

ROCK RADIO UK

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ISSUE 1

Call Of The Wild
Rival Sons
Hell's Addiction
Gypsy Pistoleros
Sari Schorr



FR UK

S T O R M C L O U D S G A T H E R



U K T O U R 2 0 2 4

29/04 Bristol - SWX

30/04 Southampton - Engine Rooms

02/05 Holmfirth - Picturedrome

03/05 Wolverhampton - KK's Steelmill

04/05 Nottingham - Rock City

06/05 London Islington - Assembly Hall

08/05 Glasgow - The TV Studio SWG3

09/05 Manchester - Academy 2



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WHEN RIVERS MEET

2024 ACES ARE HIGH TOUR

SATURDAY 27 APRIL

**SOUTHAMPTON
THE BROOK**

SUNDAY 28 APRIL

**BRISTOL
THEKLA**

THURSDAY 2 MAY

**MANCHESTER
GORILLA**

FRIDAY 3 MAY

**GLASGOW
ST LUKE'S**

SATURDAY 4 MAY

**LEEDS
BRUDENELL
SOCIAL CLUB**

THURSDAY 9 MAY

**NORWICH
EPIC STUDIOS**

FRIDAY 10 MAY

**NOTTINGHAM
RESCUE ROOMS**

SATURDAY 11 MAY

**LONDON
THE GARAGE**

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WELCOME...

to the very first edition of the Rock Radio UK Magazine

I thought I'd write an intro to all of us here at the Station, to describe what we were, what we have become and where we hope to go.

Rock Radio UK was formed around ten years ago by Phil & Jules Hampton. Together they built up a solid reputation, finding top quality Hosts to play a range of music within the Rock genre. Over time, they gathered a range of followers and listeners who have been loyal to the Station. If you're reading this then it's likely that you've been listening to RRUUK for a lot longer than I can imagine!

Earlier this year, Phil & Jules decided to step back from the Station and take some quality time for themselves, I....like a fool, decided that running a Radio Station would be just the kind of challenge I needed. After aging 3 or 4 decades in around 2 weeks, I think I've got it.

So who am I? Dave Cyderbaby, I 'm pleased to meet you all!

I have been working within the music industry for 4 years now. I started my career by chance after scrolling Faceache. Jace Media were looking for reviewers and I suggested myself. After writing a review of the Royal Republic gig I attended that very evening, I was taken on. Glen is still receiving therapy on a regular basis from my time there but I'm sure he will get over it soon enough.

A year later I started Cyderbaby, creating a website and a persona to go with my writing. Some of you may be aware of my work from the constant spamming of Faceache (sorry....not sorry), but it wasn't long before I was searching the same social platform for another challenge.

Radio.

You have Mark Shelly to thank for myself getting into this format. I worked for a spell on a couple of small U.S. Stations before Moshville Radio was launched. I spent time there, along with Voodoo Radio and One I will never utter or promote ever again. It was time for me to find my destination. Rock Radio UK is home, it already feels like my happy place in life and I now live and breathe Rock Radio UK.

But it's not just me, I have managed to retain some of the best Hosts that I have come across in my Radio career, these guys are teaching me how to become a better DJ myself and I have learned to become a Station manager. Along with all of the Hosts, I have the pleasure of bringing in various family members to help with Photos, Videos and design work.



But a special mention must be made to two Chaps that have been invaluable to the relaunch of Rock Radio UK. Lee James has been a Godsend on the technical side of things. We have rebuilt the Radio Server from the ground up and the new look Website, which I am sure you all agree looks superb, is all down to Lee.

The other guy who has been a massive help is Chris Frankum. A figure known within the NWOCR group and someone who has been there to bounce ideas off of and generally point me in various directions...at the same time!

My biggest thanks has to go to my ever suffering wife who has supported me taking on the amazing project.

So, I have put the Cyderbaby stamp on the Station, Schedule and Logo, what's next?

This Magazine. - The socials are good and I thank every one of you who like us on Facebook, follow us on Instagram (rock.radio.uk), but to survive, we need to be almost self sufficient and I feel the combination of Radio and Writing is the only way to keep the name Rock Radio UK on the tip of everyone's tongue.

We aim to keep you all informed of new music, albums that are due out and the gigs to go and see. On top of this, maybe throw in the odd band interview as well!

This first edition will be a work in progress and we hope to evolve into a Magazine that everybody wants to be in and everybody wants to read. So sit back with your chosen digital device and flip through the pages, I hope we keep you entertained here and you spread the word.

Thank you for sticking with us through the changes and we all look forward to seeing you at a gig or festival somewhere.

Dave Cyderbaby

Call Of The Wild '23



It's taken me ages to write this, the Festival was at the end of May and we have just started August! The recent Maid Of Stone and Steelhouse endeavours across social media reminded me of my time in Lincolnshire and I have finally got some time to myself after finding myself acquiring a complete radio station with all the work needed to learn how to run such an operation. So, along with Cyderbaby, I now run Rock Radio UK. The size of the venture in Facebook land makes me second to Planet Rock, however for the moment, we are seemingly a well kept secret. It takes time to build a good reputation.....just like festivals

This is true of Call Of The Wild, this year was its third outing and if I'm completely honest, it felt like home to me. Everything about the place is welcoming, the reception on the gate, the layout and the general vibe of everyone there.



Is it because it's probably the first festival of the season? I don't know. In my time there I didn't hear anyone grumbling and not wishing they were there. It was relaxed but running like a well oiled machine.



The draw for this festival is like every other - the music, and what a line up we had! Kris Barras, Terrorvision and Those Damn Crows headlining with the latter possibly pulling the largest crowd of the weekend. This proved the vision of the organisers, whereas some festivals put the Crows on further down the bill, COTW correctly foresaw the reality that this band are a major first class act. To prove this point, the band put on one helluva show to close proceedings. Shane didn't even seem shaken by our earlier interview in the day where I may have taken the proverbial out of Welsh Rugby. I'm getting ahead of myself in review standards, I should be talking about all this in order.....but why? This is an overview with pictures surely? Two months on and I can still recall most of the weekend, contrary to my name...I don't drink a huge amount of Cider so I haven't destroyed too many braincells yet. But the vividness of my time at the festival is testament to the event.



We arrived late on Thursday, putting our tents up in the dark after a long drive from Devon, it's always fun! Yet the evening was kind to us and it was dry verging on rather warm. By Friday morning, we were ready to go!

On tog duties this year was Oren, no more running around like a blue arsed fly for me this year, however.....

I didn't bargain on the amount of interviews I would end up doing. This did cut into my days there so I only saw a handful of sets.

Mercia, well they were an excellent start for me, I'm not quite sure what I was expecting but they exceeded whatever level I'd pitched them at. Spot on with the tunes, telling stories related to the folklore of the area and to top it all.....they dressed up! We had a great chat later and they are a band I will continue to follow in their career.



Ashen Reach, a number of firsts for these guys, first as a 4 piece, first using various techniques that involve backing tracks, inner ear monitors and click tracks,



but importantly a first for us to hear Ghosts. Such a step up and these guys are heading for the top!

Who was that teacher and school that bought a group of kids to the festival on an outing? How inspired was that?? The kids were loving every second and then, they got a one on one with Ashen Reach as well! Utterly brilliant!

Mike Ball & The Company....I'd never heard of them but those dual guitar solos were very reminiscent of Lizzy, apparently a big inspiration....who would have thought? Excellent though and exactly what was needed.

Anti-Clone, bloody hell those guys were good! A change in musical direction for the festival to mix things up but absolutely smashing it. The stage presence was superb and they captivated my attention for the entire set. It's a shame our interview was corrupted on my phone because they were as entertaining off stage as they were on it.





Tyketto

SUNDAY HEADLINE

**BAD TOUCH • SOUTH OF SALEM
SCARLET REBELS • THESE WICKED RIVERS
THE HOT DAMN! • SHE BURNS RED • HELL'S DITCH
CONFESS • DOBERMANN • DAXX & ROXANE
SONS OF LIBERTY • WRATHCHILD • HÄXAN**

**ABSOLVA • TAKEAWAY THIEVES • TOM KILLNER • HUSH MONEY • LAVIRE
SAM MILLAR • STAR CIRCUS • SLYDER SMITH AND THE OBLIVION KIDS
WHITE RAVEN DOWN • UNTIL 9 • MUDDIBROOKE • WE THREE KINGS
THE HEAT INC • WAKING THE ANGELS • THE WICKED JACKALS
GOD DAMN SMILE • RANSOM**

**VIP TICKETS - ALMOST SOLD OUT
CAMPERVAN PITCH - ALMOST SOLD OUT
GLAMPING PACKAGES - ALMOST SOLD OUT
WEEKEND TICKETS - OVER 50% GONE ALREADY**

24TH-26TH MAY 2024
LINCOLNSHIRE SHOWGROUND
GRANGE DE LINGS • LINCOLN





Aluna, I only managed a couple of songs before dashing off, however, there was definitely something magical there. Note to self....make time to see this band again.

Square Wild deserve a mention. I didn't see the set but Oren did. If he's impressed enough to go and buy merch straight after a show then they must be damn good. 'Nuff said

The 3 main acts for me were on at the end, Troy Redfern is just superb. I had not seen him until this point but I've been loving the singles and albums. With a choice of around 200 guitars on stage, this particular style of slide is utterly brilliant and sounds even better live. His band are top notch and I'd pay good money to go and see him play again. Considering how tight I am about buying tickets...this is abig admission for me.

Ginger Wildheart, I think the lad has finally become at peace with himself and is looking truly happy. The set was tight, the band were on form and you even got Gingers dog onstage. If I'd taken my 2 goons anywhere near a stage, there'd be a total blackout after they pulled out every plug possible.

Kris Barras and his band are on fire at the moment, they can command a crowd easily and you can see why they pay the guy the big bucks. Everything Kris turns his hand to turns to gold. I think the man has a perfectionist attitude to everything he does and this is why the music is top notch. I am so glad that he has evolved his style from Blues based to a more modern New Blues sound. I'm sure Joshiah has a big input to the sound and his presence on stage is astounding . Kris has the boots and balls though, he was interacting with the crowd and being the ultimate showman, the perfect way to close the first day.





Saturday was going to be busy, music media stuff as well as dodging a Dinosaur! Shadow Smile, just how good were they? I'd known of them for ages but to hear them in the flesh was outstanding. They highlighted the forthcoming album/music and it really is a step or 5 in the right direction...Great stuff!

Circus 66 were excellent, they have to be one of my favourite rising bands at the moment. The new music is brilliant and I'm really looking forward to the next album. However, our conversation about teabags later on needed a lot to be desired (I shall get you back guys!).

Beth Blade And The Beautiful Disasters are always....I mean always on form. Beth looking as fantastic as ever in Red. The music just flowed like a river, mesmerising and entertaining. I need to see these guys again soon as I'm having withdrawal symptoms.

Rich Ragnany put on a damn fine show to promote his new album and he managed to be a soundtrack to a Dinosaur fight!

Just who was that idiot in the inflatable T-Rex suit? Oh.....it was me.... man it was so flippin hot in that suit!

Just prior to this I'd seen the amazing God Damn Smile in the tent (in the Dino suit), just how good were they? They've been friends for years but this was my first time seeing them live. They sounded great, the music makes you feel great and always puts a smile on your face. Gary is possibly one of the best frontmen out there and it's not just me saying that, every tog that



went there to shoot the band walked away raving about them, some saying they were the find of the weekend.

Shiraz Lane had skimmed past my awareness before the weekend but what a show these guys put on! They are years ahead of contemporaries in showmanship and talent, how have I missed them for so long? Definitely a highlight for me and I managed an interview.



I'd only been a passing fan before but yeah.....they got me! We all knew the hits and it was like a throwback to the 90s, Saturday night is always a party night and Terrorvision wrote the rule book. Can I wait for the new album? I shall have to and I reckon that it will propel the band back into daily life for everyone, just like Tequila
(Song or drink...I'll let you decide)



Kickin Valentina, what can I say? I have huge respect for this band, they are what Rock and Roll is all about and deserve higher recognition within the industry. The music just rocks and they know how to put on a show. If I had a choice between them and the Crue....its an easy win for KV. The foresight of the organisers to keep bringing the boys back is rewarded ten times by the band and the punters who just love these guys. Terrorvision . What can I say? There were jaw droppingly good. On point from the very first note, right to the end and how the hell can they sustain the energy?



Sunday, I think. Yes, yes it definitely is, let's do it all again, one final time.

LaVire were a very impressive start to the day, more modern than many bands but it was a breath of fresh air which cleared the head. A bombastic performance and really nice people to chat to as well.

Dead Writers were back for a second run but on the main stage this time. I love the sound these guys create - more flamboyant, more arty but still Rock in its purest form. I managed to get hold of an e.p. so life is very good!

This House We Built, I think their album was one of the best releases of late and to finally see them live only confirmed a permanent place for these guys in my musical history. Full of energy, how could you not be drawn in by Scott's performance



on stage? This set was more than good...it was like unearthing a hidden gem. Catch them if you get a chance. Pryma. It was a special weekend for these guys, they were quite high up on the bill and the pressure was on to deliver. They had nabbed me on the Friday, recognising me from our carpool video interview. They proved to me that they are not only talented but a bunch of great guys. They challenged me to Don the Dino suit yet again for their set....how could I resist?

The band exploded onto the set and grabbed the audience by the throat from the outset. Musically as tight as f#@% and very able in what they do. Heavy with a splash of showmanship....this is what big bands are made of and in a couple of weeks, it's Bloodstock for them, deservedly so after their set at COTW.

How many bands finish their set with a CO2 fire extinguisher?

Black Spiders were next for me, fresh from the latest album release...their set was everything you want from them but it's still a bit strange seeing them on a big stage, why is that? There were a few tech issues but overall a cracking set!

To complete a fantastic weekend, Those Damn Crows. Everyone and I mean everyone was here to see them and they didn't disappoint. Banger after hit after classic, they have just about conquered the world. I can't fault them and I truly hope the world now sees them as we all do.



In a nutshell, that was Call Of The Wild. I can't portray to you all just how good the festival is, buy a ticket and work it out for yourself. I, like everyone else was made to feel welcome and invited by all to enjoy the festival. The organisers have created a fantastic event, complimented by the staff they have chosen to help, the security who are more friendly than Postman Pat and the Lemmy Bar which is the best local around. The vibe between everyone was just so cool, the togs joking with each other, the pit crew joining in with jokes and having fun while delivering a top flawless show.

All this makes the event extra special for the paying punter. It makes it all feel like you're home.

Dave
Cyderbaby

Thanks to Spirit Sounds Studios for the pictures





NAPALM

RECORDS

THE VINTAGE CARAVAN
The Monuments Tour (Live)
October 13, 2023



Duende A Go Go Loco! Gypsy Pistoleros

There are times when a band comes along that is so different to what you consider normal, they quite literally blow you away with a snap of their fingers.

I came across Gypsy Pistoleros a few years ago now, the Flamenco, Punk, Glam image and style was something that I definitely was not prepared for... I mean how could this actually work? It shouldn't. It should fall flat on its face and

and disappear without any kind of trace. Well that didn't happen!

I think I was hooked a couple of bars into the first song I heard and since then, I've tried to champion this band whenever I can. To try and take on the Christmas number 1 spot with a cover of La Vida Loca and then come out with an album as good as The Mescalito Vampires takes some balls. I reckon Lee (grand master and leader of this very



very much larger than life band of souls) certainly does have a huge pair, It takes a certain amount of balls and outright guts to challenge what is perceived to be 'The Norm' within the Rock industry. How many Record companies do you actually think would look at a band like this and admit that this is something they could sell? The 'safe' world we live in now where there are no risks taken, means that every band you listen to on the Radio could sound exactly like every other band they play and it's safe because the Record Companies know that this formula works and we as the general public will still keep listening, taking in the adverts that some radio Stations (not Rock Radio UK) rely on to pull in a non-existent revenue from this very broken music industry in which we now live with. Being safe pays the bills, being safe is quite bland.

It's just not Rock N Roll though, is it?

But, we have Duende A Go Go Loco!

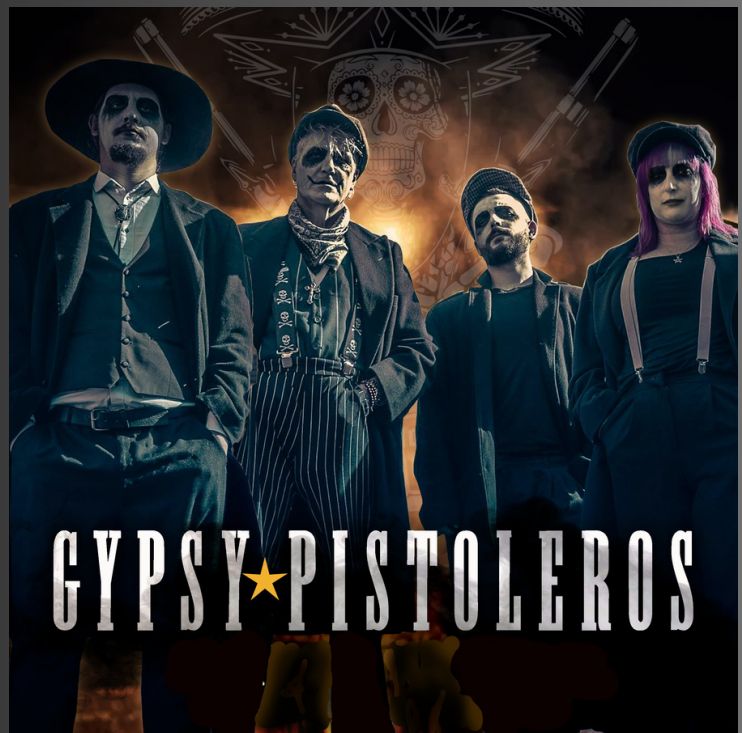
What Gypsy Pistoleros have managed to achieve is nothing short of a miracle. They have managed to create a sound that is so different to what is out there at the moment but keep it well within palatable taste.

They have pulled influences from Punk and Rock, mixed it with a Flamenco beat at times and THEN added influences from the 70s Glam era and the 80s Pop culture. But to top this off, they have managed to pull in interest from the likes of Earache Records.

How???

Well in essence it's down to the quality of the writing and diversity of the tracks, along with better production. This album has taken a massive leap forwards from 'Vampires, which was a great album anyway.

I am supposed to be writing a review on the actual album but to be honest I don't really want to write a track by track monologue which will in my opinion detract from the greatness,



the music is a journey and maybe I should talk about how it was introduced to me over the last few months?

The Ballad Of Tommy Shelby was the first track To come to me as a single. With its almost delicate intro, you're not only lulled into a false sense of security, you instantly transported to some dark, distant working man's club, late at night where the Whiskey is talking. That 70s Glam influence is apparent in the simple melody which explodes into much much more when the real body of the song kicks in. I love this track as it captures the imagery of the time it portrays and releases it into your imagination. If you're not walking around in Peaky Blinders swagger by the end of the track then I'd have to question t whether you were dead inside!

The next single has captured that 70s vibe even more so than the previous single, What's It Like To Be A Girl. That Drum beat, the backing Yeah's and the overall guitar sound just transport you back to those early years watching Top Of The Pops (well Ok, for us older people reading this it does, If you don't know TOTP then ask your Grandma to explain....I'm sure there will a be a dreamy faraway look in her eye as she reminisces).

Next we are offered a huge slice of updated 80s nostalgia, Come On Eileen. This is the current Single and is by far the most memorable cover I have ever heard of this classic tune. They have done Dexy proud with this track and by all accounts this should have been enough in itself to go and make you pre-order the album.

So you are yet to be convinced? Listen to Thrill Kill Killer Club, a high octane boost of Punk infused Rock that lasts a heartbeat but is enough to keep you going for an entire day.

Maybe Tomorrow may be your thing, a more melodic sing along track that is a little less in your face but is extremely infectious (in a good way). Remember You is probably the Ballad of the album, for maybe a few seconds anyway. The song sways and swings throughout, when you think you know how it is going to go...you get that heavy guitar riff that marks a change. This is probably the most Flamenco influenced track here apart from maybe the Title track.

Duende A Go Go Loco. I have no idea what it says as I did not study Spanish, it was a struggle to study English at times.

However, you cannot help but be swept up by the energy of the song, click your heels as you walk around and maybe do that awkward side clap at times (I did stop at putting a Rose in my mouth as I was dancing around).

I Got It All ramps the energy levels right up and keeps you going to you are almost dead on your feet. The Spanish influence coming in hard and heavy.

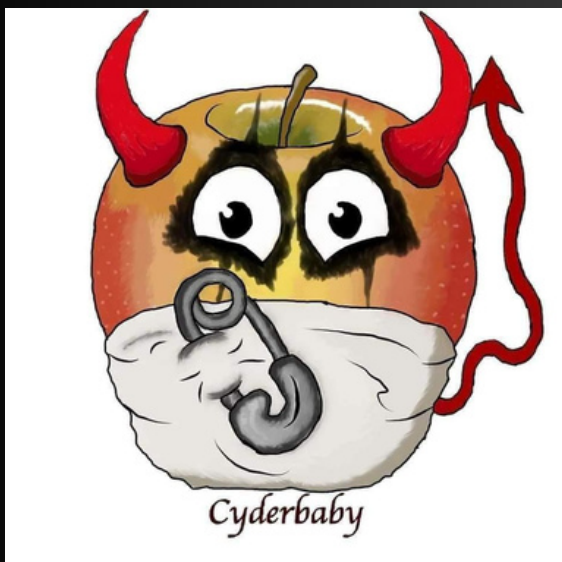
Which is a bit like the next track after, Revolution. This has a more Rockier feel to the Riff which breaks up the sound of the album to keep you guessing to what is coming next. The breakdown in the middle is superb, I have to say, it hits you square in those danglies which is what it's all about!

The only track I haven't mentioned yet is Like Tears In The Rain. I don't know quite what it is about this song but it is by far my favourite track of the album. I think it manages to capture all the different elements of this album and roll it up into a fantastic 3 minute package.

This now begs the question...is this a good album? Yes is the simple answer, it even borders on greatness. I do prefer this over the last album, as I mentioned before, the writing and production is far superior than it's predecessor and I think this album is going to get them noticed by a much larger audience. Will they be able to top this next time around remains to be seen, let's just enjoy the moment.

By the time this is published, I suspect the album will already be out there, Its set for release in early November, but If by a miracle I get this Magazine ready beforehand, Pre-order the album today and those Splatter Vinyls look absolutely divine!

Thanks to the band for the promo material and Photos.





Debut Album
'New Sensation'
Out 8th December





Hell's Addiction 9 O'Clock Horses

This is a band that has been on my radar for some time yet I have never had anything to do with them until recently. I finally caught them live at the ever impressive Firevolt Festival where they were supposed to play the year before but had to pull out at the last minute. But they came back and to be honest, this year's performance blew me away. I had no idea what to expect really, I'd heard that they were good but you always take what other people say with a pinch of salt, if it's a favorite band or there is some sort of association there, then the overall view can be witnessed with rose-tinted specs. I was heading to the stage with out any preconception other than the tracks I knew.

Holy Moly what a show these guys put on! The guys smashed the set out in true style which had everyone engaged from start to finish, I'd have to say that they outshone the very bright daylight that day. It was a masterclass in how to entertain and be a Rock Band in the order! I caught up with the guys for an interview later in the day where they proved not only to be absolute stars of the stage but true gents of the highest order.

So now, they are about to release a brand new album unto the world, are we ready for this? Well brace yourself Gladys, you are about to be sent into outer-space!!!

But first, what about the title? Where did that come from?

(Quote from Firevolt Interview)

“So, Nine O’Clock Horses, the title of the album came from a very particular, I think it is Leicestershire? It is Leicestershire, yeah. A Leicestershire threat from when we were kids. Children don’t want to go to bed. And you didn’t want to go to bed. And it was Sunday night and you knew that school was going to be on Monday. And if you didn’t go to bed before nine o’clock, all our dads would say, if you don’t go to bed, the nine o’clock horses will get you. Which was... And it’s a national thing. It’s the boogie man.”

“ Yeah, essentially it’s Leicestershire’s version of the boogie man where you know the horses would go and it’s based on a true story of where they would send out horses and carts to pick up kids to go and work on farms and that was it. You were in bed before nine o’clock because you didn’t want the nine o’clock horses to get you. So they’d take you to work on a farm. And the reason that was relevant as well is because when we were making the new album we all lost our dads. Every single member of the band.”



Carissa Cyberbaby

Obviously, having worked on a farm all my life, I must not have been in bed by 9 on too many occasions! There is a reason for everything. But moving on, The album did take a long time to make?

“ Took us that long? Yeah. 37 years, starting in 1987. We’ve been waiting longer. Yeah. Even Def Leppard are laughing at us.”

Time may have been passing but the guys have not really wasted any part of it because 9 O’Clock Horses is a Mega album and quite possibly the best thing they have recorded to date!

Album opener is Leave It Alone. It gallops out of the gate at full flight, taking us all on a fast-paced jaunt through our ear-drums. It sets the pace and takes your breath away ready to attack you with the next track....

Upside Down. This was an earlier single which was based around Stranger Things on Netflix. You can hear the 80s influenced style instantly with this track which indeed pays homage to the TV series it’s based upon.

Scream Your Name has that softer edge to proceedings but yet you instantly hear that 80s vibe in the music. It’s definitely not as in your face as it could be, which was the correct way to go with this song. The melodies are the standout feature on this track, they get you singing along instantly and it makes this one of my favs of the album.

Run For Your Life has that darker edge to the album but is anthemic at the same time. It’ll stop you dead in your tracks and draw your attention which is what a top drawer song will do in an instant.

Crying Over Me has an intro and opening Riff to die for. You will be reaching for the volume control to turn this up, then you’ll be listening to this as it builds and builds until the mid-section solos just blow you right into the Stratosphere (hold on Gladys).

Your Masterplan is a little more debate in its sensory attack. Is it as close as you’ll get to a ballad on this album? Well, time will tell but I did get an early Def Leppard vibe from the song without it sounding anything like I’ve heard before. Clever writing indeed.

Save Me winds things right up again with that Riff that gets under your skin instantly. There is quite a chunky guitar sound here which is balanced out really well with the Bass and the Drum sound. Whoever did the production on this did a sterling job! I have to say, I love the spiraling solo too.

Give Me A Sign has got that foot tapping trigger right from the start. When you add the vocal Riffing into the mix, you know you have a damn tune. This has to be a firm fan favourite track???



Love. It's simple, stripped back and beautiful in all it's simplistic glory and then explodes into epicness just when you thought it was safe.

Playing Chicken With A knife. Well these guys know how to name a track that I am instantly going to play first! It certainly doesn't rely on a crazy title to keep you entertained though, a full-on Riff and slice of guitar heaven is heading your way when you listen to this, I am now debating whether it will be wise to buy the CD because if I put this on in the car...I'm surely going to lose my licence! The foot will automatically go to the floor. Stare Into The Sun is a little different to the other tracks here, you can hear the softer side of the vocals playing with your senses and then on a turn of the coin you hear the vocals being pushed to the edge of their limits. For some, this can miss the target but my word....this is bang on! The entire structure is possibly more mature than many of the tracks here. I don't mean that as a derogatory comment to the other songs but as a referral to what is yet to come from this band.

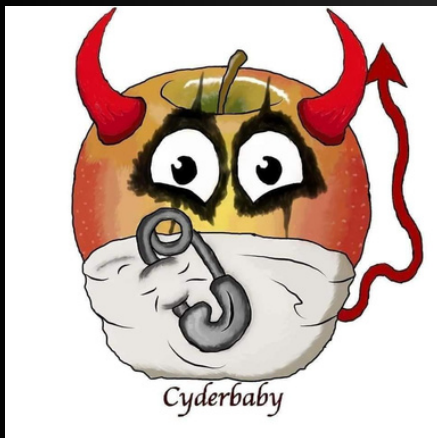
You Cannot Hide closes out the album and there is nothing like leaving with an almighty bang. Sing along choruses with foot stomping beats...it's what Rock N Roll is all about.

Do you need addiction in your life? Well normally I'd say no but in all truthfulness the only addiction I can recommend is Hell's.

This is an album you can set a clock to and judge all who come after that try to copy this brand of Music. it's not a ground breaking new sound that creates a new genre, it is an album that is better than anything this band have produced so far, it is an album that shows flashes of the brilliance that is to come in future work and it is an album that other bands wish they had written. Catchy tunes, well structured sounds and a flair for showmanship, all wrapped up in a nifty package called 9'Clock Horses. Well done Chaps, you have made your fathers proud.

Thanks to Natalie Taylor/ Carissa Cyderbaby





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 ROCK RADIO**
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 (Monday 2)

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Pigs Might Fly

Doris Bendal & Lee Dunham

Some of the best things in life would appear to arrive as a surprise. Or is it the element of surprise which escalates the elation of said surprise? Who knows? But to quote a track title 'Life Is A Mushroom'. This track is from the second album release from Doris Brendel & Lee Dunham who are now bouncing back with their fifth album and this is set to be another highly compelling, captivating release. 'Pigs Might Fly' is due for release

on all formats on September 11 th.

This album is a powerful mixture of belting tunes with enough melters to create the perfect musical balance. 'Pigs Might Fly' is another phenomenal slice of eclectic prog rock which includes a little 80's synth pop along with country & western, folk, melodic and hard rock, jazz and also funk. 'Pigs Might Fly' is another carnival of Doris and Lee's colourful and eclectic prog

based rock, which always comes with an enthralling cascade of captivating creativity. I am delighted to be able to state that I cannot name a favorite track from 'Pigs Might Fly'. Each of the eleven (including the three bonus tracks) tracks are exemplary examples of Doris Brendel's trademark sound which fuses so well with the many talents of Lee Dunham. Credit and thanks also go to Sam White on drums, Jacob Stoney on keyboards and Ewan McIntosh on bass, who have featured as the Doris Brendel band on several tours. The album was mixed by Lee Dunham (ex Primary Slave) after extensive studio investment but John Mitchell (Lonely Robot, It Bites) did the mastering once again.

Since discovering Doris Brendel's music I have found that my collection of music is joyously full of the most incredible surprises and 'Pigs Might Fly' will most definitely be one of them...

The album will be available on CD, vinyl and download. The CD features three additional tracks to the vinyl and the artwork has been created by Doris Brendel along with artist Ian Foxon.

Roll on September the 11th

Thanks to - Doris Brendel/ Nick Giles/ Unknown Photograper

<https://dorisbrendel.com/>



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road crew

A close-up portrait of Sari Schorr, a woman with long, dark, wavy hair. She is wearing a black leather jacket and has several pieces of jewelry, including a gold ring on her left hand, a silver ring on her right hand, and multiple silver bangles on her right wrist. She is looking directly at the camera with a serious expression.

SARI SCHORR

*“what I learned from Robin is
to focus really deep into the
work”*

Joyful Sky

A collaboration between Robin Trower and Sari Schorr will be available to all of us on October 27th.

Somebody on this Planet, had the vision to bring these two extremely talented individuals together and let them create some of the best Blues/Rock music that has been released this year.
So how did all this happen?

There was only one way to find out, and that was to talk to the Lady herself.

This is the Cyderbaby show and I'm speaking with Sari (Schorr) Hello.

“Hi. Dave. Nice to be with you”

Thank you. We were talking just now you were looking rather well. And you said you're hiding out in the universe.

“Yeah, I am. But no, this is like a therapy session (the interview). It is wonderful to be with you. What are you doing tomorrow morning?”


Me? My daughter. My second eldest daughter is 30.
And we're going out for a meal.

“What's it Okay, so no time for therapy session tomorrow morning. But okay. Well, anyway, I'm hiding out here because I have songs to finish writing. And because not too many people know me here. Or actually, the truth is, no one knows. I'm actually here. I did a concert here a little over a week ago. And just never left. So Yeah. My next show is in Paris, so I will have to leave here. Eventually”



Well, you say you're writing but you've got an album on the way out now i a Months time?

“Yes, I did. And what what a thrill. I mean, that what is really the beauty in life is all the unexpected things that happen to all of us. This was completely unexpected to work with Robin, the original intention was for Robin to only write a couple of songs for my solo album. But it changed when we started recording those songs. And we both felt this connection this, this synergy happening. And, you know, I wouldn't dare suggest that we do more work together who wouldn't want to work with Robin? Right?”



“ But he, he came to me and said, Look (this was I think the the third day on the studio) We had done, like three songs in the first day. And he said, If you want to, you want to do world class record, we should just do the whole thing together.”

“Well, one of the one of the greatest gifts for me during this album was that Robin had the burden of writing all the songs because as you know, songwriting for me hurts. Yeah, as you also know, I don't like things easy.

It's a good fit for me the suffering the the torment I put myself through. I love it couldn't live without it. But Robin somehow he performed some kind of magic by getting into my head and in lyrics that I actually wanted to sing. And because the songs were so well constructed, not only musically melodically but because the lyrical content was so authentic, for my voice that all I had to do was be a storyteller, once I got over the initial fear, because accepting to do of project like this with a legendary artist is a bit intimidating. And when I was thinking about having to really deliver the goods, and we'd be working at the absolute highest level I've ever possibly achieved in my entire life, like it has to be now. And that was really overwhelming. But Robin just had a way of being such a positive, creative force in the studio, that all of that kind of fell to the side and I was just able to think about the, the art and the craft. I mean, Robert, Robert is incredibly prolific and focused. And it's not about he doesn't want to achieve anything than artistic greatness. And when can join him in that space. It's just so easy to really work at your greatest potential. And that was a real gift that Robin gave me.”

So joyful Sky is with us at the end of October?
Well, tell tell me about the songs then
because You've got 10 Wonderful tracks here.

Yeah, there must have been some sort of chemistry that just worked between the two of you. Listening to the songs as well. It's just fantastic. My favourite? Oh, I don't know. I've got the list here to the side of my screen. Peace Of Mind, I Will Always Be Your Shelter. I'm struggling between those two. Which one's your favourite so far? for you? What tracks would you pick?

“For me? Well, don't tell the other songs. because it's very difficult to pick a favourite. Like, my sisters and brother and I are always telling my mother. You don't have to say which one of us you like best we but we all know that. It's, it's each one of us. We all have been so but I keep besides I'll be moving on, which I know is one of Robins favourites. There is something that happens. For me when I hear joyful sky. That song really resonates with me. And I just think it's just a beautiful, It's a masterpiece in songwriting. It's just everything comes together in such a beautiful way from the lyric and the melody and the way they support each other. And it was just a dream song to sing. Love it. I'm going to be putting that one in my, my show for the upcoming tour that we've got. You're the first to know in fact, Remind me to tell them, it could be embarrassing.”

“I've done that before. Oh yeah, I have. I've called a song in the middle of a show because I like to kind of keep things a little bit spontaneous and a little dangerous. And I turned around and called the song and half the guys knew it. But the other half hadn't learned it yet because it wasn't actually slated for that set. But we actually did it anyway.”



Do you think working with Robin has influenced how you write yourself?

“What I learned from Robin is how to focus really deep into the work. He wasn't the youngest person in the studio, and yet he had much more endurance than any of us did and his ability to concentrate was really impressive.

I've been trying to learn about deep work since working with Robin, like, how do you get there? And how do you block out all the distractions? And it's not just for all of us when we're doing something, it's for everything that we do in our lives, you know, our relationships with other people, you know, how to really pay attention to what people are saying and how to listen and not be thinking about what the next thing you're going to say is and how to really focus on something and, and it really is the opposite of what we're being asked to do all the time,

throughout the course of day when everything is about multitasking. And it's not the path at all to deep work. So I'm really trying to re rethink my approach to songwriting. And I'm turning my phone off, which I can't even it was hard. It was really hard. And again, but just going no email, no phone, making sure all I've got enough coffee to keep me going. That's it, but not allowing myself the distractions. And I see that's how Robin is in the studio, you know, when the rest of us might grab our phone check, you know, emails for a moment, not not Robin he's in and that focus is there. And it really makes a difference. Really, trust me friends. We all should get away from multitasking. It's a big lie. It's a just a distraction.”

I've never been able to multitask. I'm now going to use this line as deep work. When I'm trying to do two things at once.

So what what is the score with touring? I mean, you said you're going to put a song. In your current tour, you're going to be working with Robin live as well?

“We would love to. And we did film a live concert of us performing songs from the new album Joyful Sky, along with some of Robins classic songs. We we had five days in the studio to rehearse. But the first time we were actually on stage was the day we were filming the concert. And that was really overwhelming. In fact, I was so proud of myself, I worked really hard on the material and all through the rehearsal, five days. I was pretty flawless. You know, I really didn't want to make any mistakes. And Robin was so happy then, well, don't tell anyone this okay?”

Nobody listens to this spot., it's fine

“I will trust that they will use their discretion and keep this to themselves as well. But during the soundcheck I was, I don't even remember which song it was, but I'm singing. And Robin goes into a solo. And I was just mesmerised. And I was thinking, see, I, I got distracted. I'm thinking, I'm on stage with Robin Trower. He's just played this unbelievable solo. This is incredible. We're about to film this concert. And what song am I doing? I had no idea. So I just randomly just started singing what came, you know, to the front of my mind. And it was the lyrics to a different song, but I made them fit. Somehow I made them fit. Robin looked over, I didn't, believe me. I didn't fool Robin not for a second. And he looked over. The biggest smile and he said, time for break.”

Thank you Sari for taking the time to talk to us, I know time is tight

Thank You



A little insight to the world of Sari Schorr and the time she spent working with Robin Trower. You can Buy/Stream the new album on 27th October.

Joyful Sky is a wonderful collection of tracks which surprised the hell out of me if I am honest. I listen to Blues/Rock on a regular basis, it's part of my job... but this album I have been taking with me to listen to wherever I go. This is unusual for me as I can normally put music like this to one side.

I think it's the marriage of the Old School Master and the Rising New star that makes this album a little bit Special. The chemistry was mentioned in the interview and you can certainly feel something when you play this album. I sense that the Master was passing his knowledge and experience on to the new generation and that Sari was wise enough to learn and embrace the lesson that was offered. I am sure there will be many more albums from these musicians individually, in the years ahead, but Joyful Sky is going to be a rare Classic of our time.

Thanks to Steve at Mascot for organising the interview and the Unknown Photographer.





ALTERIUM release their new single, 'Bismarck', out now on



These Wicked Rivers

The Crippled Hillbillies

Abertillery



For me, this was a spur of the moment gig, my daughter and she who must always be obeyed...Layla, wanted to see These Wicked Rivers as they had not gotten the chance at the various festivals they had attended. Who am I to refuse?!?!

To be honest, These Wicked Rivers have been a common site on the festival scene for me, however I have never seen a complete set. I snatch a few songs here and there and the festival slots are never as long as a full-fledged set. To watch these guys in action for over an hour just never happens unless I go to an actual gig, so when the offer came up it made sense to see these guys play. The drive to Abertillery wasn't too bad, not that I was actually driving, but the trip from Devon was smooth and uneventful, just as I like it and it wasn't as far as it seemed either, maybe I'll do a few more in this area? The Met itself is a great little venue, they welcomed Layla (as she is 7) but asked if we could watch from the balcony, just to make sure she liked it. That little Lady is a barrier hog in the first degree, I think we lasted about 4 Bars of the first song before we were off back down to the front of the stage. The venue holds around 400 people I think, it's well laid out with enough rustic features to

make it attractive yet still be fairly modern. The sound was top notch, I have to say, it did seem louder upstairs than down the front. But you realise that the PA system was over head height and not angled down, this meant it was quieter (and better for Layla) for us older folk who chose to stand. Speaking of the crowd, I thought there was actually a good turnout for this, most gigs I go to nowadays seem to struggle.

The first band on were The Crippled Hillbillies. I had no clue to what they would be like if I'm honest, a total unknown. What a surprise they were. They walked onstage and it was a real mix of ages within the band from the young (ish) vocalist to the guitarist who looks like the farmer from the film, *The Water Boy*. Yes, they embraced the name of the band but flippin' 'ell, what a



great set they put on? The music was not really set to one kind of genre which was the best thing, it flowed from Country Rock to Classic Rock and headed in the direction of being quite heavy at times. This made them very good and exciting to watch. There was a little more than a tiny nod to The Doors and they captured their essence quite well. The vocalist had quite a stage presence as well, there was no static singing at the mic stand here, he managed to engage the audience and keep them entertained over and above the music. These guys might just be seen as a pub band but there is a quality of work here that a lot of mainstream bands are lacking.

These Wicked Rivers need to be seen on a big stage. Not because they have an array of Standard Lamps dotted around, but because when they let loose with the music, nothing can really contain them!

I believe the gig day was the same day of release for their current single and first to be released from the forthcoming second album, Force of Nature (1/3/24). When you add this into the mix of general gig highs of just playing in front of a good crowd, the fact they have just been signed and the entire steam train that is a new album starting to gain momentum, you can understand why the guys were looking pretty pleased.

Bursting out of the blocks with Shine On (a song that many bands would be proud to finish on), you know that they mean to take no prisoners. Force Of Nature followed on after which, as I've said before is the title track of the new album. I have to be honest, when you hear the new songs played side-by-side to Eden tracks, you can hear the evolution in the music itself. When I first spoke to the guys back at Call of The Wild '22, they had written the album and were just finalising recording details. It was said back then that this was the best music that these guys had written (courtesy of Dale, who has himself been party to some damn fine tunes in the past).



Back to Album one with Evergreen which is one of my personal fav's. By this time the band were well and truly warmed up and it was a pleasure to see the chemistry start to really ignite the stage. You could really see the music pulling at the crowd as well, this is always a good sign of a great gig. When The War Is Won is a track from the II mini album which came out in '17, still a massive track and very pleasing to hear it still being played live even when there is obviously so much new material to choose from. Black Gold came along next, a real crowd pleasing, sing along tune that I've been waiting to play on the radio for some time. I actually heard it at sound check a few months before where it stopped me dead in my tracks and commanded my attention. I believe that 'other' radio station has put it on thier 'A' playlist, which to be fair, is good for the station and great for exposure of the band.

This Train was as awesome as ever then it was time for Lonely Road. This has to be the most beautiful acoustic song to have been released over the last 12 months, and to hear it live sent chills up and down my spine. It is a classic in its simplicity.



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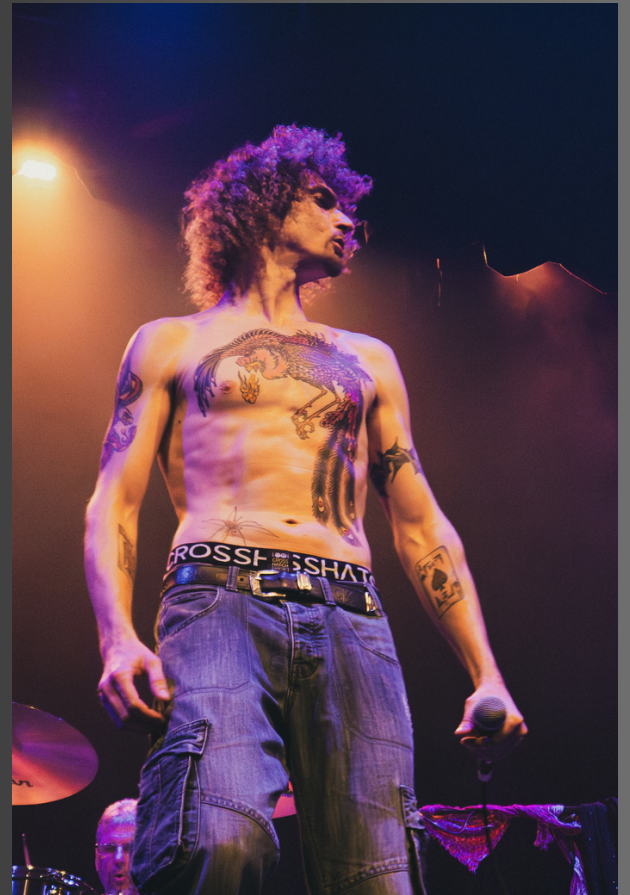
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That Girl, something drawn from their very first release and is as good today as it was back nearly ten years ago? The Family... this again was new to me, it's probably about now in the set that I realised how much of this band I'd missed on the live circuit. This was a stunning collection of songs! World In Chains and Floyd were familiar territory for me and sounded superb as usual. To close the show, we had a trio of tunes that are the reason why we love this band as much as we do, Testify which is utterly brilliant live and The Enemy which again came off the first EP. After a so-called interlude.....they closed on Don't Prey For Me.

A band that can pull as many top-quality tracks as this from just a handful of releases, deserve to be huge in my opinion. There were no filler tracks, no overlong soloing that major bands rely on to pad out a show, just high powered and emotionally charged songs with zero pretence and arrogance. To top it off, they are the most likeable guys out on the circuit as well (which is really annoying and, in some cases, bring on a rare problem called 'Big Knee Syndrome').

Go out now and buy tickets for their upcoming tour and while you are at it, just pre-order the album that you know you're going to buy.



The Internet is Ruining Our Business?

By Mike Rogers

A regular host on Rock Radio UK, Mike Rogers has an insight to the Music & Film industry within Japan.

At the end of the last decade, I was honored to be a panelist for a very famous film festival named Raindance in London. I was so surprised they asked me, I just figured it must have been a clerical error. I had never been a panelist before.

At the discussion, there were some guys who were hogging the microphones (isn't there always at least one?) And they were blabbing on and on about this or that. Those guys were saying something about "We're going to reverse Brexit! And get out and vote." "Voting?" I thought. "Are you kidding me?" I raised my hand and said, "If voting could change I anything, it would be illegal. The only thing that will change society is the arts, music and films."

I smugly folded my arms and sat back down. Many people clapped when I said that. The main guys just glared at me.

Then they said something that I am really familiar with. They said, "Online streaming is a great business and is a new opportunity for us." Now, I had been a radio DJ (at that time) for about 35 years. I had seen, and heard from many music people, musicians, managers, agents, etc. "The Internet has ruined the music business."

I personally knew musicians who said they had well over 100,000 listens to their streaming site and received payment of around 6 US dollars. I have been told this consistently over these last ten plus years. So, in a nutshell, "Music streaming sucks for indies musicians. And you are foolish if you do it."

Before I go on, let me tell you why, Indie musicians should not do Spotify or Apple Music. I live in Japan. In Japan, artists still sell CDS and record albums. Why? Because Spotify and Apple Music and the like are miserable failures in Japan.

Why are they failures in this country? Because the big label big name artists will not put their music on sites like Spotify or Apple Music. That's why, and with no big name artists, the Japanese will not come to their sites and pay money. Spotify is such a failure in Japan that it is a free service and I still don't know anyone who uses it.

But to add insult to injury, I have received data as to what your favorite online streaming service is paying and it is not good at all.

STREAMING PAYOUTS		
RANK	PLATFORM	PAYOUT PER STREAM
01	NAPSTER	\$0.01900
02	TIDAL	\$0.01250
03	APPLE MUSIC	\$0.00735
04	GOOGLE PLAY	\$0.00676
05	DEEZER	\$0.00640
06	SPOTIFY	\$0.00437
07	AMAZON	\$0.00402
08	PANDORA	\$0.00133
09	YOUTUBE	\$0.00069

SOURCE: DIGITAL MUSIC NEWS

Spotify pays \$0.00437 per play! That sucks the turds out of a dead buffalo's anus! You kidding me? A regular FM station will pay you about \$0.08 cents per play.

So having your song on Internet radio or regular radio blows the socks off of Spotify. Every reputable internet radio station pays music publishing royalties!

But back to the panel meeting. When those guys said, "Streaming is a new opportunity for filmmakers" I raised my hand and said, "I have been a professional DJ for about 35 years, and I know for a fact, that the internet has really wrecked the music business. You guys, as filmmakers, have to get your act together and make sure the internet does not ruin Indies filmmaking."

Actually, like I said, in Japan big famous artists will not put their music on Spotify or any of these streaming sites, so the streaming sites are not popular with the average person here. Artists in this country still sell CDs and albums and even cassette tapes are coming back. Spotify is a free service in Japan and still the kids don't want it.

This leads us to the next question. Filmmakers, musicians, so what should we do? First off, it would be best if we do everything we can to make sure theaters and radio stay in business and we absolutely do not use services like Spotify.

For example, one day screening at a full theater is better income than most films make in a year in streaming payments! (Lots of films got paid zero!) One airplay at a radio station is worth about 4000 plays on Spotify (Someone check my math on that willya?)

Secondly, I think you should do like I did: In my case, I made a movie. My movie was profitable before it ever screened it anywhere. It was pure luck. I had calculated a budget, but had garnered more than 210% through Crowdfunding. That means I owed no one any profits and that also means my film was profitable even if it never sold even one ticket. So maybe telling people to invest in your movie or album might not be such a good idea anymore (I mean for Indies Filmmakers).

So, perhaps doing Crowdfunding (for your next album or film) and really pushing that effort and surpassing your target by a few hundred percent is

best. For my crowdfunding I personally wrote a message to everyone in my business card file and I pushed the hell out of it on Social Media.

I'm not sure actually, besides the above what we should do. But I know putting your music on Spotify is an idiotic move. Japan proves that! The indies business has always been bad for indies musicians but to voluntarily ruin your business by placing your music on something like Spotify? Are you crazy?

BIO:

Mike Rogers is a DJ and he is a sort of punk rock legend. He was the lead singer of the LA punk band "The Rotters" who had the massive hit in 1979 and now a rare collectors item, "Sit on my Face Stevie Nicks." He has been a radio DJ for nearly 40 years in Japan after being the assistant to Rodney Bingenheimer until the early 80s. Hell, you got a band and need internet or real FM airplay? Check out Mike's show(s) (He has 6 shows a week!) check those shows, find the right one, and send him your tunes. It doesn't cost anything!



Ricky Zipp

Ricky Zipp is a punk rock legend. He first appeared in 1980 and then disappeared completely for nearly 30 years until he became a writer for Alex Empire's Atari Teenage Riot's webpage (Which he is not sure it still exists today). Once again, after that, Ricky Zipp disappeared, and reappeared in 2022 writing for Second Scene Magazine and interviewing lots of super famous music people. Some think Ricky Zipp is actually Mike Rogers, but Mike denies that completely.

Rival Sons

Out Of The Darkness & Into The Light

Some could say that this was Rival Sons year, it's been hectic this last year or so, a catch-up tour for the Tenth anniversary of Pressure and Time, the release of DarkFighter earlier this year, now the tour and the imminent release of LightBringer. Yes, that's two entire albums within the year. Oh, I know many people of a certain age will hark back to the 80s and say that this would be considered normal until Def Leppard broke the mould. But this, this is something quite special.

The two albums are flip sides of the same coin, it's a journey into darkness and then the rise again into the light. A few may say that they should have condensed this into a double album, maybe in time as a marketing ploy, this may be the case, however after speaking to Scott before the Birmingham Gig, I can fully understand the band's thinking behind the releases.

DarkFighter has been out now for some time to digest, for me this marks a maturity from the band. This is not an album like any others that they have produced before. For me, Nobody Wants to Die is easily the most commercial track on the album and it is loved by a lot of people. A following single, Bird in The Hand is possibly my favourite track on there, but I struggle to not add songs like Horse's Breath and Rapture on my list, then I think Mirrors is great too. Before long I am in a quandary to which song IS my favourite because Guillotine and Bright Light are excellent tracks, not to mention the album closer, Darkside which is just immense! If the band had left us with just this one album, they would have pleased every fan they have. To give us two albums has spoilt us.

LightBringer is soon to be upon us.



Indeed, this album is of the same quality, if not better than DarkFighter.

It has a similar running time as its predecessor and again it marks a certain maturity from the bands previous work. I love the older stuff, I “found” the band during the Pressure and Time era, and I have followed them quite keenly. I suppose for me, they mark the return of my passion for music. For many years, I was a grown up, I had responsibilities such as a farm to run and 4 kids to look after (well, the wife did that for the most part), I couldn’t go to gigs because of time and financial pressure and it was only when my Boys got older that I started getting involved in the Gig scene again.

When you come across a band that ignites a passion within you again, they do become an integral part of your life. Am I over stating this? No, I don’t think so, we all remember that one band as a kid we saw as our heroes back then, surely, it’s the same when a band brings you back into the light?

Six songs, around 30 minutes of some of the best music released this year.

DarkFighter, this epic track opens up where its namesake album closed. This one song takes you on an incredible journey within its 9-minute run-



time, full of emotion and depth. I also mean that in the sound of the band, the depth of sound has altered since Feral Roots, it wasn’t until I saw them play live, that I realised that Jay was using an acoustic Guitar quite a lot in the shows. An added dimension that has filled the gap that none of us knew was missing within their sound. Mercy has that signature sound to the guitar riff which I love and will never grow tired of hearing. This track is a little more assessable/single worthy than the opener. What I am unable to give justice to, is the heart-felt emotion behind the vocals on both DarkFighter/Lightbringer albums, this track is possibly the biggest example of what I am trying to say,



It is a commercial sounding song but it’s so much deeper than you think once you scratch the surface.

Redemption HAS to be the stand-out track for me, listen to it and decide for yourself, it is after all, all about personal preferences but I fail to see how anyone can disagree with me.

Sweet Life has all the marks of a quality single release to promote this album. I think it captures a little bit of everything on this album to give you a snapshot, however it does really stand on its own two feet and is a positive feel-good anthem.



He is one of the nicest guys you would wish to meet, and we had a great chat about the albums, the writing and what is to come.

Hi, I'm Dave. This is Cyderbaby for Rock Radio UK and today I'm interviewing the very legendary Scott from Rival Sons.

“I'm here being interviewed by the very legendary Dave!”

Before The Fire. I can really relate to this track; I've been through some difficult and often trying times. One line, “Before the Fire I was a walking heart attack” This really hits home to me on a personal level, on my transition from being stressed out in very dark times, to now where I could actually say that I am the happiest I've been in a very long time.

Mosaic closes the album and is such a beautiful track.

In the time that I've been aware of this band, I have been through some tough times. The two albums that Rival Sons released this year have summed up the 12-year period of my life in near perfection without ever realising what they have written. I don't mean in a literal sense obviously, they hadn't got a hold of some unwritten diary of my life, what they have done is given hope for all of us who go through dark times, there is always that light at the end of the tunnel which at times, we cannot see.

Writing lyrics such as this takes depth of personality and insight well beyond my capacity to comprehend if I'm honest, just how the band have bought together a collection of songs like this is incredible. To mould them into a format that is assessable to everyone, pleasing to listen to and just downright brilliant, shows to me anyway, that this band is at the pinnacle of their career.

I had the good fortune to be able to sit down with Scott Travis, songwriter and guitarist .

You're looking well, you're looking relaxed and chilled. You have a tour?

“Yeah, so we're on our fourth date tonight? Yeah, it's been wonderful. It's really nice to start in the UK. It's kind of interesting. We haven't been here properly for so long; we came for the Pressure and Time 10th anniversary tour.

It was a proper tour and everything, but we weren't touring new music. We were working on these records. And it was that back, right on the cusp of that post pandemic thing, that first summer, it was weird. A lot of people didn't want to come out. There was a lot of politics involved. There was just a lot of BS around it. It was hard. It wasn't normal. So, it feels really good to come back to Europe. But to start here in the UK, which feels very close to us.”

I've seen you rise over the years. We went to a Judas Priest concert for his he who must not be named 13th birthday. We went to see Judas Priest just expecting to see Judas Priest. And this band just blew everybody away. It was the first time I've heard of you.

“Yeah, that was our first real, real big tour through the UK and through Europe. And we had been asked by Judas Priest to do this, this tour. And our agent was sure this was a good idea.

I wasn't sure what I felt, fairly confident it was a bad idea. Not because I don't love Priest, on one hand I wanted to tour with them, but I thought man, are we really that a good match? Like, it's a very bluesier thing at this time. You know what I mean?

We still
That had just
dropped. I think
so, that was brand
new. So, I just
thought, you
know, we hadn't
toured the UK,
we're going out
with the legendary
leather metal
band, possibly on
Earth, and we
thought for sure,
they would just
throw things at us.
Specifically, we
thought we're
gonna get piss
bottles, people are
not going to want

to hear us, but you know what, we're gonna do it. We're just gonna do it. And it was a total pleasant surprise. We went out and we were really welcomed with open arms. Every night. We have some standing ovations and we made good friends with the Priest guys are always super lovely and had really inspiring words to say to us about what we were doing in our show. And it was just a really great introduction. And it gave me a lot of confidence and faith in the people over here and what we were doing and how it would be very hand in glove.”

I saw you then later in the year with Black Stone Cherry.

“That was a fun tour. It was a great gig. Yeah, it was a really sweet, sweet fellas.”

But I've seen you rise and rise. I mean, did you ever imagine you'd be at this level you are at now?

“Oh, you got to understand I've been doing it a minute. If you're doing it, like the way we're doing it, we live in delusions of grandeur, or since we were, you know, 13



13 years old. We imagined to be so much bigger, It's just part of it.”

But it's very rare that the industry has changed so much doesn't ever do us 20 years.

“Tremendously, specifically I think towards rock'n'roll music. It's like the fall of the Roman Empire. One-time rock'n'roll sat high on the throne and was pop music that's really even, even pop music stood shoulder to shoulder with rock and roll you have like back through the 80s Hair Metal bands. And before that, of course 70s 60s Pop bands were really the biggest thing going.”

“They broke open and invented arena, arena touring and stuff like that. And rock and roll is in a different, different space. Now we don't see it as much, it's definitely not shoulder to shoulder with pop by any means. So, it feels like we're kind of where we make jokes all the time. Like, hey, rock and roll. Welcome to where jazz and soul and funk in so many different genres of music have lived forever. They're like, Oh, welcome to the party. Come on in. It's nice in here. And that's okay. Things are cyclical things are going to move out, they're going to move. Frankly, this band never chased anything like that. We were never like chasing a trend. When we started the band, when I started the band. A long, long time ago, I just had ideas in my head about rock and roll and what kind of rock and roll I wanted to put out and write and tour. It wasn't exactly happening. There were a few things at that time. Things like Jet and Wolfmother had kind of breached. And of course, the huge, biggest acts were still working but nothing new was really poking its head out. And I wanted to do something a little bit turned.”

“So, I wasn't really even thinking we would be exactly in that world. I just thought I want to contribute somewhere to that spectrum. You know? So, I'm completely comfortable with not living on an island, not chasing just, primal sense has always been an island. We're comfortable with that now, and I think releasing our eighth and ninth albums this year, I've just like become comfortable realising this is where we live. That's cool. That's all right. We found our fans and our public and it's constantly growing and we're comfortable.”

Eighth and Ninth albums, yeah. DarkFighter, Lightbringer. Tell me it about the ideas. And I mean, you've probably said this a million times to a million different press people like me already.

“It started out as one. As soon as we lost the tour, at the beginning of the pandemic, we kind of like held up and went, what are we going to do? And then the second tour dropped just weeks later, and we went, that's it, we're basically closing the book on roots, and we're gonna get ready to move forward and start writing immediately on the next album. That's

because we still had summer of tours. And we were working on shooting stars, we were finishing the album cycle. But as soon as the second tour stopped, it was like we're not working. We're not going to work. We're not going to get to promote, we're not going to get to tour this, we should just start writing right now”





“And then after EJ talked about writing this record and what we wanted to do, we decided it would be cool to take our time and that this pandemic will probably serve us in a good way. Slow down. And it's been over a decade, since we really kicked it into gear, and we haven't really stopped. You know, we go home for the holidays, we go home for a month 13 months with Sabbath. It was pretty on you know what I mean? So, we just felt like I have kids. He has kids, like, I want to slow down, I want to like just right and it's important for artists to have downtime. Yeah, you know, because you got to think and you got to live in your own skin and be who you are, that helps inspire and it rests your mind and your ideas to become renewed and fresh again. So, we had that moment with the pandemic, and we took our time and we started to write we started a record. We weren't able to get in with our producer because of the pandemic shut the studio down.

So, we just from home and pass songs back and forth for a long time. Sort of the focus see what we wanted to focus on. And then we got a week with our producer songs we like the best going record and while we were in we got creative and even wrote a little bit in there recorded what we wanted to record and wrote some new stuff kind of started it and we would bring that stuff we start at home and finish it we all studios at home so finish stuff and contribute and even write new stuff like this go back and forth that ended up lasting you know, come on for a month or two, get another week in the studio. Go on for another month or two or three and keep working through that period and then go back in for a week or two with Dave. And then that worked that way for maybe two years. That was wild. I mean that this is like unheard of for us. But we couldn't. We couldn't tour, we couldn't do anything. So, this is a healthy thing for us to do.”

It's got to be the longest break between albums for you guys. I mean, you've been fairly prolific over the last decade or so. So do you think you've had time to change the way you write as well, and I know the pandemic has forcibly altered the way you've written. But do you think you've evolved a little bit more over that time?

“100 percent consciously, consciously before we started the record, we had several conversations of how we wanted to do it. Now focus will be and it's similar in the way that we always do a Kill Your Darlings, type of type of ethos, if something isn't really sticking, sticking to the ribs, we gotta go. You know what I mean, if we just really remain very focused, he and I, before we let too much out. And in the past, we had done a little bit of that. But we kind of wrote a lot in the studio to with our producer, with the other guy's kind of working with us together. This record really marks where Jay and I kind of went aside and really wrote an album. And there were still tracks where we popped up like sweet life. And there were parts that we wrote in the studio, but for the most part, we really kind of had a really clear view on what these albums would be like. And to answer your previous question we just wrote wrote wrote, there, it wasn't going to be two albums, it's one big arc, right? You lay those out the songs out as an album, it was just too, it was too long”

“you know, and it was dense. But it's still special for us, it was so special, and it was saying everything we wanted to say there wasn't things we wanted to cut down. We felt it was all crucial.

And I promised that it was still a Kill Your Darlings idea, we did lose some stuff. But what we had there was so important what we had left, and it would have been maybe an hour, 15-hour 20 hour and a half something is too much. And when I thought about it like that, most of my favourite records are 35 minutes long, that's how I like records, it's really digestible, I can really get a concept and the sound and identity from 35 minutes, maybe 40 minutes at the most, you know, you start getting into 45 to an hour, it's you're getting a couple different identities. And it's hard to solidify those identities in that shorter time. So, these two records allowed us to kind of go, here's one chapter, and here is the second chapter, the third act or whatever. And as soon as we talked about it, it was really attached to the idea of a refractory period, getting to digest the



music. Of course, we're in a very short attention span era right now, where people don't really have more than 15 seconds to look at things. Who knows how much of this they're gonna just want little clips of this? Just this much. so, this, this lends itself to that as well. It's, you know, you can really digest these two albums. They're just over 30 minutes each. So, it was really clear, we have a record that kind of deals with struggle, and despair. There's still light and shade on both albums. But one record predominantly is talking about a struggle. Yeah. And it swirls down until the very end ends with dark side pulls you into the deepest, darkest hole, the darkest part of that record, and we leave you there and then you're about to get like bringing out and you probably haven't heard that record yet because it's not out, I don't know if everyone will hear it and that record the idea was to kind of like, push you up through that that whole thing and kind of it's a very not overly uplifting record but it's a record that is thinking with its higher self I guess I think lyrically that a lot of the ideas. In the song titles you can hear dark fighters, the opening track, it's like a real sprawling type of track we wanted to write and it's open. It's beautiful and special to us that we even started looking at after Feral Roots, is Mercy, the song titles, you know, sweet life, you know, redemption, these kinds of titles you can already hear. This is an upwelling. This is something to pull you back up in Now, this is the first record illustrates how far we can come down. Second, illustrates how far we can come up in that reflection.”

I have heard the new album, it is superb. I always thought pressure and time would be your benchmark album. But I think these two together are the crown.



“Well, you never know. I feel like our band is the kind of band that could, you know, we don't want to alienate anybody, but we're certainly not writing records so we hang on to all of our friends. We're writing records to move and do something artistically that we're compelled to do. And that feels real to us and honest and genuine. So, when the fans who do want to stick around for it, see it, they feel it. And they can you say, like, these guys are not fucking around. They're like, they're making music from their heart. Whether it's gonna shake off a few fans or not, that's what's important. You know, and my favourite artists, that's how they've been. They push it, they push themselves. You know, we were even talking about filmmakers last night. Guys like Wes Anderson, Tarantino. And I'm just talking about both of their latest films. Once Upon a time in Hollywood. One of the guys was saying, not to do it, not to do it. And I'm like, I liked it. But I liked the history of that film. Manson Family, cheering tape, Lansky and like, I remember learning all about that and going, wow, that was a really far out thing that happened and tragic, and then turns into rewrote it and that the pacing of it's very long form and slow. It's like the artist is really taking his time. It suited me but it might not suit everybody, or Wes Anderson's latest film. Asteroid City, is saying it's long, there is a lot of breath in it.

That's huge, like dialogue sections. And a lot of people will just go, not quite as punchy. You know, for me, they're making films where they're feeling like they can like, let me push my own boundary is what I do. Like, let me take the thing I was good at trying to push out for us. That's what I liked about you guys. And it never got better. I get it. How many people say that Led Zeppelin one? It never got better with Zeppelin. That's the type of person you're not going to change their mind. Yeah, that's very true. I'm quite comfortable. If your favourite record is going to be Great Western Valkyrie. And you don't even like Feral Roots or anything beyond. That's okay with me. But I can say, without any pretension, or beyond any, without any doubt that we're making music that we believe in, that we certainly want everyone to come along, but it's honest and genuine. And that's really all you should ask for the art you are looking for."

I do believe that you guys were quite instrumental in bringing people back to like the classic rock sound and inspiring a lot of new bands. So how do you feel about that?

"I don't know how much I can speak to a genre of classic rock. New classic rock bands is kind of strange. But I will speak to the point of inspiring anybody. And I've been fortunate to meet and have met a bunch of young people that have been inspired by the work we've done. And I'm honoured and I'm so happy because I rely so much on my inspiration throughout time. Any new events still, to this day, young and old bands that I discovered are like the lifeblood for a musician, you know? So, if I'm contributing in a positive way to that and making people want to pick up guitars or drums or sing or write songs, I'm really honoured by that. That's the ultimate compliment. It's something that we are very happy about."

Speaking of guitars, you have got quite a collection. What are your two favourites?

"It's difficult, every record I have guitars made if I can to kind of change the sound or maybe to accommodate something on these records, I've had this really beautiful one, based on a Gretsch, Billy Bo, my great friend, Matt Hughes, at Banker Custom Guitars, but we have this beautiful double neck.

It's a double Billy bow. And it's truly one of a kind. I had seen something that Gretsch did, years and years ago, with a 12 string and a six string of a double Billy bo. But I wanted to do a baritone six string inside of a handful of songs that are baritone and I wanted to make it really audacious just one pickup on each neck and just a very simple, clean, beautiful wood instrument that's really





and be welcomed in the way we have been for so many years and I hope everybody enjoys DarkFighter and LightBringer”

Thank you, Scott.



big with this audacious shape of the Billy bo which is like kind of whiny and strange. So, I love that guitar. Yeah, it gets particularly special, I have so many great guitars, I've got several built by Doug Cowher that I just absolutely love. The guitar called Excalibur, which is kind of off white, very road worn. Firebird guitar power that's lovely that I've used for years and years now. I think I got it around the time with great western Valkyrie 62 Jazzmaster that I love very much and actually just brought out a 66 330 That's a beautiful instrument. I'm using it to play the song off of LightBringer called Mosaic.”

Okay, well, I'm gonna wrap it up there, because I've taken up too much of your time already. It's been wonderful to speak to you. And is there anything you'd like to say to the fans now, just to round things off?

“You guys honour us every time we come through here. It really is. Not to sound too cliché. It really is a home away from home for us. To be completely honest, we've had more fun touring here than at home. We've been looking forward to it. From the moment we started booking this tour. So, it's lovely to be back

In the man's own words, as you can see, the band are very proud of their achievements with DarkFighter & LightBringer, who can blame them?

To crown this particular release though, the guys have put together a substantial tour. With it being just over a year from the Pressure and Time tour, I wasn't sure quite what to expect. What we got though was something that far exceeded my expectations.

Last year, I saw them on top form in Cardiff, the set was a little over an hour, fifteen minutes, maybe a little longer, it had all the hits, all the songs that needed to be played and a lot of style from the guys who were obviously glad to be out on the road. I did feel at the time that I thought they were holding back. Now I understand what it was. They had a whole host of songs to treat us to that would actually make everything that has gone before, pale into almost insignificance.

On this point, I can now actually see why. Tonight's show was a majestic from start to finish, they played for almost 2 hours which was something that I had not expected.

LA Edwards opened the evening with a huge slice of Country- Blues Rock that took us all by surprise, I was expecting something heavier I suppose and after the initial shock, I really did get into the groove of it all. For an unknown Band to hold everyone's attention for 45 minutes or so, they did a blinding

job. The guitar sound was excellent and the vocal harmonies, (especially on the final song) were just amazing. They made more than a few fans in Birmingham after that show.

When Rival Sons took to the stage, they were everything you wanted them to be.... And ten steps more. The sound was richer, Jay's voice was incredible all night and the guitars were nigh on perfect. Added to this was the texture of Jay using the acoustic guitar in probably over half of the set. This was an extra bonus to our ears and brought so much more to the show. DarkFighter was played in its entirety which is almost unheard of in gigs these days. You get the obligatory current single and maybe another 2 tracks off of the new album from known bands because it's safe and people think that this is what the fans want to hear. I was so pleased that they played so much from the new albums. Time itself seemed to not exist, it was a show that kept giving to the ever-adoring fans and go on for ages yet at the same time it was almost over in a blink of an eye.

With Mirrors opening the set, the band were on fire from the outset. Nobody Wants to Die, Electric Man and then Rapture captured us all and held us captivated for the duration of the gig. My personal favourite, Bird in The Hand was next and by this time I was feeling the heat. I looked around and the place was absolutely jammed packed. Anybody who knows the venue will know about the balcony and the seating up there, this indeed seemed to be stacked right out, when they coin a phrase, "packed to the rafters" they wouldn't be far wrong on this particular night!

After relieving myself of an eye-watering amount of money for a pint of Coke/Pepsi or whatever it was... I was back at the gig. Mercy, Where I've Been, Too Bad, Guillotine. All sounding superb and as if they'd been around for decades, not just a year.

Darkside, Bright Light and the superb Mosaic were next and to be honest, I would have been happy if the gig stopped there, not that I'd had enough but because I didn't think that the band could top what they had already played. But then we were given Feral Roots, Horses Breath (sublime), Open My Eyes and Face of Light.

Where? Where was all this coming from? It probably isn't until now that you realise just how much quality content has come forth from this band this year. How do you fill a couple of hours of top-quality new music with just a sprinkling of older tunes? Well, If you're Rival Sons, quite easily. came on with just an acoustic to sing Shooting Stars which sends shivers down your spine, and they closed this magnificent show with Keep On Swinging.

Myself and Oren (Spirit Sounds Studios) walked back to the car in silence. When we could speak, it was to ask just what we had witnessed? We had seen them before and never had we seen a bad show, but they had blown everything that had gone before out of the water and raised the bar to dizzy heights.

This year has seen the elevation of Rival Sons from being a great band, to a major force within the industry. DarkFighter and LightBringer are going to be all-time classic masterpieces used as a benchmark, not only for themselves but to every other band, new and old to aspire to. Who knows where this band will be in another ten years, but I can assure you, no one will ever forget them.

Dave

Special thanks goes to the Band and Talita for making this happen and to Spirit Sounds Studios for photography.





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