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about as it was written. It just evolved in that manner. I get lost in the dynamics of the song as we perform it live," he enthuses. Ryan's favourite songs are 'Grow', 'Leech' and 'Listen'. "I'm really proud of the fact that we were able to pull off a complete LP, and that we get a good development through all the songs. I like to think that we put together a nice collection of really unique sounding stuff that I hope people will enjoy," he smiles. David's highlight of 'Deep' for him is the balance. "There are many places where you can find intellectual music to dwell in. But there are moments where it cools down to a jazzy or blues feel, even reaching as far as an original rock song with twists of progressivism in it. Even deeper than the album itself having a good balance, each song is balanced to where it doesn't overburden the listener with too much at one time. I remember listening to hardcore albums and find myself getting bored with all the djenting. Sophisticated balance in music is important," he expresses. The live shows are going great for the band and they recently opened for Grammy nominated Nothing More and Platinum artists Bad Wolves. "We are playing locally and regionally - working hard to gather a following. As a band we really enjoy our time together on stage and we want our audiences to feel that - to become part of what we are giving. We hope to get our music out there to be heard. We feel the rock world is primed and ready for something new - we believe we can fill the bill," enthuses Jones. 'Deep' was recorded at Sneak Attack Recording Studio in Lexington, Kentucky and professionally mixed by Jason Groves. The band spent about two weeks in the studio with Jason, and they self-produced and self-financed the album. Indigo

Storm are currently working on their next album. "We believe the new material will show our listeners that we are continuing to grow our sound. As a band, we are co-writing more material. It has been very exciting because that process allows our individual influences to more richly infuse the music. We are musical brothers and indigo minds, so the future looks promising," concludes CJ, bringing an end to our conversation. 'Deep' can be found digitally on most platforms such as Spotify and iTunes, and also on CD formats at the bands shows or you can contact the band direct to order. Check Indigo Storm out at www.indigostormband.com/ / www.facebook.com/indigostormband/ / www.instagram.com/indigostormband / www.youtube.com/indigostormband/

SLUG COMPARISON, are a crossover progressive rock band from Victoria, Canada. They have a new twelve track CD out now called 'When You Were Living Here' which runs in at just over fifty minutes long and is the bands second album.



Slug Comparison are: Doug Harrison -guitar/ vocals/ lyrics/piano/ string arrangements/ programming, Randall Stoll - drums, Mike Young - bass, Sam Levin - guitar/string arrangements, Jeff Caron - bass, Scott Young - bass, Rod Senft -

drums, Dave Young - programming. It's 9:46am on Sunday in Victoria, and the ground is covered in snow, which is rare for this neck of the woods. Singer and multi-instrumentalist Doug Harrison has just had eggs and toast and cantaloupe chunks for breakfast. Doug rejected piano after a year of lessons when he was a kid, and he suffered through the alto sax in elementary school. But when he was fifteen, a guy in the hallway at school was sitting on the floor, playing Metallica's 'Nothing Else Matters.' It was just the first few notes, which don't involve any fretting whatsoever, but the budding young musician was blown away, so he then got a guitar. "Apart from that intro, I found it pretty hard learning other people's songs—at least the ones I liked—so I wrote my own riffs, and eventually songs. No matter how busy I got with school, I wasn't able to keep away from the guitar for long. It was protected time. When you're listening to a song you like, you feel inside it, in its world. And that's how I felt playing guitar. And still feel. And when I added vocals, it was the same, sometimes better. It's a compelling place to want to return to," he tells me. Harrison had an album of songs on his computer in various states of incompleteness. "I knew it would take me a couple of years to get them all into shape and recorded, and I didn't want to have to wait that long to get them out to people. So I decided I'd take the path of the EP. I started with three songs and released them in May 2017. Then I went to another studio and recorded two more songs and released those in November of the same year. And the pattern continued. In my band Fen, we had worked with the same producer, Mike Southworth, for several albums, and I had worked with him again on the first Slug Comparison album."

he explains to me. "So these EP's were a chance to work with some new people and explore new sounds and approaches. When the fourth EP came out, I got a message from the Dutch label Rock Company, suggesting I compile the EP's into a full-length album and put it out on CD. I'm a total sucker for strangers on the other side of the world offering to support my music both financially and artistically. It was a yes." Harrison does not have much of a game plan when he writes.



"I'm old enough now, not to want to sound like anyone other than myself," he expresses. "So I just listen to what comes out, and work with it. In the past, my filters turned on pretty high whenever anything remotely happy came out of me, but these days I'm more relaxed about it. I don't have anything to prove, and if a happy-ish riff comes out, like 'Let Some Light,' then so be it. Sometimes the lyrics can temper the joyous mood of a happy-sounding riff. On the surface lots of people think 'Let Some Light' is a straight up happy song, but there's the thorny underbelly in the chorus which creates an interesting balance, and gives voice to the internal battle that I've just described. I think the more I allow myself to let down my emotional guard, the more interesting and truer the songs become." Like any musician, Doug has got an ever-growing list of inspirations: Pink Floyd, Katatonia, Tool, If These Trees Could Talk, Tragedy, Leonard Cohen, Gojira, Devin

Townsend, Leprous, Joni Mitchell... For the last third of 'So Ya Got a Great Guitar' he was definitely trying to channel Metallica with some chunky muted riffage. "I listened to them so much when I was younger, that I'm often disappointed when I don't hear them in my own music—but I saw that song as an opportunity. For the verse in 'Thoughts' I was leaning toward a Michael Jackson type delivery, but who's going to believe that. Those couple of examples aside, in general, I don't think of other artists' sounds when I'm working on my songs," he enthuses. "By that point, whatever these other artists have inspired in me is deep in the mush of everything I've heard and liked. It's when my songs are recorded that I can listen back for any inspirations, like an artist word search or Where's Waldo? It can be amusing when reviewers make their own educated guesses as to who has influenced me. One reviewer compared 'Hyperslump' to Dire Straits. When I hear it, I agree, but they're not a band I've listened to beyond the odd hit on the radio." Music leaves Doug with very little time for other interests, once work and family are accounted for. "I like hiking, and I've been chipping away at a novel for about five years. It's been my goal for about the last decade to push music aside and really focus on writing, which always seems to get the short end of the stick. I can't say I've been very successful at achieving that. Music always wins," he smiles. Slug Comparison is Doug's solo project. When his main band Fen was writing its last album, which was quite a while ago, it came out in 2012m I got feeling a bit bogged down by the creative process. "My reaction was to write songs on my own and develop them how I wanted, with no outside input. It was a

good feeling, and it took some pressure off the other project. With Slug Comparison I don't have any direction I'm aiming for, or any outside pressures to shape it. If I stop, no one encourages me to get back at it. It's completely voluntary. As for how it's different... I didn't set out for Slug Comparison to be a prog project," he explains to me. "But that's the community that has embraced the music. So within the context of prog, Slug Comparison stands out as having more emphasis on lyrics and vocals and songwriting, as opposed to virtuosic playing. Though if I had the physical skills, I'd probably be noodling wildly with the rest of them." Two of the songs on 'When You Were Living Here' are dedicated to the memory of Doug's friend Eric Rose: the title track and 'Beings far Away.' "I never expected to be writing songs about losing someone close. But they came out rather urgently, a few years after he died," he says with sadness.



"I guess I'm slow to process emotions, I'm definitely a slow songwriter. Whatever the case, it was a worthy undertaking and emotionally cathartic and an honour to try to capture some of my impressions of Eric in song. He was a musician too, and I

hope he would have appreciated the songs—he got a kick out of a few poems I wrote about him when he was still alive. When I hear those two songs, I feel pretty sad, but it's good to be reminded of him because he was someone I really liked hanging out with, and I feel lucky for the time I spent with him." 'When You Were Living Here' was recorded a few songs at a time over a two-year period, and Harrison worked at three different studios. Four, if you include his space at home. "I recorded all the vocals at home, slowly, painstakingly. Same with most of the acoustic guitars. For the electrics, I recorded some at home with an amp simulator, or else I recorded a DI at home then amped the tracks in the studio. Sam from Fen recorded a few guitar parts for me, and his main parts were recorded at Fortissimo Sound in Vancouver, with producer Doug Fury. Sam's solos he did at home and sent them in for the mix," he tells me. "Three songs were mixed by Mike and Dave Young (Devin Townsend Band) at Young Bros Productions. They have a teeny little room with a love seat at one end of it. At the other end, the two of them takes turns at their laptop. The last person I worked with was Scott Young at Alchemy Sound Studios in New Westminster." There's always music waiting to get onto an album, and for the future Doug has another load of songs about 80% written. "That could be the next album. I'd love to be able to churn them out a little faster. An album every two years would be an admirable goal. But every time I think I'm done with a song, I discover there's more to do. And everything takes longer than I think. One thing I want to do in future is get some heavier guitar riffage in the music, which would be more in line

with what I usually listen to. I'd also like to try an album with more consistency in the vibe of the songs and the production, since both Slug Comparison albums so far have had a pretty wide range of textures. I don't go style jumping, but I like to be patient with an idea and see where it takes me, so it's kind of inevitable that each one takes me to a place distinct from the others," concludes Doug, bringing an end to our conversation. 'When You Were Living Here' available digitally from Bandcamp, iTunes, CDBaby etc. The CD's are available directly from the label, Rock Company, and from Bandcamp and CDBaby. Check Slug Comparison out at www.slugcomparison.com/ / www.facebook.com/slugcomparison/ / www.slugcomparison.bandcamp.com/ / www.rockcompany.nl

ARCANE ATLAS, are a fantastic hard-working progressive rock band from Nashville, Tennessee. They have a new single out now called 'What It Will Be' which is the band's second single, following two full albums. Arcane Atlas are: Drew Brown - bass guitar/vocals, Destin Frost - drums/keys.



The song 'What It Will Be' also features Marcus Wanner on guitars and Hannah Oakley with backup vocals. It is around 5pm on chilly Nashville evening and it is

getting a bit close to dinner time. "We are actually expecting snow pretty soon. The polar vortex has not yet reached us, but it is getting there," says drummer and keyboardist Destin Frost. For lunch today he had some chicken and cheese tortillas. "One of my favourite Mexican meals. I am frankly just a water fan, so I drank water with it. I have yet to eat dinner, but I am certainly looking forward to it," he smiles. Frost's first love of music erupted when he saw a live disc of Yanni called 'Tribute.' "I remember being absolutely mesmerized by his band and the arrangements, and it is still to this day is my favourite album of all time. It contains everything I love in music; great instrumentation, emotion, odd time signatures, solos, long songs, instrumentals, everything. It wasn't until I met Drew in ninth grade to when I really wanted to become a professional drummer in a band, and ever since we formed Arcane Atlas in 2010, I've wanted to perform at a professional level for audiences who love our music," he expresses. 'What It Will Be' is the bands new single and it is a song that has been in the works for over two years now. "It began with a riff that I wrote on a keyboard instrument that progressed and evolved over time into this behemoth of a song that I extremely enjoy. It is the first song to feature our new backup vocalist, Hannah Oakley, but also features guitar work from our great friend Marcus Wanner, who played guitars on our first album Constellation Plus. I believe this song has a lot of character to it and delivers a great, positive message through this time of caustic political and social climate in our country. It is certainly one of my favourite songs we have written so far," he enthuses. This new song has a lot of differences sonically,