunny Saturday afternoon but now in a dark club where it feels much later than it actually is, they are even better. They have a fan-base out to support them and they are playing well. These are experienced and talented musicians



and it shows. They know their stage craft, they know how to perform and they know how to enjoy themselves doing it. Their style is a mix of NWOBHM, with a bit of sleaze less the sexism and misogyny. *Curse of the Black Roze*, and *In the Darkness* are old school metal songs. *Godz & Queenz* and *So Sleazy* are more 80's American rock style. Finale *These Boots* takes on a very different feel from the Nancy Sinatra version, especially with Vlixen wielding her whip! Their album due in the autumn is one to look forward to.



Penultimate band of the night were [Icarus](#), a five piece metal core outfit from Watford. They were troubled with poor sound. It wasn't bad, but it could have been better – the singer could have been turned up in the mix a bit more, one of the guitars was slightly out (in my opinion) and ended up being turned down and drowned out by the lead. The type of metal they play is challenging and it needs to be really tight and unfortunately tonight they are not tight enough. These problems were not enough to spoil the performance and are easily fixed. Other than that, these guys were bloody good. There is

plenty of life and energy in the performance and they are engaging and involving the audience. The singer's voice is suited to this kind of metal and he is an expressive performer. The material is strong and has plenty of diversity in pace and heaviness and is delivered with self-assurance and belief in what they do. Keep an eye for them because they could be big.



Last act of the evening is [Paul Bartolome](#). Paul's music lies more towards the pop end of the alt-rock spectrum. These are up-beat, feel good tunes delivered in a playful manner. There are more than a few fans who are down the front and the crowd is enjoying the show. Paul's friendly rapport with the audience engages them and gets them joining in with the catchy choruses and jumping (literally!) around to the music. The set comes to an end and people demand an encore. There is time for just one more but he is out of material. The result? He plays a song again and no one cares that it's a repeat, they join in and jump around and just enjoy.



## Sons Of Liberty // Nine Miles South // Crooked Shapes

Big Red Ramblin Man Rumble Heat 13 5<sup>th</sup> April 2019.

This was the last heat of the first round of the Big Red's competition to win a place at the Rambin Man Festival. This has been a tough competition so far and tonight's line-up of bands is no exception. Three different but all fitting nicely into that new wave of classic rock category.



The first band to take the stage were [Crooked Shapes](#), a three piece band from Reading. They give a lively and energetic performance, confidently playing classic blues rock. But

there is more to their sound than that. There are southern influences and catchy pop hooks, modern stoner riffs and light touches of prog complexity. There is plenty of variation in their songs, from fast paced rock numbers to slower bluesy songs. The sound is big and the playing strong with plenty of meaty guitar solos that are never indulgent. This was a strong performance.



The second band of the night were [Nine Miles South](#), a four-piece from Guildford. These guys play a mix of country and blues heavy rock with an emphasis on the 'heavy' and 'rock.' There are more than a few fans in the audience tonight, judging by the band t-shirts on display. The band is relaxed and, competition or not, they are here to enjoy playing the show and have fun. They result is a warm and engaging performance that gets the crowd cheering and applauding.



## Voodoo Vegas // Raven Breed // BlitZ // Dirty Power

Big Red 6<sup>th</sup> April 2019.

Another Saturday night, another night of live music. This time there are three bands new to Loud Enough.



The final band of the evening are [Sons of Liberty](#). It is not hard to see why they have been building such a strong following in such a short time. They are tight, the music is lively southern rock and they play with such enthusiasm and enjoyment it is hard not to start tapping your feet and moving to the music. What is hard to believe is that this band is not from the southern states of America but from Bristol. Their sound is authentic, never pastiche, which is difficult to manage. The songs mostly light, feel good, up-beat rockers. With five of them on the stage there isn't a lot of room for them to move around but they still manage to be lively. Vocalist Rob Crooksley fronts the band well and gets the audience joining in with the singable choruses. Another good performance that has no doubt won them more fans.



After the votes were counted Nine Miles South went through to the next round. However Sons of Liberty were impressive enough to be given a wild card slot.

First band are [Dirty Power](#), a hard rock trio who take a very different approach to being a band. They play a set of rock that is grunge influenced in places, classic rock in others but underpinned with a technical ability that is a cut above the typical high standard of musicianship of today's bands. Songs like *The End* and *IDenial* have a dark edge to them and are interspersed with technical shredder/prog metal based instrumentals. They may be unknown to the audience but they leave the stage having made a good impression.





Next up are [Blitz](#), a three-piece classic rock band from Nottingham. They play a lively and engaging set of lighter, radio friendlier rock with pop hooks. This is feel good party rock influenced by the likes of AC/DC, Guns N Roses and Kiss. There is plenty to enjoy in the performance, they are heavy enough to head bang to and catchy enough to sing along with in the choruses. They get the audience joining in and clapping along.



The penultimate act are [Ravenbreed](#), a four piece who are rapidly building a reputation as a live act. Tonight they hit the stage and deliver a show of hard rock. Singer Zoey Allen has a voice that's big enough to match the big

## **Eight Lives Down // White Coast Rebels // Salvation Jayne // Saltbuck // Pupil Slicer**

**Metal 2 The Masses (London) Quinter final  
#1 Big Red, 7 April 2019.**

This is the first Quinter final of the London heats of Metal 2 the Masses and the competition is getting harder. Typically Loud Enough managed to get to the Big Red in time

sound of the band and fronts the band with energy and enthusiasm. This is a heavier sound than Blitz yet has catchy enough choruses for people to join in with and they do. They get the crowd to come forwards and engage well with them. There are people dancing to the music and the set ends with them having made a new set of fans.



[Voodoo Vegas](#), a band that has been on the watch list for a while now. It isn't long after they've taken to the stage that it is obvious why they are gaining a name for themselves. They are at home on the stage and clearly love playing. Their blend of classic rock influenced by the likes of Guns N Roses, Aerosmith and Bon Jovi is catchy without straying into pop rock. There are songs with strong southern rock influences too that help to keep the sound varied and interesting. There are plenty of new songs from the new album interspersed with appropriate comments about Pledge Music! But they don't let their anger about that spoil the night and they deliver a set of high energy rock and roll that gets the crowd cheering.



to miss the first band, [Pupil Slicer](#), a deathgrind/mathcore/power violence (who comes up with these terms?) trio from London. We've seen them a few times now and they are rather intense and aggressive and in your face.





[Saltbuck](#) were playing when we entered. A three piece playing a mix of doom and sludge. And they do it well. They are dark and heavy; the music is atmospheric and ominous. They may not be particularly animated on stage but they don't need to be: the music doesn't really call for a lot of leaping around; even the audience is slowly swaying, heads down, rather than head-banging vigorously. Despite the heaviness and ominous tones they get a lot of melody into the music that makes it a lot more interesting than just noise. Definitely catching these guys again.



A change of pace comes with [Salvation Jayne](#), a blend of hard rock with catchy pop hooks and samples. They've been building a solid following around the south east and gaining attention across the UK as they play further afield. They are lively on stage with singer Chess Smith bouncing around in time to the music. The set is a mix of old and new, the old mainly being from their self-titled EP. The music is varied with lighter, more pop rock leaning tunes alongside much heavier and darker songs. The performance is self-assured and the confidence with which they play pulls the audience closer to the stage. They are clearly enjoying themselves on the stage which helps make for a solid show.



Next band to take the stage are [White Coast Rebels](#), a hard rocking, rock and roll band playing metal and 80's sleaze rock. Dividing their time between Spain and London (the White Coast apparently comes from Costa Blanca) have been building a following in the UK and in Spain. They are a lot of fun to watch on stage. The songs are big with easy to join in with choruses. Some of the material is good old metal, others more anthemic rock Bon Jovi style but they also into having fun and so there are some Steel Pantherish tunes in there too ('So many chicks, so little time... So many guys, so little time.') They get the crowd up and dancing and joining in with the kind of music you want to be blasting out as you speed along the coast road with the top down. Hell, blast it out in the city, that way when you're stuck in traffic, everyone else can enjoy it.



Last band of the night are [Eight Lives Down](#), a four piece playing very heavy metal. While they are metal, rather than extreme metal, singer Aiki Katriou can do that deep, growling extreme metal voice. She can also sing and sings well (she should do, apparently she's a vocal coach.) She also fronts the band well, being an expressive performer who engages the audience. There are plenty of riffs in the music and even a little bit of a stoner groove in places. Overall they give an entertaining

performance that goes down well with the crowd.



It's a competition and the standard of the first rounds has been high. This is the start of the second round and the competition is tougher. These are all very different bands - extreme

## The Second // Symbol of Orion // Old Blood // Lowen // Die Ego

Metal 2 The Masses Quinter Final 2 Big Red  
14 April 2019.

Sunday night is Big Red night with Metal 2 The Masses. And it's time for another Quinter final. Again we arrive late for proceedings and manage to miss [Die Ego](#), a London based three-piece playing heavy metal. If you want to know what they are like then check them out or keep an eye on these pages because they are bound to crop up in here sooner or later.



The second band of the evening are [Lowen](#), a doom/stoner band with middle eastern influences. However there is plenty more to the music than simply doom/stoner. It is less dark than doom; there are prog influences with backing track keyboards adding an ethereal sound to the mix. There are also subtle touches of psychedelia. They have a big sound with large fuzzy power chords and big riffs. Singer Nina Saeidi draws on her Iranian heritage for her singing style which gives the music an exotic feel and for the last song Nina plays a Daf, a traditional Iranian drum. Rather than the horror of doom music, this feels more fitting to science fiction or a Robert E Howard (creator of *Conan*) fantasy tale. The solos are ethereal melodic moments in amongst the power chords. It's all delivered without a word

metal, heavy metal, sleaze rock and alt-rock - and they've managed to get a decent number of fans out to support them. However that is no guarantee of success in this competition. Tonight's bands going through to the semi-finals are Salvation Jayne and Eight Lives Down.

said to the audience. Yet it is an engaging performance, from guitarist Shem Lucas head-banging away to Nina's gentle, expressive dance like movements.



It's a different type of doom band up next, [Oldblood](#). This four-piece are more horror doom. Well less doom and more like total despair. Another band who don't talk to the audience but merely beckon them forward with a gentle wave of the hand. Two guitars, bass and drums playing dark ominous music with vocal duties shared between guitarist and bass. It's not clear what they're singing about but we doubt it's how much they love their mother. They sound like they're inspired by the Nietzsche line 'Without pain life has no meaning' and they are something from an H. P. Lovecraft nightmare come to give your life meaning. It's not all doom and gloom though. There is a lot of melody to the riffs and some of it has a bit more speed than is usually associated with doom. But there is nothing cheerful about any of the music, there are no 'pop hooks' or 'upbeat feel good' numbers here. It's metal. If you want cheerful then stick to Justin Bieber. If you want something with a bit more edge, to freeze the blood in your veins and all delivered with a theatrical performance then pick Oldblood.



The penultimate act of the evening are mosh pit winners [Symbol of Orion](#). This four piece plays heavy metal with an emphasis on the heavy. Their music is a mix of tempos; slow in places, fast in others, yet is expressive and melodic. Their use of traditional Nepalese musical ideas gives the music a different and distinctive feel, with chants that have a spiritual feel to them. There is also a prog element to the music that gives it a richer structure than straight forward metal. The drumming is heavy and fast and we get a brief impromptu drum solo that draws a big cheer from the crowd while the rest of the band tune their instruments. It's a in impressive performance that has the audience down the front and head-banging away. And there are more than a few fans out to support them.



## **Porcelain Hill // Linus Sams Group // Unorfadox // Venus Endeavor\Elsa**

**Amersham Arms 19 April 2019.**

Change of venue for a Friday night, and we're off to the Amersham Arms to the excellent Porcelain Hill who have just returned to the UK. Not a bad little venue, no real ale, though. Good stage, sound is usually good, on stage

The final band of the evening are [The Second](#). Their sound is a mix of thrash heaviness and prog technicality and complexity. This is instrumental shred metal that requires a little more attention to appreciate. If you want simple, catchy easy listening then the Spice Girls are re-forming. If you want something that is a little more challenging and rewarding then listen to The Second. The use of keyboard samples adds melody to the brutal metal rhythms and helps balance the sound. We get song titles but it doesn't really matter that much with instrumental music. They give a lively performance, all head-banging in time, except when it comes to the complex guitar parts. There are more than a few fans out to support them too, who are head-banging along and despite the complexity and demands of the music, they get a massive applause at the end of their set.



It is always hard to predict who is going to go through to the next round in a competition like this. Tonight is a particularly tough line up. Five bands, two go through. This was not an easy choice. Fortunately we were not making it but merely casting a ballot for two bands. After the votes were counted and the judges consulted, Oldblood and Symbol of Orion were announced as going through to the semi-final.

and in the audience. Don't talk to the security guards though, they feel threatened if you do and act accordingly if you persist. Did manage to persuade a friend to attend this one.

We get to the venue a little later than planned (Friday night traffic) and so missed [Elsa](#). Elsa is an solo acoustic performer a bit like a European Joan Baez. Venus Endeavor are a four piece alt-rock band of which Elsa is a part. Unfortunately, their guitarist couldn't make the

gig and so Elsa performed her solo acoustic show.



The second band of the evening were [Unorfadox](#). They are a four-piece from Bromely who play rock and roll infused with plenty of punk spirit and attitude. Unlike original punk bands, these guys can actually play pretty well. Their music is upbeat and bouncy; the performance is lively and singer Ray Von(?) is an engaging front man. The music has plenty of energy and rather than being two minute punk numbers these are longer, more structured songs, varied and diverse in sound. A really enjoyable performance.



Next up were the [Linus Sams Group](#), a five piece London based band. They play class blues rock and rock and roll. Their performance is comfortable and relaxed. There is no leaping about on the stage. Individual band members do come to life at moments when they get to shine but most of the time they are laid back, focusing on the music. Singer Linus Sams brings some energy and movement to the performance but these aren't high energy rock numbers; it's classic blues influenced rock that is easy on the ear. This is not to say they aren't good, they are. Tonight they are tight and enjoying themselves and

really into doing the show and this is the best Loud Enough has seen them.



All the way from California are tonight's headline act, [Porcelain Hill](#). These are three top notch musicians playing high energy rock and roll and blues. One thing that immediately stands out is how much they love playing live and how much fun they are having on the stage. And there is a decent crowd for them to play to, many of them having caught the band on their UK debut tour last year. The set is a mix of numbers from debut album *See It Now*, last year's *Vintage* and new songs. On the slow blues number *Lucky Man* guitarist Big D unclips his guitar strap and plays most of the song with it behind his back. It may be an old trick but when it is done with such style and skill it is still impressive to watch.



New bass player LZA has some big shoes to fill but he does it effortlessly. In fact he fits in so well with the band on stage it seems like he's been there from the start. They are energetic, constantly moving, coming off the stage and playing in the audience. They can

improvise and groove. They perform with such style, vigour and ability it's a wonder why they aren't playing in much bigger sold out venues. This isn't just great music, it's a great performance too. My friend's verdict after the show? "You said they were really good. That

was an understatement!" They are currently touring the UK. Make an effort to catch them live and you won't be disappointed.



## **Black Roze // Iconic Eye // Vicious Nature // New Device // Enterfire // After Smoke Clears // Raze // Superfecta**

**Big Red 20 April 2019.**

An all day event at the Big Red in aid of [Dementia Aware Fest](#) (London.) This is a charity event to raise awareness of dementia and to raise funds to support [Dementia UK](#), a charity that provides specialist dementia support for families through specially trained nurses. They can be supported with a donation [here](#). Dementia Aware Fest started in Birmingham in 2013. It now puts on events in six cities across the country and will expand to nine or ten cities in 2020.

[Damaged Rose Promotions](#) (who promote Dementia Aware Fest) also work with Rockers Through the Ages host a club night at [The Giffard Arms](#) in Wolverhampton on the third Friday of every month to support new bands and charities.



The first band on the day were [Superfecta](#), a four piece heavy rock/grunge band from London. Today they are playing an acoustic set. Re-arranged for acoustic instruments the music has a light, poppy-alt rock feel with a bit of grunge. Being acoustic, it's a laid back start to the day.

Big shout out to Black Roze's Vic for stepping into the role of drummer at the last minute

without knowing any of the material and doing a fantastic job.



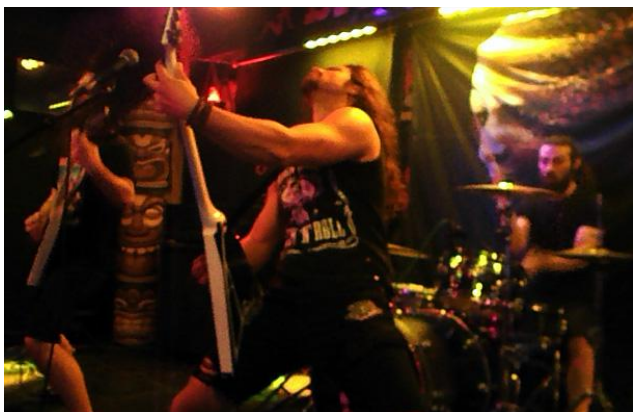
Things get a bit heavier when [Raze](#) take the stage. This four-piece Hertfordshire band are playing their first gig after an enforced break owing to the singer's throat problems. They play a mix of heavy rock and grunge, yet they are capable of being slow and melodic with Tool-like rhythmic complexity. They finish with a cover of System of a Down's *Toxicity* which they make their own. They are playing across the south east supporting [Beneath the Embers](#).



[After Smoke Clears](#) were the third band of the day. This London based five-piece crank up the heaviness with heavy riffs and grooves, deep, throaty vocals and thrash heavy drums. They are really tight, angry and aggressive performance. They give a lively performance



that is finished off with a cover of Lamb of God's *Ruin*.



There is a bigger crowd by the time [Enterfire](#) come on stage. This London based three-piece have a NWOBHM sound with added thrash. They are higher in pitch than the previous band and lighter in tone. The performance is lively. The music is heavy and fast but that doesn't stop them from reining it back to being slower and melodic. They finish their set with a cover of Billy Idol's *Midnight Hour* and invite people up onto the stage to join in.



The next band of the evening are [New Device](#) and there are a good number of fans out to support them. They are experienced performers and it shows in the confident and professional showmanship of the band. They have a big sound, hard rock with catchy pop hooks. They are a lively act and the singer is an engaging front man. We get a couple of new tracks which sit comfortably alongside the old. A really enjoyable performance.



All the way from the Wolverhampton are [Vicious Nature](#) and the music gets a little heavier and a little more brutal as this four-piece bring their style of metal and thrash to the stage. They're not just heavy, they are fast too. This isn't pop territory; there are no life-affirming pithy aphorisms here. This is the dark side of metal: *The Silence that kills, When the Devil Calls, Twisted Psychotic...* But the energy they bring to the stage pulls the audience along with them.

Singer Andy Pyke is a good front man who gets the crowd joining in from the first track and throughout the set. This is a fun and engaging performance.



The penultimate band of the night are [Iconic Eye](#) who are also from Wolverhampton. This five-piece band have quite a following and the crowd filling up the Big Red includes a number of fans.

Their stage experience shows and they give a warm, friendly and engaging performance with singer Jane Gould taking the time between songs to say something about the band or the song or the event while the others tune their instruments. It's clear that they really enjoy performing. They are a rock act with plenty of pop feel. The songs have a life affirming positivity to them and plenty of easy to join in

with choruses. The set is mostly made up from the 2015 album *Hidden in Plain Sight* with a few new songs. They also included a cover, *Jane* by Jefferson Starship.



The last band of the day were [Black Roze](#). Unfortunately it was getting late and with another all day event the following day we sadly had to make our way home before the transport system shut down.

If you want to know what Black Roze are like live then read the review of their Monach gig in issue #1, or their Academy gig in this issue. Better yet, see them live, you won't be disappointed.

No picture of Black Roze so here is a picture of a dancing woman instead.



## **Orbital Junction // YGODEH // Gramma Vedetta // Inferno Noir // Guest Headliner: Dead Before Mourning**

**Metal 2 The Masses Quinter Final 3, Big Red 21 April 2019.**

The third heat of the second round of M2TM (London) and the competition for two semi-final places is fierce. Life in a band at this level is tough. Two bands who were supposed to be competing, [MIND](#) and [Hot For Doom](#), sadly had to drop out.



First band of the night were [Inferno Noir](#), a replacement for Hot For Doom. This is a four-piece metal band who apparently made their live debut at M2TM this year. They are heavy,

with a combination of deep, throaty growling and clean, clear vocals. The songs have dark themes (*Existence is Futile*) which is suitably expressed through the music. The thrash style drumming and singer Patsy Collins's performance bring plenty of energy to the show. Unfortunately the bass is lost in the mix and the guitar is thin resulting in a sound that is nowhere near as big as it needs to be. They do demonstrate a lot of potential and are band to keep an eye on.



The next band are [Gramma Veddetta](#). This power trio have a big sound with fuzzy guitar and a bass that fills out the sound and supports the guitar during the solos. Their sound is a blend of classic rock and stoner

with Sabbath heaviness. The drumming is heavy and fast and at times thrashy in style. The guitarist gets some interesting Hawkwind like sounds from his pedal board. There is plenty of energy and life in the performance and it is clear that these guys love doing what they do on stage.



There is a change of pace and style with [YGODEH](#). This four-piece are a theatrical metal band with doom and progressive overtones. The opening track is doom like without the cheerfulness. The singing is a mix of deep growling vocals and light rap style delivery. They are tight, playing with a backing track and samples which add electronica sounds to the mix. There is plenty of life on stage and the singer engages the audience well and gets them involved. While the performance is theatrical with costumes and masks, these don't substitute for a lack of ability.



The final competing band are [Orbital Junction](#). This four-piece bring some heavy stoner influenced classic blues rock to the stage. The riffs are big and dirty, the bass and drums provide a solid rhythm section, filling out the

sound. Kicking off with the stoner track *Space Highway* they play through a mix of old and new showing a versatility that simple genre descriptors cannot capture. They are lively on stage and give a performance that engages the audience and wins them a big cheer at the end.



The final band of the evening are last year's winners [Dead Before Mourning](#). This four piece metal act have just travelled back from Wolverhampton where they'd been supporting Eidon. Not competing, they are relaxed and really enjoying just performing. They are a traditional metal band with thrash overtones. The music is dark and fast and heavy, yet they are also capable of being light and melodic. There are plenty of shredding solos and pounding rhythms but the songs are not simple. They have complex structures that bring expression to them; a militaristic feel to *Black Sails*, dramatic tension and apprehension in *Surgeon in Black*. They play through the album *killing Time* faultlessly and deliver a performance of energy and excitement that could easily grace the stage of big a venue. People are down the front and head-banging for this one. A band well worth catching live.



It's a competition and when all the votes were counted and the judges consulted, the bands going through to the semi-final were Ygodeh and Orbital Junction.

## Black Whiskey // Black Tree Vultures

Black Whiskey 'Dry Bones' Album Launch, Big Red, 25 April 2019.

Thursday night and it's back to the Big Red to see Black Whiskey who are officially launching their latest album, *Dry Bones*. [Hatfield Rising](#) were supposed to be opening but unfortunately had to pull out at the last minute.



The first band of the evening were [Black Tree Vultures](#), a four-piece from Bournemouth. They are a fairly new band with two EPs out and an album in the works. Tonight's set comprises opening tracks from *Sanity Isn't Perfect*, the new three track EP and songs from the forth coming album. They have a heavy classic blues rock sound full of riffs and grooves with a slight southern twist. Singer Celyn Beyon has a strong voice and is an engaging performer who likes to move among the audience and getting them to join in. During new track *Devil* there is an instrumental break where the band rock out while Beyon comes out into the audience and thanking as many people as he can for coming out to the show. At one point, during *Pulled Apart*, he divides the audience into two teams – guitar team and bass team – to see who can make the most noise before bringing everyone back together. The band play really well and are clearly enjoying the show. The new material

sounds strong and fits nicely with the older. On the basis of this show, the forth coming album should be a killer.



[Black Whiskey](#) are a band who have been building a solid following since their inception and release of debut album *Heavy Train*. Tonight they are officially launching their new album, *Dry Bones* which some lucky people have been able to get hold of earlier. They are on good form, the headline slot really boosting their performance. This is a night of bluesy classic rock with plenty of heaviness in the grooves and riffs. They open with *Cheat The Hangman* which sets the tone for the rest of the evening – this is a night of heavy, bluesy classic rock with plenty of riffs and grooves. The sound is big with the bass filling the space while guitar solos. After *Hangman* it's onto *Dry Bones* and the rest of the album played through in order. And it's good. While it doesn't stray too far from the classic rock sound, there is plenty of variation in tone and tempo and power to keep everything lively and interesting. On stage they are lively and engaging and they are clearly having a great time. It's a performance that shows why they are building such a solid following.



## Seawolves // Osmium Guillotine // Collected // Unit 33 // Mecromorph // Non-competing Guest Headliner: Red Method

Metal 2 The Masses Semi Final 2 (Essex)  
The Soundhouse (at The Bull), Colchester.  
26 April 2019.

A weekend away in Colchester and a Friday evening to kill. Looks like it's going to be Avengers: Endgame. But first we need something to eat. Looking around to find somewhere that fits the budget (i.e. cheap) and meets the necessary dietary requirements isn't easy. Checking just one more place when we go past The Bull and see scrawled on a chalk board, 'Metal 2 The Masses Semi Final.'

A quick enquiry and, yes, it's tonight and not only that, Red Method are headlining. Three quid on the door for six bands. No contest. Friday night sorted.

The venue is the Soundhouse, a building at the back of [The Bull](#) pub (which also had live bands playing.) It's fairly small, rectangular, painted black with a decent stage but no visible monitors. The sound was good and it has a friendly atmosphere. Tonight's crowd mostly look under thirty, which makes a change from the London gigs where most of the audience looks over forty.



The evening kicks off with [Mecromorph](#), a five-piece from Essex (surprisingly!) These launch into a set of slam metal. This is a high energy performance of brutal rhythms and punishing beats with vocals a mix of heavy growling and piggy squealing. Really lively stage act, plenty of head-banging and the singer gets the audience involved. There are a few fans in the audience and it isn't long before there is a brutal mosh pit going. This is less body slamming and more drunks fighting people only they can see, except these people aren't drunk but they are having fun.



For-piece [Unit 33](#) bring a change of pace. Their set starts as a hard rock. Singer Ant

Mecklenburgh has a strong voice, clear and melodic as the band lay down heavy bluesy grooves. As the set progresses the material grows heavier until they are belting out some serious metal with heavy fast drumming and deep throaty vocals. They are lively, enjoy playing, and engage with the audience.



Next up were [Collected](#), a four-piece band with no bass player. They were tight, playing with the bass on a backing track so they needed to be. They started fairly light, sounding more like an alt-rock band but that didn't last long. They got heavier and progressive with some very technical guitar playing. By the end they were very heavy and got a mosh pit going. Liam Brazitis fronts the band and is an expressive and active performer, often jumping into the audience and joining the fun in the pit. Heavier and faster it wasn't long before there was plenty of head-banging in the audience.



[Osmium Guillotine](#) were next. This five-piece clearly had a following at the gig judging by the number of band t-shirts in the audience. They took to the stage and played like they were playing the home town on the last night of a UK tour and glad to be back. This was their crowd and both the band and the audience were loving every second. They are a metal act with touches of thrash from the drumming and occasional punk influences. Kicking the show off with a tribute to Motorhead, they got the crowd moving and joining in before flying

through a number of what were clearly crowd pleasing fan favourites. There was real energy on the stage and in the music and this did not feel like a competition show but more like their headliner. A band well worth catching.



The final competing band were [Seawolves](#). These are a five-piece extreme metal band with growling vocals and brutal rhythms. Drummer Seann Dunt was really impressive to watch. He was so busy on the kit it was more like he was playing a drum solo beneath the heavy riffs. This was angry and aggressive music delivered with an angry and aggressive performance.

There was plenty of variety of tempo to change the tones of the songs – some fast, some slow - which kept the show interesting. Singer Louis Thurgood fronts the band well, engages with the audience and soon got a mosh pit going. Except with the flailing arms and kicking legs, this was less of a mosh pit and more like a small deadly space.



While the votes were being counted we were entertained by [Red Method](#). This six-piece metal band play a blend of tech metal, death metal and progressive metal, i.e. very heavy, very technical with progressive structures without being indulgent. They are also really tight. Alex Avdivs keyboard takes a lot of punishment on stage which explains why it is held together with black tape. There is plenty of energy in their performance, it is angry and aggressive with throaty vocals and pounding rhythms and shredding solos. But there is a lot of melody in there too and singer Jeremy Gomez has a really melodic voice when he starts singing during the lighter moments. All this makes them an exciting band to watch and it's not long before a circle pit starts up and people start going down. But metal heads are a friendly bunch and people are quickly picked up and thrown back into the pit.



It's a competition and tonight's choice of bands to go through to the final is a tough one. With the votes counted and the guest judges Red Method consulted, the winners going through to the final were Osmium Guillotine and Collected.

## Hand Of Doom // Bad Frankenhansen // Gate // Xero // Tides of Ire // Phobetor // Her Despair // Non-competing Headline Guest: Tides

**Metal 2 The Masses Quinter Final #4 (London), Big Red, 5<sup>th</sup> May 2019.**

Another bank holiday weekend and what better way to spend it than seeing a load of bands in a pub? Okay, there are better ways but none that decency permits to be

mentioned here. Five bands competing for three places in the semi-final. One non-competing headliner.



First band chasing votes are [Her Despair](#). This is a six-piece Goth metal band. Sadly this is an uninspiring performance. They are let down by a poor sound mix; the two guitars and keyboards aren't loud enough to be heard properly and the result is that the music sounds like a dirge. There are six people on the stage and they should be making a racket but the sound is thin and textureless. The guitarists look like they are enjoying themselves but for all the life they show they don't seem to be doing much. And the bass player looks plain bored. Performance wise all the energy is coming from the drums, which are loud and heavy, and the singer who is active and expressive and tries hard to be engaging. It's hard to tell what they sound like because the sound is so thin which is a shame because they have beaten some good bands and earned this place and so are clearly capable of much better. Hopefully we'll catch them again on a good day and be able to give a positive report on what they're really like.



The second band of the day are [Phobotor](#), a five-piece extreme metal band. They are lively and heavy with a versatile singer who can do the deep growly extreme metal vocals as well as clean melodic singing that adds variety to their sound. They are lively and clearly having fun, with the one guitarist having a little dance during the light pop-like intro to one of the songs. The material is a mix of heavy, very heavy, light and melodic yet all with a dark theme running through it. There are plenty of changes in pace to keep the sound interesting. Singer Debora Conversa fronts the band expressively and is engaging to watch.



Third band of the day are [Tides of Ire](#), a five piece nu-metal band. Five people on that stage and you know it. This is a big sound, big riffs, grooves, melodic solos, heavy drums, full on bass and a singer who can make himself heard above the noise. This is a wall of sound but it is crystal clear too, with nothing drowning anything else out. They are nu-metal with the singer mostly rapping the lyrics although he can sing well and does. But this isn't the pop-tinged rap of nu-metal, they have a proper metal sound and the songs are dark and angry with subtle complexities. There is plenty of life on the stage, everyone is having moving, head-banging or grooving and they are really tight. They bring plenty of energy to the performance with makes them exciting to watch. There is a big gap between the audience and the stage and so if the crowd won't come to the band, singer Mark Wills brings the band to the crowd, spending half the time in the audience. This is a first-class performance.



[Xero](#) bring a change of pace. This is a four-piece band playing a mix of metal and alt-rock. They have a different sound that is hard to pin down. It is not discordant or off-key but they play in a lower key (?) than other bands. They

have some really funky grooves going and heavy riffs. The music is melodic yet dark in tone. The singer is good and engaging and there is plenty of life and energy on the stage. At one point she leaves the stage and the guitar and bass lay down a heavy groove while the drummer lets rip on the kit. The audience seem slow to warm to them but by the end they are gaining big cheers and applause.



Now for something completely different: [Gate](#). This three piece have a solid rhythm section in which provides the backbone to the music while guitarist Jakub Drahonsky lays down a mix of riffs, power chords and solos that add atmosphere and expression to the music. It's heavy rock with progressive structures and complexities. At one point there is a problem with the pedal boards but the bass and drums lay down a groove until it is fixed and then with a quick nod to the drummer they are back into the song from where they left off. They bring some punk energy to dark songs and enjoy playing the show. There are a few fans down the front jumping about and having fun and by the time the set is over there are clearly a lot more.



The penultimate competing bad are [Bad Frankenhansen](#). This three piece are a loud,

high energy band. At first they sound like a stoner band but although there is clearly a stoner influence to them, they are darker and heavier than stoner, more like doom-level cheerfulness. Rather than thrash, the drums have a swing to them which adds a different element to the music. In amongst the Sabbath heaviness there are plenty of moments of melody. They are really lively on stage and go down well with the audience. A really good performance and a lot of fun.



Last competing band of the day are [Hand of Doom](#). This is another high energy trio but they are really heavy, more of a blend of thrash, doom and extreme metal. These aren't two minute explosions of noise but complexly constructed songs with changes of pace and tone to keep everything moving and interesting. There is plenty of melody in amongst the heaviness and at one point the go into a really bluesy groove that feels more like a jam.

The audience responds well to the band with everyone moving to the front. Their fan base is in too, which helps, but there are plenty of people who have become new fans, especially when the crowd breaks into a spontaneous chant of 'Hand of Doom!' This is an engaging and lively performance. The band are really having fun on stage and win or lose, they are clearly doing what they love doing.







[Tides](#) provide the entertainment while the votes are counted. This four-piece had won their heat and should have been in the quarter finals but unfortunately had had to drop out. They were invited back to play as guest headliner and debuting their new drummer. They are a heavy alt-rock band who veer away from the pop end of the alt-rock spectrum.

Their set shows off their creative versatility with songs that range from heavy to light and melodic yet they are never mawkishly sentimental in their softer, gentler moments and always remain accessible. Evelyn has a strong voice and fronts the band with energy and enthusiasm. The new drummer acquitted himself well. A band that deserves to reach a bigger audience.



It's been a really good day of live music with plenty of variety between the bands. However it is a completion and only three can go through to the semi-final. Congratulations to Hand of Doom, Tides of Ire and Xero.

If you like what you are reading and If you can spare it,  
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Cheers, Darren

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**Black Whiskey**

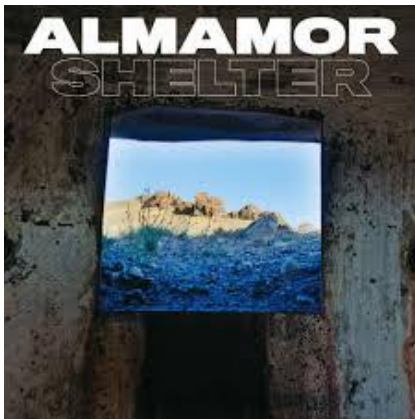
**Q**uestion

**WIN**  
A COPY OF  
BLACK WHISKEY'S  
'DRY BONES'

**DRY BONES**

Names of winner chosen at random.  
How to enter: please PM your name  
and answer to Loud Enough magazine  
by 15th July.

**Who helped Black Whiskey's singles appear in Classic Rock Magazine's 'Single of the month' for two consecutive months?**



## ALMAMOR

### **SHELTER**

Almamor are an alt-rock band on the progressive side of the alt-rock spectrum. A three-piece where bass, drums and guitar work together to create a big, vibrant sound.

*Shelter's* music is expressive, atmospheric and subtle; light and melodic, dark and heavy, with progressive technicality yet remains easy on the ear. Lyrically the themes are adult in the original sense rather than the x-rated sense. Its themes are of struggle and insecurity and inner strength; fidelity, temptation and infidelity; love and sensual desire, and loss.

From the title track with its gentle opening melodies changing into darker, ominous and heavier movements reflecting the changes in the lyrics, through the instrumental *Gracious* 12 with its exotic themes drawn from world music, and *Dance Like a Cobra* with its sensual rhythms, to the final acoustic song *Legacy* reflecting on family loss, *Shelter* is full of subtle musical tones, haunting melodies, dark passages and uplifting choruses. This is a mature and sophisticated album with satisfying complexities and a variety of sound but highly accessible.

[PURCHASE](#) [LISTEN](#)



## SPREADING THE DISEASE

### **MINDCELL**

From the start of opening track *Obsession*, *Mindcell* is a high energy explosion of fast, aggressive rhythmic guitars and pounding drums. Its infectious energy makes you want to punch the air and head-bang. The choruses are catchy, easy to join in with and provide a pause to catch your breath. It is heavy, with prog metal complexity. The vocals are extreme metal but there are also melodic vocal lines.

There is no pop cheerfulness here; it is intense, angry and aggressive with themes of anger, frustration, mental health and the ugly side of modern society. But these are more than just brutally punishing songs. In amongst the heaviness there are quiet and calm reflective movements. There are subtle nuances and structures that give the songs atmosphere. The eerily quiet opening of *Voices* gives way to intense, disturbing darkness. *Waves* starts with a slight melody that grows into waves of turbulent crushing heaviness before calmly ebbing away. *Mindcell* is heavy, intense, relentless, and expressive but also melodic with changes of pace and a lightness of touch that makes this EP more than just brutal noise.

[PURCHASE](#) [LISTEN](#)



## LO!

### **VESTIGIAL**

In 2017 Australian metal band **Lo!** released their third album. A mix of extreme metal, sludge and doom, it is atmospheric and dark. There are plenty of heavy riffs, high speed brutality and slow, despair laden sepulchral darkness. Whereas other extreme metal bands sound angry, this sounds more wrathful and menacing.

Following an eerie atmospheric lead in, *Vestigial* hits the ground running with the fast paced, high energy *As Fools Ripen* and continues the heaviness for *Glutton* and *Locust Christ*. *Butcher Birds* starts heavy and fast before turning slow and doom-laded. *Bombardier* is melodic but with an oppressive and ominous atmosphere that serves as an introduction to *A Tiger Moth's Shadow*, a track where the fading in marshal drums become pounding and brutal and threatening. *Judas Steer* is another high energy, high speed track. *Bestial Beginnings* is a slow, atmospheric crescendo build up to crushing brutality. *The Worms Lament* is rhythmic riff-driven doom laden darkness. *Gods of Ruin* brings the album to a pounding conclusion of speed and brutality before dying away and crawling back to the darkness that spawned it.

[PURCHASE](#) [LISTEN](#)



## BANGOVER

### **SHOVEL BUTCHER**

Bangover's debut album is loud, fast, brash and damn good fun. Filled with metal riffs, twin guitars, pounding drums and heavy vocals, it's the kind of music that makes you want to get up and head-bang. The songs are complexly structured but never pretentious.

Rather than the dark themes of a lot of heavy metal, Bangover's approach is less serious. Album opener *Beer Death Experience* is an epic classic metal track about nearly dying from drinking too much beer. *Grand Moff Tarkin* is about a Star Wars villain and ends with quoting the Imperial March. *Floss or Die* is about the perils of not flossing while *Pallindrome* is made up nearly entirely of palindromes and still works as a song.

There is darker fare here, represented by tracks like *Blood of Brakus* and *No Prisoners* - a song about Lawrence of Arabia. Title track and album closer, *Shovel Butcher*, is a high energy splatter movie of a song.

With its complex structures, riffs, speed, and harmonised guitars, *Shovel Butcher* is easily capable of giving Priest's and Maiden's latest releases a run for their money.

[PURCHASE](#) [LISTEN](#)



## NOTHIN 2 HEAVY

### *N2H*

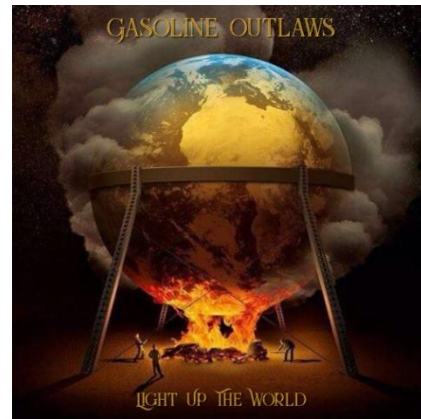
This self-titled EP from three-piece **Nothin 2 Heavy** is a four track edgy mix of grungy punk and rock. N2H showcases a mix of riffs, punk energy and attitude. They have a big noise, with expressive drums, solid base and distorted riffy guitar. That isn't to say they aren't melodic, they are and it is the balance between riffs and melody that make them more than punk.

Kicking off the EP is the angst-ridden *Cool Kids* with a laid back grungy verse and heavy angry chorus. *Hate Me* is a slow dark number with bursts of anger during the chorus and a melodic solo. *Reject* is a lively punk number. Angry and energetic with grungy riffs, it makes you want to leap about the room. EP closer *Stranger Danger* is a balanced mix between grunge and punk with some great heavy riffing. Dirty and ugly in attitude, angry in tone, it's another that makes you want to get up and move.

This EP that is four lively songs of ugly attitude. It is an enjoyable mix of tone and pace with plenty of heaviness, melody and driving riffs.

N2H is released at the end of May.

[LISTEN/PURCHASE](#)



## GASOLINE OUTLAWS

### *LIGHTUP THE WORLD*

The follow up album to 2015's *No Rules, No laws, No Regrets*, is heavy melodic rock with an anthemic sound that never strays into the pop territory of AOR. It's light enough to have a broad appeal but remains heavy enough to be rock.

There is plenty of variation in tone and pace and style but nothing seems out of place next to each other; all of the tracks work well together. The songs are expressive and atmospheric with some beautifully melodic soloing from the guitar. There are lively rock and blues-rock tracks like *Livin' This Way* and *The System is a Lie*, while tracks like *Fight for One More Day* and *Breath Again* have more of a southern bounce. Opening track *Light up the World* is an upbeat rock number where as *Psycho* is a dark riff driven rocker. *Where We Started*, *Executed* and *Hard Times* are ballads which show the band's romantic writing side without being mawkish.

This is a clear, bright recording with a balanced mix where no instrument dominates the sound. It's loud and captures the life and energy of the songs well enough to get feet tapping and heads nodding in time to the beat.

[PURCHASE](#) [LISTEN](#)



## STONEWIRE

### **WHEN THE CROW FLIES**

This is a classic rock album that goes back to rock's blues roots with dirty riffs, twin guitar harmonies and a singer with a big ballsy voice.

There is plenty of diversity from album opener *Walk the Line* with its driving riffs and melodic guitar fills to the whiskey soaked blues of *RiverBlues*. There are southern influenced tracks like the upbeat and assertive *Favourite Bitch* and the softer, romantic *Southern Honey* while *When the Crow Flies* brings a change of pace with its dark undertones and soaring melodies. The soft and melodic *One Last Time* is a sorrowful reflection on the death of a relationship while *Don't You and Mama They'll Never Know* bring life affirming positivity with a country twist. There is the upbeat feel good toe-tapper *Vamonos* which should be a staple of the live set while *Fix You* closes the album with a mix of hard and melodic rock.

*When the Crow Flies* is twelve songs that move comfortably from rock to southern to blues, with touches of country, and perfectly showcases the band's versatility.

[PURCHASE](#) [LISTEN](#)



## THE GRUDGE

### **RIDING WITH THE KINGS**

Five-piece London band The Grudge play dirty rock and roll and play it loud and heavy. *Riding with the Kings* has plenty of big, dirty southern fired riffs, guff vocals, melodic solos, and a no bullshit attitude. And cowbells.

No ballads here, no love songs or peons to lost loves. This is ugly with southern grooves, speed and pounding riffs but also damn good fun. *Long Live the Peel* kicks the album into gear with a driving southern riff while *The Effect of Transylvania* steps on the gas and puts the pedal to the metal. Although there are plenty of changes in pace nothing falls short of lively. *Ding Ding the Monkey* may ease back the throttle and *Speedfreak* slows it right down, others kick it back up again. They aren't simple songs either. *Rise of the Deathrates* starts with an urgent groove before turning into a melodic lament with harmonised guitars. *Box of Broken Heads* starts gently enough before stoner riffs and a doom-like finish.

13 tracks of dirty, southern heaviness that make Skynyrd sound like a boy band.

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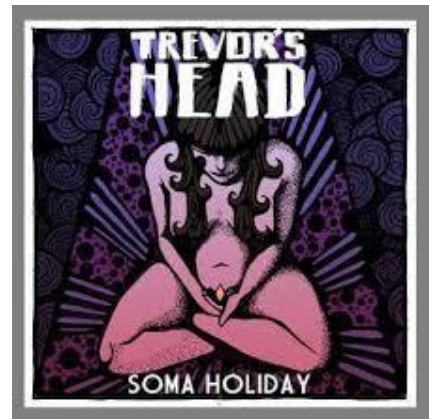
## YUR MUM

### ROAD RAGE

Three-piece hard rock band Yur Mum play dirty, riff fuelled hard rock and roll. The guitars are distorted enough to have a big sound, the bass is large and punchy and more than fills the gap during the solos, the drums are heavy and expressive and the vocals full of emotion.

There is plenty of variety on the album without any let up in the energy or pace. The closest they come to a ballad is *Happy Mantra* which has a fifties feel complete with *ah-oo-ah* backing vocals and even that ends on a rock and roll boogie. The rest of the album is lively, manic rock and roll yet each track sounds distinctively different. *Maybe* has a bluesy rock and roll boogie while *Oranges in May* is slide guitar and growing mania. *Doors* has lots of expressive vocal noises adding to the sound. *Crazy* slows the pace but this is no respite, this is dark and menacing. *Outtadaway* is heavy with vocals building to an angry scream while *Summer of Hate* is an angry rhythm with plenty of punch. But the songs also grow and develop as they progress with subtle changes of pace and energy. It also does a decent job of capturing the energy of their live performances. All of this makes *Road Rage* an album to play loud.

[PURCHASE](#) [LISTEN](#)



## TREVOR'S HEAD

### SOMA HOLIDAY

Another three-piece rock band, Trevor's Head bring a mix of stoner, grunge and punk with a twist of hippy psychedelia and progressive rock. The bass lines are big and more than compensate for a lack of rhythm guitar. The guitar is fuzzy enough to round the sound out and the drums provide more than just a rhythm. The songs are expressive and atmospheric.

It's the mix of styles that makes this such an interesting album. Nothing here (bar *Writers Block* and *Billion Dollar Fart*; two short songs full of punk energy and anger) is really any one thing. So *Sleepstate* starts with stoner riffs but contains a section of hippy prog that fits really well; *I Can't Believe it's not Better* takes a break for a reggae-inspired bass solo, while *Bomb* starts with dark riffs, has a trippy section before slowing down to a doom finale. The excellent *Ghost* has changes of pace and energy and atmosphere as the song progresses and develops. The shifts in style are subtle and don't feel forced. Rather, they come as a natural progression in the music and add interest and variety to the music while remaining accessible and easy on the ear.

[PURCHASE](#) [LISTEN](#)

# VIEW FROM THE BAR

## Women in Rock

TRIGGER WARNINGS: Middle-aged male discussing women's issues, binary gender treatment, male humour, crude male humour, trigger warnings. If you need a trigger warning then it is probably best if you don't read this. Stick to Enid Blyton (Trigger warning: historic racism, misogyny, bad writing.)

The internet can be an interesting place for discussions. Usually that's in the shape of an abuse slinging war zone rather than civil debate. Among such topics where this happens is women in rock. It seems some people don't like women being involved in rock simply because they are women, or more to the point, because they have chest bumps and don't have dangling trouser bits. For too many, such differences disqualify women from being part of society. That is a real shame because right now there are a lot of women in rock bands and they are an important part of the underground scene.

Okay, I get why some people are dismissive of women in the music industry. In the pop world they are packaged and branded, their looks, dance moves, sexiness and skimpy clothing are more important than their ability to sing or play. The mainstream media is more concerned about whether they are too fat or too old or pretty enough to be on a stage. Then there are the breathless asthmatic voices where they sound how operatic heroines dying of consumption should sound; or the squeaky little girl voice currently popular and if you don't think that is creepy then picture them writhing about in skimpy clothes and saying to you, "If you turn the lights out, you can pretend I'm underage." Seriously creepy!

But rock is different. There aren't the packaged and branded performers put together by some exploitative media man hoping to make a fortune off them. These are people in bands, passionate about music and making music. Here are real singers with a diverse range of sounds. There are the big, ballsy voices such as the likes of Nathalie Indya West of [Indya](#) or Sky Hunter of [StoneWire](#). There are the extreme metal voices, the deep, throaty growls

such as Katie Cairns of I saw the World Burn or Aiki Katriou of [Eight Lives Down](#). The clean, warm tones of Lauren Diamond of [Karobela](#) or Evelyn May of [Tides](#). As singers, women are as versatile and as powerful as men and add diversity.

Okay, women can't play can they or at least not as well as men. Sorry but the evidence does not fit that idea. Princess Maha of [The Kut](#) is a multi-instrumentalist and anyone who has seen them live will know that her backing band are top musicians. Andreia Gomez of [M.I.N.D](#) is one of the most talented young guitarists I have seen in a long time who could easily give Schenker a run for his money. But what about the bass? Well what about Lenka Wiedenova of [Gate](#) or the big punchy bass of [Yur Mum](#)'s Anelise Kunz? Okay drums, women don't like hitting things. Try Sylvie Notermans of [Jackknife Seizure](#) who makes really good male drummers stand there in awe and say, "Now that's a really good drummer." These are just a few names of the many women in the rock scene at the moment. We shouldn't be surprised that they can do; after all they are human just like men.

The consistent complaint from women I have interviewed is that they are or were the only woman on the bill at an event. That needs to change. Metal 2 The Masses, in London at least, shows that people don't care that there are women in bands. At a recent M2TM (London) quinter final, five of the eight bands had women in them. They had been voted through to the second round by the audience and judges. Some have been voted through to the semi-finals. They are there on merit but they are only there because they were given the chance. And too often they are not being given the chance. Promoters (some are better than others) pass them over, maybe because they think men won't come and see them and so no one will. Maybe it's unconscious bias, and they are being ignored (ironically there are plenty of times women would much rather be ignored but not when promoting their band.)



So what's the solution? I don't know. Events with bands featuring women in them is a start. As are quotas to get women in bands on the bill. Not everyone likes quotas but when a section of a community – and the rock/metal scene is a real community – is excluded, quotas are a way of raising their visibility and giving them a chance. I don't think it is asking much to get promoters and venues to check how many of the bands on the show have at least one woman in them. If the answer is zero and there are five bands on the bill, perhaps the bill needs to be changed. Venues should challenge promoters about the number of women on the bill, especially when it is zero. And here is a radical idea: we could ask women what they want to. An even more radical idea would be to listen to them and give their suggestions a go. Crazy, I know, but it may just work!

When I started this project I made a conscious decision to include women because they are an important part of the scene. Without making a conscious effort it would have been easy to not bother including them. This issue has a lot of bands with women in them, you may not notice that because I also made a decision that I wouldn't highlight that they were women, that I would avoid terms like 'female-fronted' unless that is how the band wanted it. I believe it shouldn't matter if members are straight, gay, in-between, male, female, trans, non-binary, black, white, able-bodied, disabled and so on. What is important for me is what the band does on that disc or on the stage.

I call this section View From The Bar because I think about it on the walk to and from the pub. I ask questions concerning the subject I'm

thinking of writing about. For this piece, one of those questions was "what can men and women both do that men can do significantly better than women?" There are a lot of studies on the subject that show statistically one group scores better than the other. However more recent research is showing that some of those tests are flawed. For example, men are statistically better at spatial awareness puzzles than women. Except this isn't true. The tests are biased. Pose the questions a different way and the statistical difference disappears. And this is a statistical difference, with individuals there is no bias. So thinking about this, the only thing I could come up with is this: *men are significantly better at peeing standing up than women are!* That isn't to say women can't, just that men are better (assuming some criteria for determining what 'better' is such as 'aim', or 'mess' is applied) Don't moan, I gave you a trigger warning! (Bloody snowflakes!) And let's face it, anyone who has had the pleasure of using the gents at closing time on a Friday night will know that too few of us are particularly good at that. (The drinking age is 18 because you should know by then how to hit the urinal and not the floor!)

So let's stop moaning about women in rock and start supporting them and promoting them. Let's treat them as human beings and enjoy the music they help to make. Instead of calling them women, call them musicians, singers, song writers, instead of 'female fronted band' how about just 'band.' Instead of excluding them, we include them. We can do better but to do so we must first *try* to do better.

Cheers!

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Cheers, Darren