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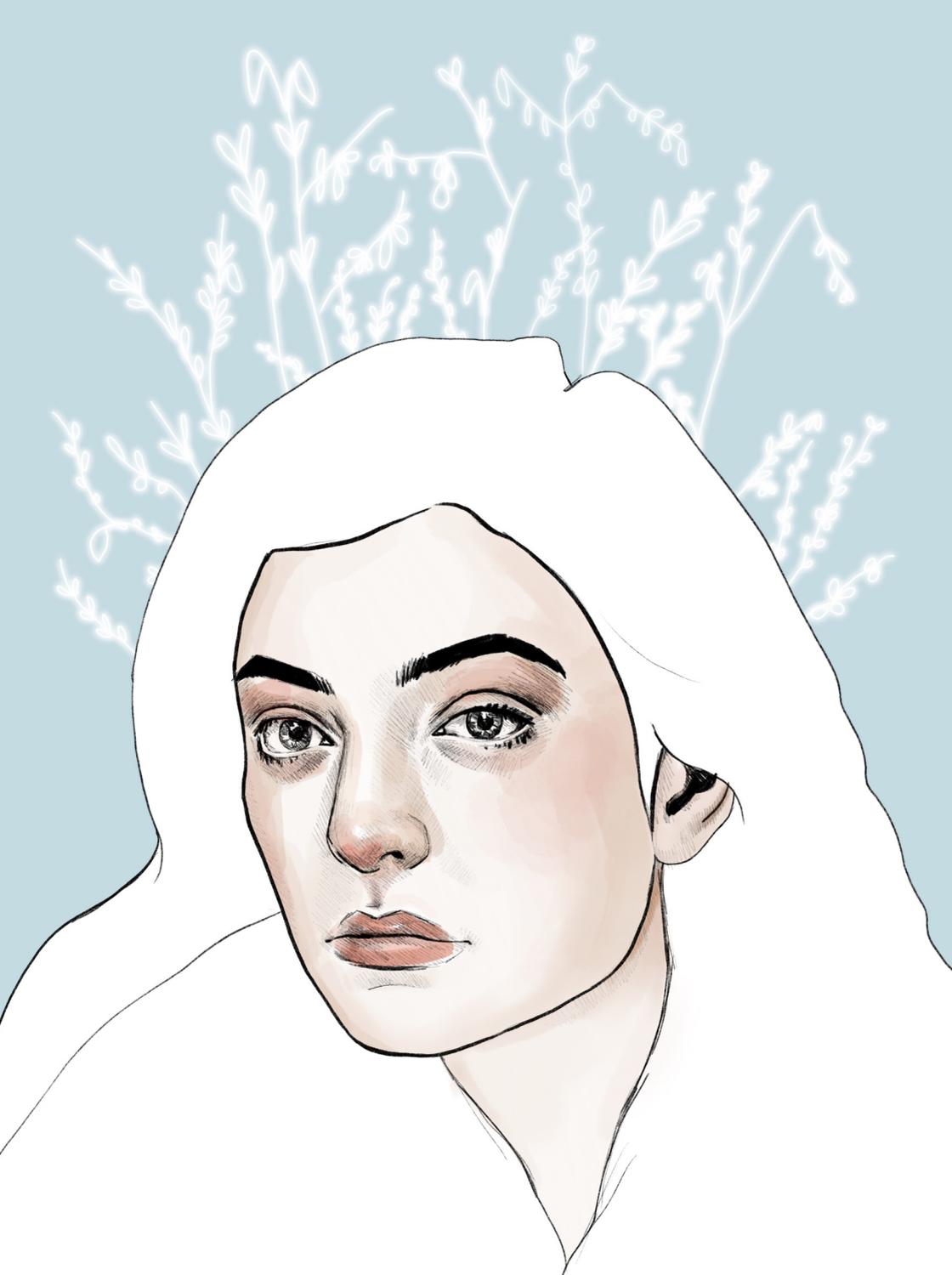
THE ADVOCATE FOR
FEMALE MUSICIANS

VOLUME TWO
FREE

FICKLE FRIENDS



WOLF ALICE,
ST. VINCENT,
THE BIG MOON...



GODS
HATE
MONSTERS

LOCK

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Dear readers, Happy New Year.

First of all, I'd like to use this opportunity to thank everyone who helped make Volume 1 of LOCK Magazine a reality; the writers, the photographers, the PRs, the musicians themselves and everyone in between. I'd also like to say a massive thank you to everyone who picked up a copy of the very first volume upon its release last September.

When we conceived the idea for this magazine we never imagined how well it would go on to be received; to be told by the venues, record shops and cafes in which it was stocked that their copies had sold out was a big moment. For us, it confirmed that what we are doing, will make a difference and perhaps even assist in changing the music industry as we know it.

On that note, I'll leave you to read the bigger and better LOCK Magazine: Volume 2.

P.S Thank you to Gareth Arnold for helping us design a very snazzy website.

Yours sincerely,
EDITOR, George Henry King

FOUR FUNNY QUESTIONS: BERRIES



London-based three-piece Berries are renowned for their upbeat melodies, cool guitar riffs, powerful basslines and distinct drumbeats - a concoction that has pricked up the ears of BBC 6 Music, Radio X and even Fender! We caught up with them following their recent hometown show to ask them 'Four Funny Questions.'

Q1. Would you rather eat seaweed for the rest of your life, or have seaweed for hair for the rest of your life?

Holly: I actually really hate the taste of seaweed. So, looks like I will need to find some good ways to style my new seaweed hair...

Lucie: I mean I like seaweed, but I like eating lots of different stuff, so I will pick seaweed for hair!

Lauren: Seaweed hair - you could probably still just nibble on it if you really wanted.

Q2. You find yourself stranded on a desert island with Debbie Harry, Charli XCX and M.I.A - who will survive the longest and why?

Holly: I feel like my new seaweed hair may put me at a disadvantage with the seagulls, but I think Debbie Harry would look after us... holding on when the tide gets high, coping one way or another - that kind of thing.

Berries are:

Holly Carter, Lauren Cooper and Lucie Hartmann.

Find them on Facebook via: @BerriesBand

Lucie: I will need a detailed biography of each person to know what I'm up against.

Lauren: Judging by my fantastic ability to get sunburnt, I would say I'm out of the question straight away. I would go for Debbie Harry because she's fierce and a babe. I can't possibly compete with Holly's pun-tastic answer.

Q3. What is your opinion on climate change?

Holly: It's about time we started listening to the scientists. Not the band - well also the band.

Lucie: We are fucked.

Lauren: If only there was something we could all do...

Q4. It is estimated that there are more than 400 million pigeons worldwide. Do you think you have ever met the same pigeon twice?

Holly: One flew into my house once when I was younger and sat down on the cushion next to me - I think I was watching The Waltons. The 90s were wild for me. It flew away shortly after, but I am confident our paths will cross again.

Lucie: I don't know much about their routine, but I go to the same place every day, so if they are here I will definitely meet them again!

Lauren: I once wrote a song about my unrequited love for a pigeon...I would very much like to meet him again.

Photography by Rhona Murphy.



GOODS
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THE

REVIEWS

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BDY_PRTS

WORDS BY DAVE BROWN

ALBUM REVIEW - BDY_PRTS

BDY_PRTS' debut, self-titled album builds on the four singles they've released in the past two years. 'IDLU', 'Rooftops', 'Cold Shoulder' and 'Warrior' are all included here and unsurprisingly, so is the dual vocal approach taken by Jill O'Sullivan (Sparrow And The Workshop) and Jenny Reeve (Strike The Colours) that made those first four singles so unique. And on a record made up of an enthralling collision of electronic influences and unashamed pop moments, it's the captivating vocals that sit right at the heart of this LP for the entirety.

A joyous mix of harmonies and backing vocals provide songs like 'Welcome' and 'Take It To The Top' with a lift at exactly the right moment, whilst standout track, 'Warrior' harbours a warm, shimmering pulse and enticing layered vocals.

'Shame' oozes with uplifting positivity and vocals that drift out into the near distance, before rebounding back, and album closer '45' only confirms that these songs are not

afraid to let their hair down, show their fun side and put a smile on your face. It's this refreshing approach that gives the album a timeless feel; it sounds as if it could have been released anywhere between 1981 and the present day.

As the album progresses into the second half, a darker side starts to show. 'Breathe' and 'Ghost In The Maze' hint at something more menacing and the vocals are given an extra dramatic impetus as the music attempts to mirror and emphasise the words that are being sung. Yet, somehow, they feel very much in keeping with what Jill, Jenny and their partners in crime - producer Jonny and drummer Scott - are trying to achieve with this record.

Even without the complementary visuals that have accompanied their singles and their live show, *BDY_PRTS* stands strong and proud as a body of work in its own right. It hits you on the first listen, but as you delve deeper, you'll discover even more layers to slowly peel back.



WOLF ALICE

WORDS BY ROBYN CROWTHER

ALBUM REVIEW - VISIONS OF A LIFE

On the 29th September 2017, *Visions Of A Life* was born; the phenomenal second album by rockers Wolf Alice.

Since the band's debut, *My Love Is Cool*, the quartet have stepped out into the big, bad world, whilst continuously touring and writing. Alongside producer Justin Meldal-Johnsen, they ventured across the pond to Los Angeles to record and produce *Visions Of A Life* over the course of three months. As a result, the Ellie Rowsell-led group have produced a bold and reflective collection of songs, on which they've most definitely aimed for the stars.

Packed with eclectic collisions and vibrant attitude, the North Londoner's have clearly adopted a fresher sound, but echoes of *My Love Is Cool* still appear every now and then.

With its subtle and delicate tones, 'St. Purple & Green', for example, seemingly follows on from 'The Wonderwhy' - a hidden track from the band's debut.

Also alike *Visions Of A Life's* predecessor, this album's twelve-song tracklisting is sewn together with sentimental, personal lyrics.

'Don't Delete The Kisses' stands out as one of the most intriguing love songs they've ever written, thanks to the fact it was carefully sculpted in order to include romantic lyrics that evolve throughout the song.

However, other tracks on the record like 'Formidable Cool', on which Rowsell yells, "If you knew it was all an act, then why are you crying?" highly contrasts and explores the different perspectives of love.

Despite the slight sense of experimentation, Wolf Alice's exciting, raw sound undoubtedly remains on *Visions Of A Life*, but the lack of acoustic tracks on this record is noticeable.

Previous releases such as, 'Bros' and 'Swallowtail' revealed a more tender and subtle side to Wolf Alice that unfortunately we don't see on the new album. However, this only proves that they are growing in confidence and aren't afraid of doing what they want with their music.

Visions Of A Life is an extraordinary second record and it strongly implies that above and beyond is now the only pathway for Wolf Alice.



ALBUM REVIEW - MASSEDUCTION

Recently, there's been a trend towards social commentary; an analysis of our pointless placement in this century and ourselves; a simultaneous loathing and lust for how we get our kicks. On *Masseduction* St. Vincent follows suit, and she's railing against both the "teenage virgins with their tongues sticking out" and the daunting prospect of the future.

The album is both the exception and the rule to what music is and where, for better or worse, it is going. It wants to be popular; the beat is 75% danceable, there are some great choruses and the lyrical irony is awkwardly equidistant between triteness and poignancy.

Yet at the same time, this artist is arthritically aware of her pop surroundings. The impressionistic splashing and clashing of humanity-devoid drums on tracks such as 'Fear The Future' and 'Los Ageless', coupled with smooth synths and blue-eyed soul, seem almost sarcastic when pinned up against the wall of self-effacing vocals.

It is as if St. Vincent wants us to know she's trying her best, but at the same time, wants us to respect how much better than that she could be if only we'd really listen to what she is saying.

Is she trying to break out of the jail of this modern world or break in? Who knows, but that makes for an album that is more than the sum of its parts, just as long as you can hear between the bars.

The LP's opening track, 'Hang On Me' initially seems like the weakest of the set, but it soon melts into something more cool and instinctual. And the album actually gets better as it goes along. By the time we reach the reverential and final waltz of 'Smoking Section', we've been on a journey on which we've turned to this record to block out the sound of traffic and burn off the smell of minimum wage slavery and vomit - all with a crate of cheap booze in hand.

As a snog and shudder for the modern world, *Masseduction* should be saluted.

PALE HONEY

WORDS BY SARAH THOMAS

ALBUM REVIEW - DEVOTION

Two years have passed since Gothenburg-duo Pale Honey released their striking self-titled debut - an album that culminated in songs of adolescent angst and authentic compositions from their raw approach to the recording process. Now, after touring and writing wherever they could source inspiration, the pair are back and sounding greater than ever.

Devotion is as much an ode to the tribulations of relationships as it is to the band's evolving sound. The album is immediately definable as their best yet, and the production, courtesy of friend Anders Lagerfors, elevates the band further towards their true potential.

Opening with 'Replace Me', lead singer Tuva Lodmark's vocals - often echoing hints of PJ Harvey and Ellie Rowsell - are as ruminating as ever against a noticeably more expansive soundscape, and reverberant guitar riffs and introspective nuances are rife throughout.

The rollicking jolt of 'Get These Things Out Of My Head' sees Lodmark trying to

make sense of her Obsessive Compulsive Disorder. As the breakdown features an almost uncomfortable descent into eerie guitar licks, a sonic insight into the mental struggles she faces becomes overwhelming, yet equally necessary. All too often musicians shy away from lyrics surrounding mental illnesses, and to open up the discussion on an album is an incredibly brave and commendable move.

The album's lead single, 'Real Thing' is unashamedly brash in its dealings with desire, as drummer Nelly Daltrey delivers hypnotic percussion that compliments Lodmark's chanting of "you're the one, you're my wet dream" over distorted guitars. It is a sultry rock anthem and a standout amongst the ten tracks.

It's no question that *Devotion* is a triumph for the two-piece. The overall production is richer in its layers, without diminishing the minimalistic writing they're acknowledged for. But choosing to close the album in a shoegaze haze of 80's synths on 'Why Do I Always Feel This Way', gives a glimpse into where we might see them venture next.

EERA

WORDS BY CASSIE MURPHY

ALBUM REVIEW - REFLECTION OF YOUTH

With her debut album, *Reflection Of Youth*, alternative artist Anna Lena Bruland - aka EERA - has unleashed an unpredictable, unique and refreshing sound to combat the blandness of 21st century music.

The Norwegian-born, London-based musician predominantly recorded her new, edgier and soul-escaping album in a studio situated on a working dairy farm, deep in the wild of Pembrokeshire in West Wales. And that level of isolation has made for a beautiful LP.

Lead singles 'I Wanna Dance' and 'Christine' lyrically sum EERA up as an artist: upbeat and lively during the day when surrounded by others, but calm and open-minded at night when she's alone.

Album opener, 'Living' hints at EERA's struggle with a solitary life as "make me stand, make me rise, help me feel alive" is repeated constantly. It feels as if she's trying to communicate to her audience

that sometimes you need a little help and guidance and that's okay.

The self-appreciating euphoria of 'Survived' calmly sits at the core of the album and offers a sense of relief as EERA reflects on what she's overcome during her life, persuading us as an audience to do the same.

Reflection Of Youth contains aspects of visceral beauty and blistering honesty and is definitely an album that assists in summoning some perhaps unwanted emotions to the surface.

The sole purpose of the album is to learn about your strengths and weaknesses and how to work on them and take responsibility.

I was surprised to hear that the ten songs that make up the album were mostly composed in the small hours of the night. Suitably then, they are best experienced when your mind is free to roam and travel wherever it wishes. So, let this album soundtrack that journey.

PHOEBE BRIDGERS

WORDS BY PAIGE SIMS

ALBUM REVIEW - STRANGER IN THE ALPS

When LA-born, singer-songwriter Phoebe Bridgers released her single 'Killer' in 2015, the Ryan Adams-produced track was highly praised. Two years later and with support slots for Julien Baker and Conor Oberst under her belt, the 22-year-old has now released her wonderfully sad full-length debut.

Stranger In The Alps is an invigorating, honest account of millennial pain; the record poetically addresses the reality of grievance, heartbreak and acceptance. Featuring vintage drum machines and a violin, the foundations of the album are built upon an acoustic guitar and delicate piano melodies that create a unique Nashville-inspired sound far from its original folk categorisation.

Establishing the album with the lead single, 'Smoke Signals' - a country ballad originally written in Idaho - the track introduces the main themes and references the passing of lost idols such as David Bowie and Lemmy. 'Motion Sickness' documents the frustrating breakdown of a relationship with lyrics such as, "I have emotional motion sickness, someone roll the windows down" - mocking her childish sensitivity.

The subtle balance of angst and honesty teamed with a familiar Haim-esque beat allows the track to stand out as a memorable tale.

The melancholic track 'Funeral' is dark and mournful, illustrating the death of a young friend. The lyric "Jesus Christ, I'm so blue all the time" touches on the subject of depression, whilst gracefully continuing to tackle the theme of mortality. The gentle melody forces Bridgers' haunting vocals to the forefront, elegantly portraying beauty in an obvious time of sadness and reflection.

Both 'Demi Moore' and 'Killer' outline the fear of loneliness and the constant yearn for human connection. Blurring the line between desirability and vulnerability, 'Demi Moore' draws attention to the issue of self-deprecation in an anxiety-filled society.

Whilst 'Georgia' and 'Would You Rather' memorialise scenarios, the miserable yet introspective 'You Missed My Heart' is the perfect example of the intrinsic ability to disguise a narrative as a stream of consciousness.

The distressing description of wounding someone and then watching them "fall down as the morning sun rose" demonstrates Bridgers' powerful, yet disturbingly obsessive process of centralising the listener as the protagonist. This talent designates the young songstress as a natural, effortless storyteller.

Stranger In The Alps' sullen tone and translucent, witty humour and maturity, makes it is easily one of the best albums of the year.

GABRIELLE APLIN

WORDS BY LOIS WORROW

EP REVIEW - AVALON

She's come a long way since becoming a household name as the voice of the John Lewis Christmas advert, but fast forward five years and Gabrielle Aplin is bringing back her signature lilting style with her stunning, new four-track EP *Avalon*.

The EP's lead single 'Waking Up Slow' is perfectly summed up by its accompanying music video, in which her eclectic style, both in voice and fashion are captured - think pink satin, heavy glitter and bold metallic.

The haunting vocals we associate with her rendition of 'Power Of Love' are clear from the first note and as the song progresses, you can feel her transition to a new pop-centric style. The infectious chorus of "all my nights taste like gold, when I'm with you it's like everything glows" makes you feel like you could be dancing in a field at a festival you've never been to. And this seems to be the vibe she is aiming for, with much of the video itself set in a blurry woodland giving both the track and the visuals a slightly off-kilter feeling which is almost hypnotic.

'Say Nothing' follows suit and draws on influences from the EP's opening track,

with a similar electropop feel and soft, but powerful vocals. Lyrics like "tell me it was a mistake, tell me how your heart breaks" suggests Aplin is writing in hindsight of a broken relationship, and when paired with a heavier drumbeat, 'Say Nothing' acts as the perfect breakup song.

'Used To Do' keeps the tempo high, but it is sweeter and softer thanks to the gentle picking of a guitar in the verses. Aplin's effortless and feel-good sound remains, even if the lyrics again hint at heartbreak.

The EP's closing song 'Stay' remains true to her new style, but draws more obviously from her past releases - the pace, for example, is slowed down and there's a greater level of storytelling. "The time's gone by on a runaway train, and I don't know where he's going or if he's back again" wistfully and melodically sings Aplin.

Collectively, Gabrielle Aplin's *Avalon* EP is an assembly of beautifully written songs which leave you feeling that she's talked you through her own momentous and personal experiences - both the upbeat and the uncertain. Be prepared to be humming each tune for the foreseeable future.

HEY CHARLIE

WORDS BY MOLLY GARLICK

EP REVIEW - YOUNG AND LONESOME

Grunge-pop trio Hey Charlie haven't been around for long, but with the arrival of their headstrong debut EP, *Young And Lonesome*, they are already creating a buzz and bringing something refreshing to the British music scene.

The EP's title track and opening number is slightly underwhelming. After hearing the band's dynamic and energetic debut single 'Hey', I was ready to buckle up and enjoy the ride, but this follow-up doesn't quite live up to expectations. The track's fierce and rebellious lyrics "we can do what we want, when we want" lack drive and power in their delivery; despite the message they're trying to convey. Throughout, you're expecting an almighty climax and you never quite get it. However, the harmonies are beautiful, the chorus is catchy and this could definitely be a future sing-a-long anthem.

'She Looks Like A Dreamer' follows and completely juxtaposes the first track as it immediately hits you hard with anger and a poppy melody. The head-banging chorus is catalysed by drummer Lauren's relentless pounding and the full-throttle vocals from guitarist/vocalist Lizz show off what these girls are truly made of. This is a battle cry and they will take on whoever or whatever comes their way.

Closing track 'Cheer Up Princess' is high-tempo, punchy and infectiously catchy. This song is full of grunge-y bass courtesy of Sophie. It is 90's grunge meets girl power - Nirvana meets Spice Girls.

Overall this EP is definitely worth a listen and only confirms that Hey Charlie are most definitely putting the fun back into rock music.

MELISA WHISKEY

WORDS BY TOM MOODEY

EP REVIEW - MOON + THE SKY

Like the alcoholic beverage of her namesake, Melisa Whiskey is a musician with dividing flavours. Born in Hackney, but brought up in a council flat in Camden, Melisa's musical interests scope from Bob Marley and Tupac, to country legends such as John Denver and Patsy Cline. To an onlooker, it would seem near impossible to pack such a broad spectrum of musical influences into a single product - and yet Melisa Whiskey does it so articulately that it makes you question the true power of breaking genres.

Her music resonates with the R&B ghosts that linger around the popular charts, soothing intense beats with lyrics so tender that it could easily underscore an inner-city speak easy or coffee shop. The penultimate track, 'Don't Bring Me Down' - from her recent *Moon + The Sky* EP - epitomises this collaboration, with its softened strings and twinkling keys, sustained by its rhythmic scaffolding.

Like the Scotch whisky of the Highlands, Melisa Whiskey's music lingers at the tail end of tasting. It withholds a sense of authority within any playlist due to Melisa's precisely powerful vocals, tracing

perfect licks effortlessly down plastic headphones. Her voice simply hovers above the musicality of her sound. No other track reveals this as explicitly as her most recent single, 'Cuffin or Cuttin'.

Her vocal range is extenuated through the repeated chorus, appearing to be addressing an ex-lover who has been busy "trying to chase her commas" and "making her look like a fool". Her angers and frustrations are translated into harmonies and melodies - Melisa is sophisticated in her songwriting. Like the addition of water to bring out the flavours of a perfectly aged Bourbon, Melisa's vocals do just the same. Her beats resemble the thud of Drum & Bass in its most rudimentary form, yet it is her vocals that enable the listener to encapsulate the emotion, not just the bass.

Melisa Whiskey can indeed be compared to many artists that are amongst the charts at the moment. She has great lyrical awareness, natural musicality and a voice that holds its own without a glimpse of immediate production. Yet, it is her diverse application and decimation of genres - or 'flavours' for the sake of the metaphor - that truly gives her an edge over her contemporaries.

SLOAN PETERSON

WORDS BY GEORGE PRESS

EP REVIEW - MIDNIGHT LOVE

After years of cutting her teeth in the Australian DIY art scene, 24-year-old Joe Jackson - aka Sloan Peterson - has released a debut EP of jaunty, garage rock with a vintage edge.

A thumping bassline opens *Midnight Love* in the form of 'Good News Day' and pulses throughout the track. The moshable garage riffs are enough to keep Jack White up at night and set the EP off to an angry and powerful start. This is the standout track, but by no means does it peak too soon.

The volume is taken down a bit for love song 'I Want You', which incorporates some swayable, bluesy rock. It would fit perfectly as the slow dance moment in a shabby 80's movie. Its simplicity does make it slightly cheesy (Jackson sings "I want you" to her lover for roughly two minutes), but love songs needn't be complicated.

The melodic, yet grunge-y guitars, gritty vocals and big chorus of 'Rats' reinstates the pace, and it would sound right at home on Wolf Alice's debut album, while 'Break

My Heart' is exotic, yet intimate, forming another quieter moment on the EP.

'Ride' is an old-fashioned *let's-go-off-into-the-sunset-together* kind of love song. Over retro, reverb-y rhythms, Peterson swoons "David Bowie play your song, in your hotel, and I'll dance along". The lyrics could be referencing the video for debut single and *Midnight Love's* closing track '105', where she dances with ballerinas in Sydney's Strand Arcade. The last music video filmed there was for parts of David Bowie's massive hit, 'Let's Dance'.

'105' is the *fists-in-the-air and shout-your-lungs-out* moment on the EP. It's got an irresistibly catchy pop hook and is the most danceable track by Peterson.

Midnight Love is an appropriate name for an EP all about the youthful joy of loving someone. Through short songs of compassion and heartbreak, Sloan Peterson combines 21st century rock with 50's guitar pop and leaves the listener yearning for what is yet to come.

SUZI WU

WORDS BY HANNAH LEE

EP REVIEW - TEENAGE WITCH

19-year-old Londoner, Suzie McDermott - aka Suzi Wu - has arrived with a bang after releasing her debut EP, *Teenage Witch*.

Frothing with teenage angst, Wu's debut combines adroit lyricism and a 'rough-around-the-edges' vibe to create a punchy, cocky and intense piece of work. But it also feels intimate, and constantly delves into Wu's innermost thoughts.

The debut and titular track, for example, was inspired by a series of comic books and tells of her experience of dropping out of sixth form.

In the song, Wu paints a bleak picture of London life from the viewpoint of a confused, teenage outcast who's, "too scared to live, too stoned to die". It feels gritty in the best sort of way and acts as a brilliant opener to the EP as it flaunts Wu's unique style.

Hidden at the centre of this colloquial EP is a cover of Tom Waits' husky and dark track, 'Jockey Full Of Bourbon'. Wu's rendition

sees the song take on a new electronic sound, making the original composition almost unrecognisable. If you weren't aware of the fact it's a cover, you would assume this was another of her original, idiosyncratic tracks.

Of this track Wu has previously said in a recent interview with Noisey (Vice), "I always wanted to cover Tom Waits because I've never seen anyone do it right. A lot of people try and do it like him, but you can't do him, you can't be Tom Waits. So I was like, I'm going to make this weird and staccato and do something different."

And she's certainly carried this off with superb results.

Overall, *Teenage Witch* feels like a piece of art with scatterings of spoken word throughout and a really unique feeling that runs through. In a recent interview, Wu hinted at some upcoming live shows at which she intends to "freak people out". This EP, in a live setting, might help her to achieve just that.

DREAM WIFE

WORDS BY PAIGE SIMS

EP REVIEW - FIRE

Rakel Mjöll, Alice Go and Bella Podpadec originally formed British-Icelandic trio Dream Wife as an outlet to explore performance art. But their new EP, *Fire*, suggests they are exploring sonically as well.

The three-piece have honed in on their diverse backgrounds to develop a brusque mix of 'Bananarama-meets-Riot Grrrl' melodic pop - injecting 80's new wave into their familiar indie sound.

The EP's title track demonstrates Dream Wife's inherent ability to construct an energetic, yet consequential narrative. It drifts intermittently between reality and metaphor, all whilst hinting at an affectionate, but destructive relationship.

This angsty number blazes with addictive indie riffs and overtly defies gender rules with lyrics such as, "I wasn't always your man".

Inspired by astrological signs, the song's dreamy vocals juxtapose Go's proverbial guitar style and continue to show the band's versatility and youthfulness.

Skillfully reflecting their post-punk feminist attitude, second track 'Somebody' fiercely calls out the issue of objectification with the help of some powerful, punk riffs. Mjöll's poignant vocals are reminiscent of a young Debbie Harry. Whilst the punchy lyric, "I am not my body, I am somebody" emphasises the wider issue surrounding female empowerment and the importance of identity in a society, in which they feel, is dominated by the male gaze.

The almost patronising taunt of "it was bound to happen" satirically addresses the 'asking-for-it' argument that faces women. It's this fiery statement that projects the band's ideologies and makes them advocates for new-era girl power.

The bittersweet, rebellious nature of the EP, matched with a cover image that Vivienne Westwood would adore, illustrates the refreshingly feisty aura of Dream Wife.

Throughout *Fire*, Dream Wife consistently prove that they are a band to be taken seriously, unafraid to speak their mind and happy to critique the world around them - and that makes for a promising future.

Photography by Hollie Fernando.

BECKIE MARGARET

WORDS BY ROBYN O'MAHONY

SINGLE REVIEW - AT HOME (WHERE I WRITE)

Beckie Margaret's latest single, 'At Home (Where I Write)', follows on from her Steve Lamacq-approved debut, 'Cars and Catacombs'. And unsurprisingly, it's just as brilliantly magnificent as her first.

Beckie's ethereal, operatic voice evokes a feeling inside of you, somehow beckoning an inner belief that all in life that seems bad, will somehow fix itself; testament to the singer-songwriter's powerful voice and strength of writing.

The unique beauty of Beckie's songwriting prowess gives off some early Florence and the Machine-esque vibes and there's a definite dash of Kate Bush as well.

At times, there are some imperfections in sound, as Beckie briefly loses sight of the song's stripped-back brilliance. But it's not long before she attains near musical perfection once more - I don't think I've

been this excited about a new musician in a long time.

As a result of Beckie's folk vocal and the hair-raising piano that accompanies her, there's an undeniable melancholy to 'At Home (Where I Write)', but it's far from depressing. In an odd, yet refreshing twist in fact, it summons a kind of positivity of mind.

The more you listen to the track, the more apparent it becomes that Beckie produced it herself, and although the 'DIY' sound might not be to everyone's taste, here it adds a pure beauty rather than a detraction from the single's professionalism.

'At Home (Where I Write)' is a simply glorious, and wholeheartedly autumnal, record that'll definitely warm you up this winter.

Photography by Kana Waiwaiku.

INDIAN QUEENS

WORDS BY ROBYN O'MAHONY

SINGLE REVIEW - I GET NO REST

Sisters Jennifer and Katherine O'Neil and lifelong pal Matt Bick, make up Hackney Wick's Indian Queens. Hailed as "the music of Dickens' East London before the gentrification", the indie rock band pride themselves on producing narrative songs that take us on delirious trips through the night. Think of the 90's and think of American rockers Everclear fused with the likes of Warpaint. It's eclectic, and busy, but it works.

'I Get No Rest' is a moody, punk rock, guitar-led track with serious attitude that tells a tale of London by night. Like all of the trio's music, it's influenced by their hometown and does well to paint a picture of the lively, bustling individualism of the capital and its inhabitants. Whilst the evocation of time and place provides plenty to be pleased with, the thumping drums and thrashing guitars will prove an alt-rock dream for fans of both the genre and the band's time-defying sound.

'I Get No Rest' offers busy and relentless sonics that conjure up visions of London's seedier and darker side, and it offends just as much as it delights.

Photography by Kelly Rankin

JULIA JACKLIN

WORDS BY LAURA KLONOWSKI

SINGLE REVIEW - COLD CALLER // EASTSIDE

These days, it's not often that we get double A-side singles. But Australian singer-songwriter, Julia Jacklin has brought this old school trend back with her latest dual-release, 'Cold Caller' / 'Eastwick'.

'Cold Caller' shows maturity beyond Jacklin's twenty-seven years and her voice shares a haunting similarity to that of Lana Del Rey.

The track was inspired by her older sister's pregnancy and journey to motherhood. The touching theme is evident throughout what is a very powerful song - one that also pays homage to her sister's bravery during labour.

The stunning and shimmering guitar riffs help to set Jacklin apart from her more poppier, chart-dominating contemporaries and despite being a love letter to her sibling, 'Cold Caller', lyrically, is far from sappy.

On the eerie 'Eastwick', the same mature theme of 'Cold Caller' is dominant and the vintage, synth-pop sound makes it a standout release from Julia Jacklin.

Her haunting and soaring vocals are a treat for the ears and it's hard to believe that these songs come from only her second body of work, following the release of her critically acclaimed debut album, *Don't Let The Kids Win*, in 2016.

The tone of her voice, matched with the backdrop of the classic guitar, makes 'Eastwick' a wonderful record and embodies everything great about Jacklin's immense talents.

Both tracks from this unique, double A-side single showcase the enchanting vocal and lyrical capabilities of Jacklin, and whilst personally they may be a little too stripped back, there's no denying Julia Jacklin's ability to truly draw you in.

Photography by Nick McKinlay

NATTI SHINER

of FICKLE FRIENDS

When Fickle Friends were gearing up to perform at an industry showcase gig in 2014, they believed they were on the brink of making it. The initially-intrigued A&R representatives that were in attendance, however, thought otherwise and left the show unimpressed and with no intention of pursuing the Brighton-based band any further. In hindsight, those 'industry professionals' made the wrong call.

WORDS BY CAMERON POOLE

Back in 2014, only a year after Fickle Friends had formed, the Brighton five-piece started to gain attention as a result of their debut release, 'Swim'. In an inexperienced state of naivety - something that is channelled by most new bands at the beginning of their pursuit of a career in music - frontwoman Natassja Shiner and her fellow indie pop band mates were ecstatic to hear that various A&R representatives were going to be attending one of their shows.

"All these A&R came down, loads of them were just talking about us, we were like 'Yeah, we are going to get a record deal, sick!'" says Natassja - aka Natti.

Sadly, however, that wasn't the case. As Natti informs me, "The show was absolutely terrible," and as a result, generated no interest from the A&R representatives who had made the trip to go and see them. At the time, the band felt that their world was falling apart, but really, it was "just the beginning."

Three years on, and things are very different. When I sit down with Natti in the greenroom of the Sheffield Plug, Fickle Friends, at the point of interviewing, are on their biggest UK tour to date. It's clear that Natti now has a far greater understanding of the complexities of the music industry and has humbly grown since the start of the group. And although she laughs off her band's previous naive disposition, she's quick to offer some mature advice to any new band that find themselves in a similar situation.

"I think you kind of start a band being like, 'we're gonna try and get a record deal straight off the bat.' But it's going to be so much better for you in the long run, in terms of getting a record deal, if you actually put in the groundwork first."

And ever since that early setback, putting in the groundwork is exactly what Fickle Friends have done. Since signing to Polydor Records, the band have been relentlessly touring the UK and beyond, and writing material in LA. And now, judging by their



Photography by Zac Mahrouche

"I shouldn't be anyone's f*cking idol."



Photography by Zac Mahrouche.

latest releases at least, it seems as if the band are on the cusp of greatness. Their most recent single, 'Hard To Be Myself', for example, is arguably their boldest, brightest and most memorable output to date and received daytime airplay on Radio 1 on the day of its release.

"I think the response [to the track] seems to have been good, but it's always difficult to tell in the first couple of weeks because it's kind of like happening now, as we speak. And when you're on tour, you're kind of a bit like desensitised from what's going on in reality."

'Hard To Be Myself' isn't their only song that permeates pure happiness. Tracks such as 'Glue', 'Hello Hello' and 'Sugar' make even the most socially awkward individuals want to dance. If for whatever reason they don't take your fancy, there are seven other currently released songs to pick from. But was it always the plan to make indie pop bangers?

"In the beginning it was a mess. But we still wanted to make party music really. Our favourite bands when we were teenagers were, Friendly Fires, Two Door Cinema Club and Phoenix. They were always these really cool indie pop bands and Friendly Fires are my favourite band ever. Their live shows are crazy and their music is really kind of rhythmic and they draw so many influences from so many cultural rhythms and things. It was like a whole mess of stuff, and that's what we started doing."

Clearly it has worked out. In addition to being playlisted on the likes of Radio 1 and playing major festivals such as Reading and Leeds, the band's unique blend of indie and danceable-pop music has also gifted them some famous fans. When Pete Wentz's manager phoned Natti out of the blue, he let slip that the Fall Out Boy bassist was a huge fan of Fickle Friends. Before long, Natti found herself being personally invited to Fall Out Boy's Wembley show, and having drinks with him and the rest of the band afterwards.

"I was like 'what the fuck?'" says Natti, still in disbelief. "Pete text me saying 'I got your number from Patrick. We are going here for drinks.' So we went and hung out with them. They were like 'we just love what you're doing with your music', and I said, 'this is so mental.'"

Shortly after, the group flew out to record in LA with producer Mike Crossey - famed for his work with the likes of Arctic Monkeys and Wolf Alice. After setting up a home studio and spending a day writing with Fall Out Boy's Patrick Stump, the band recorded 'Brooklyn' and 'Cry Baby'.

"The first month we were out there, there were only a couple of us. We were doing lots of writing - it was so surreal. We have never spent anytime in California before, but LA with Mike was really cool because we had the luxury of spending so much time on one song, where previously, we were always so rushed."

Natti is an interesting and versatile character, not only onstage, but offstage as well. Prior to pursuing a career as a musician, she worked in the music industry as an A&R scout, so she is fully aware of how demanding it can be if you are signed to a major record label and the pressure to succeed. Yet, Natti is certain it is all worth the extra stress, even if many of her friends' bands have sadly perished at the hands of the music industry.

"I have mates who got signed six months before us and then they didn't do as well as the major label expected and then they dropped them. So, in a really negative way, you can kind of predict your future because of what you have seen happen."

Worrying about whether Fickle Friends are going to get dropped or not isn't the only thing weighing - subconsciously or otherwise - on Natti's shoulders. Prior to our interview, she was speaking on the phone to someone with regards to the band's debut album artwork and how it was meant to be finished two days ago. But seeing as the band are currently on tour, and no one can agree on what the album cover should

be, the artist is getting annoyed. Not only that, but Fickle Friends are supposed to be recording an acoustic version of 'How To Be Myself', but it can't be done yet because there is no studio available at the moment. Even for a signed band at the top of their game, life can be stressful. But for Natti at least, moaning isn't an option.

"You have to stay positive and make the most of everything because we are living the dream - job wise. I'm in a band full time; it pays my rent and is super rewarding. I wouldn't change it for the world."

There is no pretence or bullshit with Natti - she says it how it is and is humble about the situation she finds herself in. Even if she doesn't understand how her fans see her as a beacon of hope or why they idolise her so much; a notion she admits to finding perplexing.

"They [fans] are all quite lovely. People make us mix CDs and bake us cakes and they make artwork and stuff. Nothing mental has ever happened really, but if people come and follow you around the country and are at every gig, then you're like 'this is weird, why have you spent all of your money, buying tickets to every one of our shows?'"

For any artist, interacting with fans can be a daunting and intense experience, especially if you have just performed a show that's left you psychically and mentally drained. And for bands like Fickle Friends, who are more accessible physically than perhaps U2 are, the post show wind down can soon turn into lengthy meet-and-greets with loads of fans who all want to chat, have a photo and hang out - all at the same time.

"You just have to be in the right mindset for it, because sometimes you're just like 'urgh'. Have you ever seen that video of one of the guys from One Direction where he's going to take photos with fans and he's got a face like a smacked arse? In every single photo he takes with a fan, he is so kind of fake. I never want it to be like that."

Thankfully however, throughout the band's current tour Natti has been in high spirits after every show, and meeting fans has been a delight and a privilege, rather than a chore. And even though Natti doesn't consider herself to be an 'idol', she understands there's a degree of responsibility at least that comes with being idolised.

"We have to set an example now, because some of the kids are so young, like fourteen to fifteen-year-old girls, who are looking up to you. It is nice, really nice, but I find it so weird because they're like 'you're my idol' and I'm like, 'I shouldn't be anyone's fucking idol!'"

Despite currently being on their biggest UK tour to date - a tour that has seen them play sold-out shows in 400-capacity venues, Natti remains as surprised as she is delighted about the amount of people who have actually been turning up.

"We have always had it in our minds that if we go out on tour, we are going to play to thirty people. We'd be like 'it's fine, thirty people is great. We'll just put on a show as if one hundred people are there'. So, playing 400-capacity venues around the UK that have sold-out, is something we could never have wished for."

As our interview starts to come to an end, I question Natti on the band's debut album - slated for a March release - and their reasoning behind repeatedly postponing the announcement of the album's release date. Natti is certain, however, that pushing its release back to this year was absolutely the right idea.

"It would have been a massive mistake to have put it out before. Because we're like a slow burner this band, it's not an overnight success, it hasn't been a quick journey to where we are now, and it's taken so much time and still is. We wouldn't be able to put the album out next week because it would be a complete flop. So, we've got a lot to do in the next few months to ensure that the record hopefully gets heard by as many people as possible."



“It’s going to be so much better for you in the long run, in terms of getting a record deal, if you put in the groundwork first.”

The band hope to achieve their aim of getting their album heard by as many people as possible by hitting the road yet again this year - both pre and post-album release. Along the way, Natti promises me they'll be doing all the in-store gigs they can humanly fit into their packed schedule and continuing to meet as many fans as possible.

“After every show on this tour, we come out and say hi. We sign everything and we want to keep doing that, as much as possible. It’s kind of the most important thing to do, when making contact with the people who have bought the tickets to come and watch you. Other than that, we’re hoping we can

get to America and we’re doing a tour of the rest of Europe - which we have never done by ourselves before.”

After our interview concludes, I’m fortunate enough to witness Fickle Friends perform at The Plug in Sheffield. The performance oozes with charisma, a party atmosphere and an abundance of tropical dancefloor fillers worthy of a bigger stage. It looks like Fall Out Boy’s knack for conquering arenas might just be rubbing off on their Fickle Friends.

Fickle Friends’ debut album *You Are Someone Else* is released 16th March via Polydor Records. 📌



Photography by Zac Mahrouche

LOCK

WORDS BY
CAMERON POOLE

As I walk into what is possibly the fanciest restaurant in Kensal Rise, London, I'm greeted by the sight of two sisters sipping on their morning coffees, as an interesting array of jazz, soul and swing music, plays in the background.

The sisters in question, are Edie Langley and Gita Harcourt of London-based band, Lock, and within minutes of being in their presence, any preconceptions are banished.

Having worked and toured with the likes of Beyoncé, Kasabian, Carl Barat and Mark Ronson, for example, the pair would be forgiven for ever acting in an egotistical manner, but in fact, what's instantly apparent when I meet them, is how lovely and utterly down to earth they both are. Hugs, handshakes and a quick friendly joke from the duo are all exchanged, and shortly after we sit down, the topic of how the duo came to form Lock is addressed.

"Lock just came about pretty naturally. I showed Edie some songs I had been working on," Gita says warmly, before Edie takes over in consensual fashion stating, "I wanted to sing [on the tracks] and I was living in London, bored and I didn't know what to do. So, I just wanted to be in a band desperately. Gita was writing songs, so I sung them."

Prior to becoming engulfed in Lock's moody, yet melodic world of gritty, guitar-driven electropop music, Edie and Gita

After years of cutting their musical teeth as session and touring musicians for the likes of **Beyoncé** and **Mark Ronson**, sisters **Gita Harcourt** and **Edie Langley** are finally stepping out of the shadows cast by pop's biggest stars.

were initially in The Langley Sisters - a vintage, vocal harmony group that's a farcry from the dark-sounding, soundtrack-esque offerings ('The Everlasting Road', 'Click', 'The High Life') they have come to be known for. But, on their latest single, 'New York Vs Paris' - a track which starts with a bewitching harmony before launching into a lyrical description of their love for the two cities - the duo channel their first musical project.

"With a lot of our songs, in The Langley Sisters, we did a lot of harmonies. But in this band we don't do as much. But I think in 'New York Vs Paris' it was really nice to be able to sing in like three-part harmonies again," says Edie.

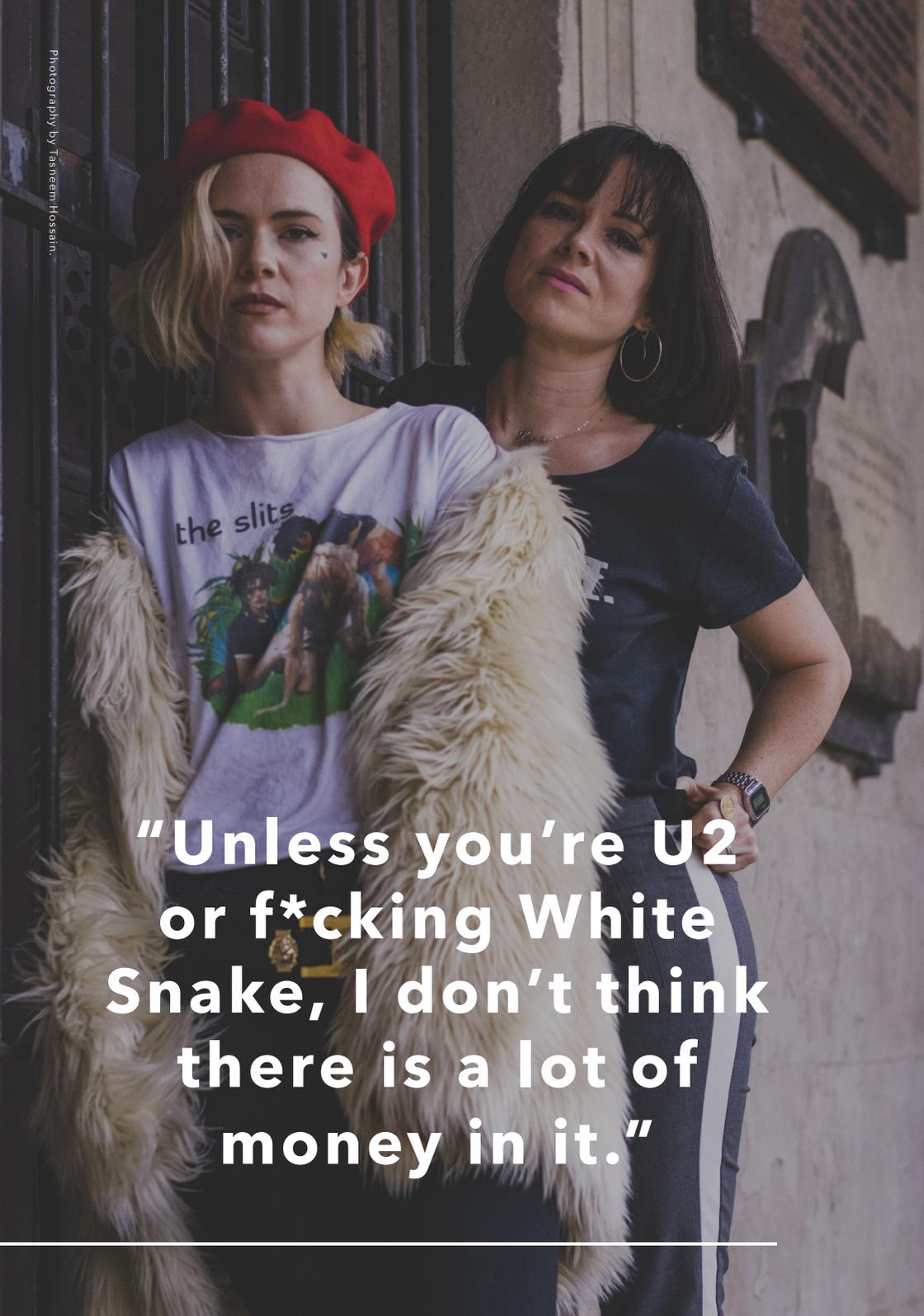
Before long, I start to wonder why Lock's third member - drummer Gabi Woo - has clearly decided against attending the interview. Edie jokingly announces "Gabi said she didn't want to come to do the interview and wanted to watch Friends re-runs." - it's an acceptable excuse. But despite her absence today, Gita and Edie agree in stating that the band isn't complete without her, and she's just as passionate as the two sisters.

"She loves being in a band as much as us which is a big thing for us. We want it to be an equal thing, not just the two of us sisters and a session drummer," proclaims Edie. "A guy called John J. Presley, who is a singer-songwriter, suggested her, and we hooked



Photography by Tasneem Hossain.

Photography by Tasneem Hossain.



**“Unless you’re U2
or f*cking White
Snake, I don’t think
there is a lot of
money in it.”**

up and instantly loved her really,” Gita adds fondly.

Lock have had a hectic year. They’ve been dubbed as one of the Top 20 best new artists of 2017 by Radio X, played various festival dates, released latest single ‘New York vs Paris’, and supported the likes of The Libertines, Reverend And The Makers and more. As their recent successes suggest, Lock have proven that you can make it in an industry which is known to be extremely hard to break into - especially for female musicians. So, I wanted to hear about what female musicians or bands, Lock have been loving and listening to this year.

“I go through phases. But, I have The Distillers on repeat. I’m obsessed with Brody Dalle; she is literally my dream inspiration. But there are loads of amazing bands,” says Edie. Gita adds, “I tend to listen to bands from the past really. I love The Runaways and Cyndi Lauper - who is still around. Girl bands in general are killing it right now. Even a year ago, it was quite hard for women, but I think this year has seen a massive change in the industry. Frontwomen as well you know - like Ellie from Wolf Alice is doing amazing.”

Most musicians who dream of ascending to fame and fortune in the music industry, sadly have another thing coming if they think it is going to be an easy ride. But is there a certified way to make a sensible living out of being a musician? Gita and Edie are prime examples that it can work out.

“You can’t go into it thinking you’re going to make any money, for a start; unless you’re U2 or fucking White Snake or whatever. Unless you do massive successful tours I don’t think there is a lot of money in it. So, you just have to really love it. You’ve got to be really good at your instrument,” Gita passionately claims.

Edie carries on the conversation. “Be in the band you want to be in. So, if you want to be a session musician, be a session musician or if you want to be a rock guitarist, you know....just do it for the love of it and try to be in a cool band.”

They aren’t wrong. Sadly, if you find yourself in a band that can’t sell tickets or make money from touring, then you’re likely going to struggle to find a decent income from doing what you love. In the 21st century, it is essential that new bands gather a strong online presence if they want people to take notice of their band, and both the Langley sisters think this is disgraceful.

“I hate to say it, if you’re like the young bands coming through today you have to be so savvy on social media, for example. It’s kind of depressing. I think a lot of A&R men won’t check your band out unless you’ve got so many followers, which is kind of vile really. They should come to your gig and check you out like they did in the 80s.”

At the time of interviewing, both the end of 2017 and the festive season were quickly approaching. So, it felt only right to ask Lock who their ideal Christmas line-up would be if they had to record a classic Christmas single with anyone they like, dead or alive. Gita and Edie are hot off the mark and don’t hesitate in answering.

“Julia Davis! Oh my god, Julia Davis is just like my dream woman in life. Britney Spears! Cyndi Lauper or Josh Homme! And Westlife,” says Edie excitedly before Gita throws “Bill Murray” into the mix.

Our time together concludes on both a high and light-hearted note, but not before Lock reveal how excited they are for the forthcoming year.

“We’ve got new management and we’re writing and we’re getting ‘Hey Compadre!’, which is going to be our next single, as good as it can be, and that is exciting; we’re really excited to release that. We are going to be gigging a lot and so hopefully we will have a few tours and be playing all the big festivals on the main stage.”

If there are any bands that are going to have an exciting 2018, you can bet that Lock will be one of them. ■

GIRLI

WORDS BY
CAMERON POOLE

With her concoction of upbeat melodies and taboo-shattering lyrics, **Girli** proved to be one of 2017's most **exciting** and **forward-thinking** break-out artists. We caught up with Camden's former young MP to speak about subverting preconceptions and political correctness.

The word 'girly' often provokes thoughts of the certain characteristics that are appropriate to a girl, and the additional connotations that the word harnesses can often be used in a derogative manner. But Milly Toomey, better known as the upbeat, politically-charged music maker, Girli, wants to change what you think about the word.

"When you hear the word 'girly', you think of the colour pink and it's really feminine and that means weak and that means kind of dainty, cute and quiet. I wanted to subvert that."

Girli's music infuses unashamedly-catchy pop beats with lyricism that tackles a multitude of topics such as sexism, gender identity and racism. In a sense, Girli's music, aesthetics and whole artistic embodiment is a big 'Fuck You!' towards labelling and subverting people's preconceptions. And that's why Girli loves how people react to her name before actually hearing her music.

"People immediately read into what that [her name] is going to mean for my music. But then they hear it and it is completely different to what they expected. The music is loud and it's political - I just wanted to subvert what 'girly' means because I don't think the adjective 'girly' is a negative thing. I think it is fucking awesome."

The Guardian once described some of Girli's earlier tracks as "bubblegum pop, punk and rap, each one treading a line between

catchy and deliberately discomfoting." But despite the somewhat scathing end to that remark, Girli has gone from strength to strength since bursting onto the scene in 2015, by releasing material that has grabbed people's attention.

The Camden-native's first ever release, "So You Think You Can Fuck With Me Do Ya" humorously tricks the listener into thinking it is a normal, crooning love song. But that's before all the video game-esque sounds come in at the same time Girli proclaims, "Hey, you thought I was gonna do a ballad? Fuck off, never ever, ever, ever, ever."

From the offset, Girli wanted to offer something bold, unapologetic and exciting with her tracks. 'Girl I Met On The Internet', for example, addresses teenage problems and wanting to find someone to love - topics that all materialise thanks to her "super erratic" and often unpredictable approach to songwriting.

"I write lyrics constantly and I have a studio set up at home where I make ideas. That is always pretty random. When I go into the studio with other people and make songs, it kind of really depends on what I have been listening to and feeling sonically."

The hotly-tipped musician most recently released her *Hot Mess* EP, which Girli feels is "sonically the clearest version" of herself. The EP's title track has become her biggest hit yet and somewhat of an anthem for both the younger generation and anyone who



"I don't think the adjective 'girly' is a negative thing, I think it is f*cking awesome."



"I just knew that they were thinking, 'she could be the next Taylor Swift.'"

Photography by Polly Hanrahan.

has faced discrimination because of their gender.

"'Hot Mess' is always going to be super close to my heart, it's such a kind of poignant song. It's the most political one off the EP and I love it for that."

Before using music to implement her political views, Girli used to be a young MP for the London Borough of Camden, after being granted the position following a school election when she was aged just 13. Despite it being an interesting experience for the young musician, she admits to quickly realising that the political system is stacked against the people who want to make a big change. And it was this realisation that ultimately fuelled Girli's decision to make political change via a music career instead.

"It's very bureaucratic," she acknowledges. "I kind of got frustrated with how I was being offered this opportunity to "change" my borough, but actually, I wasn't being given that much opportunity to do it. I felt like we were just a little bit of a statistic in a way, like, look 'we're engaging young people.'"

In an industry which is over-saturated with male bands, it is often the case when a female musician gets signed, that the record label can try to sculpt the artist into what they want them to be, or try to diminish the musician's artistic integrity. Thankfully that was not the case for Girli.

"I definitely have an amazing manager who is great and helped me. He has been in the industry for a very long time and has managed a lot of women before. There are sharks out there and I definitely had to think a lot about picking the right label. There were definitely a lot of big, major record labels who would come to me and I could see that they were thinking 'she could be like the next Taylor Swift or whatever.'"

Girli's punk-rock ethos, which champions girls doing whatever the hell they like, has earned her a rising fan base of like-minded individuals. As a young person herself, she understands the perils of the internet and the daunting realisation of being a role model. And after frequently hearing from her fans about how her music had affected them in a positive way, she realised that she would now have to behave in a certain way in order to remain a positive influence.

"That's why I speak up about issues like sexism and racism, because I'm actually in a position where there are loads of impressionable young people listening to my music and looking at what I say on social media, so I try to say inspiring things."

Being a role model can of course be a blessing and a curse. Due to the golden-age of the internet and social media, we find ourselves living in a world where you truly have to think about what you post and publish before doing so. Girli totally understands the importance of this.

"You have to be really careful now to be respectful of so many people. I have definitely spoken with people who have said 'I think political correctness has gone mad,' and I think it has and it hasn't. We've just realised there are certain areas that people weren't even aware of maybe twenty years ago, that are now really important. Like respecting people who decided they wanted to change their bodies. There are so many things now that our generation is waking up to and that means you do have to be a lot more considerate of what you say."

Girli's musical career might have planted firm footsteps in 2017, but 2018 will be a carnage-filled year for Milly Toomey, as the release of her album coupled with an array of chaotic gigs beckons.

In the words of Girli, "I'm not going anywhere!" We're glad to hear it. 🍷

GIRL RAY

INTERVIEW BY ALICIA CARPENTER

Following the release of their critically acclaimed debut *Earl Grey* and their biggest headline show to date, we caught up with London three-piece Girl Ray via the wonders of email, to speak about the success of their first album, their fun live shows and their bid for Christmas No.1.

Can you tell LOCK a little bit about the formation of Girl Ray?

Poppy and Iris always wanted to be in a band for many reasons, but it didn't really work out with just two members. It took us a while to realise that Sophie was the missing link. We remembered that she used to have classical guitar lessons and so we slapped her on the bass. We had formed the concept of Girl Ray by the first year of Sixth Form.

What made each of you want to learn your respective instruments?

Poppy started playing the guitar from a young age and was taught and inspired to do so by her older brother. She could never be bothered to learn whole, existing songs, so started writing her own. Iris was originally the bass player in Girl Ray, but we couldn't find a drummer so eventually, after attending a White Denim concert, decided it couldn't be that hard and started drum lessons. Sophie was forced to play bass, but it worked out exceptionally!

Did any of you have any plans before Girl Ray? Did you have any alternative ambitions?

We all had vague plans to go to university at some point - Sophie was gonna do Anthropology and Iris Fine Art. But I think we made the right decision not to study straight away. We still have side ambitions I think.

How did you manage to get the band off the ground? Were there any considerable obstacles that stood in your way?

The ball started to roll when we obtained a manager. The main obstacle was that we were very inexperienced and under-confident, and would always apologise on stage. We were also relentlessly flat when trying to sing harmonies, which wasn't great as we intended to be a harmonies-based group. Our legendary manager Conrad had a plan that required us to practice playing shitloads of tiny gigs under a different name for about a year. It was hard to be that patient, as we just wanted to get ourselves out there ASAP, but it was very beneficial to our playing and confidence. One of the more memorable names we played under is 'Sturdy Shelf'. I think we also played under the name 'Ghosty Mo', which was our band name years before Girl Ray.

Can you describe your songwriting process - does anyone in particular take charge or is it a collective effort?

The songs are written by Poppy on her guitar and she brings them to the rest of the band and we develop our own parts and work out other stuff together like harmonies.

Your debut EP, *Earl Grey*, was described in the last issue of LOCK as 'wonderfully British, without being patriotic'. Do you consider yourselves as unpatriotic?

For the most part, yes. We're not fans of patriotism.

You must all be proud of *Earl Grey* and its reception. Has anything changed for the band since its release and its subsequent critical acclaim?

It's easy to accept things as casual these days, but we are very proud. We genuinely



weren't expecting half the amount of attention its been getting. I guess things are changing for the band on a bigger scale, planning more tours and exciting things, but the way we look at it hasn't really changed.

Are there any kinds of emotions or attitudes that you hope shine through in your live performances?

We hope the audience can tell if we're having a good time, which we usually are. If the band is having fun, the gig is always ten times more enjoyable to watch. It's also nice when people can tell we really like sharing the stage with each other.

What are you all chasing, what are your ultimate goals?

Peace and love, and to tour America.

Apart from music, what do you do for fun?

Tennis, The Simpsons, walking, buses, pizza!

Do you think that there are enough opportunities for females in the music industry? If not, why do you think that is?

I think there is a much smaller window of opportunity for girls who want to make music, simply because there are less women

than men in the music industry to look up to. There is increasing support and talk of the subject, which is encouraging, and helping make the issue less of an issue. No single person or group is to blame for this, it's just general society and culture being shitty and men-driven.

What are your thoughts on current music? Are there any bands or musicians you'd definitely recommend to LOCK readers?

Current music is the best music! We recommend Spinning Coin, Irma Vep, Fake Laugh, Eugene Capper, Wesley Gonzales, BC Camplight, Thundercat, The Orielles, Mauno, Omni, Sacred Paws, DUDS, Timber Timbre...the list goes on!

You're recording a 'Xmas banger'. Can we expect it to be more Mariah Carey or Kirsty MacColl?

Ooof hopefully somewhere in between if possible. And with a bit of luck, somewhere near Phil Spector too.

Apart from your Christmas Number 1, what's next in store for Girl Ray?

Milking the release of *Earl Grey* and seeing where it takes us! 🍷

JERRY WILLIAMS

INTERVIEW BY ROBYN O'MAHONY

From playing the festival circuit, to being named Radio 1's *Introducing Track of the Week*, 2017 was singer-songwriter Jerry Williams' best year yet. The emerging artist, who rocks a unique, indie pop sound, has become one of the South Coast's most-loved soloists, and with big things ahead, we sat down for her chat with her a few days before her hometown show at The Wedgewood Rooms in Portsmouth.

Jerry, you've had a great summer playing Victorious, V and Tramlines Festival - how was it for you?

It was great! It's a dream to play shows where you sing your own songs to people who want to listen. Travelling to Staffordshire and Sheffield were really, really long drives, but as soon as you get onstage and start playing, you know it was all worth it.

You're based in Portsmouth. Do you feel like Portsmouth is a good place for artists who are just starting their careers to record and play music?

I love it here in Portsmouth. I've played in the town since I was 17, and over the years I've built up a local fan base, which is really important! Everyone is really supportive. All my songs are about real life and my life

here in Portsmouth and my experiences, so this place has been special for me.

You release your music independently. How did you find a way to attract listeners when you first started recording?

I actually don't know! I just put it out there. My first EP got a lot of local coverage because it was named *A Hairdressers Called Sids*, after a barbers down my road. So, that got a bit of interest and it just went from there. I also just played loads of live shows to hopefully get people to go away after and listen to me.

So far you've released three EPs. But what can listeners and your fans expect from your debut album?

Over the past year, a lot of things I haven't experienced before have happened to me - like loss and meeting someone I love. So, there are a lot of new concepts I write about which I haven't explored before! The sound is still quite eclectic, but also bandy and fun with some more slower emotional songs thrown in too.

What female bands and musicians are you listening to at the moment?

I love a band called Alvveys. I listen to them

all the time and I love the feeling their songs give me. Lorde's new album is amazing as well - it gives me so much feeling.

When you're not playing or recording, how do you spend your time?

I make sure I see my friends and just do what normal young people do! I love to go out and have a little dance, and I love second hand shopping. I love going on drives along the beach as well, but music is my main job at the moment, which is amazing.

Much like yourself, in recent years there has been a wave of new artists come through who are flourishing independently. What's your view on the music industry right now?

Thank you! I think the industry is a strange place. It's great in some ways and a bit confusing and fickle in other ways. I think

it's amazing how music can be made so accessible now. You can record something in your room and plonk it online and people can hear it! Spotify is amazing - I discover so much new music on there and people have discovered mine through playlists etc. You can make your own industry.

If you could support or play alongside any band or musician, who would it be?

I'd love to play alongside Kate Nash, Slow Club, or Vampire Weekend!

What's next for you in 2018?

I'm hoping for more fun gigs and festivals, alongside writing, making music and videos and just meeting more people. I love it!

Jerry Williams' new single 'Babe' is out now. 📌

Photography by Shotbyphox.



FICKLE FRIENDS

OLD FIRE STATION, BOURNEMOUTH

WORDS BY BILLY FENTON

With the frosty winter evenings starting to creep up on us, cold, increasingly impatient fans are itching to get into Bournemouth's Old Fire Station where they will dance the night away to Fickle Friends.

With their astounding rise to prominence over the past year or two, Fickle Friends have become renowned for their infectious, up-beat indie pop and energetic live shows. And tonight is no different.

Even before the band takes to the stage, the venue is filled with a mixture of excitement and anticipation. Suddenly, the lights drop and there is an almighty roar of cheers as the band emerges from the shadows.

They soak up the room's atmosphere and go straight into crowd favourite 'Hello Hello'; a fitting song title for the first song of their set. As the song builds up to its unstoppable chorus, the energy amongst the adoring fans is electrifying - it's certainly a great way to open the show.

Fickle Friends opt to maintain the momentum and dish out another absolute banger in 'Brooklyn'. Being possibly their most successful song to date, it is received by the crowd with open arms. With arguably one of the most infectious, funky and danceable choruses in indie pop, the venue turns into a pandemonium of dance and positivity upon its arrival, with fans singing "you are someone else!".

The band then provides yet more evidence of their quality and fantastic sound via the next songs 'Sugar' and 'Wake Me Up'.

Entering the mid-section of their set, they overwhelm the venue with a combination of synths, bass guitar and drums - providing the backbone to yet another single, 'Cry Baby'. This song gives the musicians each a chance to showoff their talents. Intricate guitar hooks, pulsating bass lines and expertly executed synths are all brought together by the extraordinary feel that the drummer creates by accenting various beats; a master class in all departments.

Fickle Friends rattle off the next four songs, 'Rotation', 'Paris', 'Velvet' and 'Say No More' effortlessly, and as they start to approach the finale of their set, their latest release, 'Hard To Be Myself', is received like an old favourite, as the crowd sing every word back to singer Natti Shiner.

The group end their set with two more hits in 'Swim' and 'Glue' - both of which need no introduction to this adoring crowd. Much like 'Brooklyn' earlier in the set, these songs are met with great appreciation, and turn the Old Fire Station once again into a nightclub filled with happiness and grooving gig-goers.

LIVE

BESSIE TURNER

THE SWAN, IPSWICH

WORDS BY TASNEEM HOSSAIN

Having only just launched her career in music earlier this year and with the release of her debut single 'Big Sleep', Bessie Turner has been swamped with a multitude of festival slots and local shows over the summer. Tonight, she headlines The Swan in Ipswich - proving she is very much on an upward trajectory of success.

It is clear from the atmosphere in the room that those in attendance are already very familiar with Turner and her music, considering she has become something of a popular, local figure after her performance at this year's Latitude Festival.

Although the venue is small, it is packed out with friends and family, and Turner can be spotted milling around throughout the evening making sure everyone is having a good time. But she's enjoying herself too, even before she's taken to the stage.

From the off, it is clear that Turner's set is a shared experience between herself, her band and the audience watching. Everyone can be seen to be laughing, smiling and embracing the smooth tones of her voice - one that is perfectly suited to the pub setting in which the show is taking place.

If you've listened to Bessie Turner before, you will be aware of the bluesy nature of her vocal, and in a live environment it translates even more so than it does on record.

The combination of Turner's softly spoken lyrics with the rhythmic instrumentals provided by her bassist and drummer, make for a wholly enjoyable set, particularly when she plays her latest single 'Words You Say' and her debut release. The latter of the two gives off a cosy, warm feeling that is perfect for the intimate nature of this show, and gets people swaying along with its calm, yet uplifting vocals and melody.

'Milinky', the B-side to 'Big Sleep', has quite a different tone to Turner's other songs, but still manages to captivate the crowd with its tender guitar licks and interesting take on conversational lyricism.

Although many of her shows have been fairly local to the confines of Essex and Suffolk, it is almost certain that in the coming months Bessie Turner will be seen playing plenty of venues around the UK - bringing her delightful and endearing melodies to gig-goers up and down the country.

LIVE

BERRIES

THE BLACK HEART, LONDON

WORDS BY ALICIA CARPENTER

The dark and dingy top floor of Camden's Black Heart is full to the brim; brooding with an excitable crowd, preparing themselves for alt-rock trio, Berries.

Before long, the London-based group, comprising of Holly (vocals/guitar), Lauren (bass) and Lucie (drums), confidently and casually take to the stage.

After announcing, "We're Berries", they immediately pound into opener, 'Sirens'. But they suffer a false start. On second try they come back stronger, screaming, "Hello Camden! We're Berries". They then deliver an explosive entrance into their set.

From the off, a lively discourse ensues between the group and it's as though they're feeding off each other. Berries are a kinetic force - although the space they have is sparse, they use it to its full potential. Holly and Lauren bound about the stage like it's their warm-up ground - and 'Faults' proves that it's just that. It shows us Berries' sonic stage presence, as Holly dips and dives along with her fretwork, physically responding to the intonations of the instrument she masters.

Lauren simultaneously swings along with her effortless picking, while swishing her glorious auburn mane like a mature Merida, but instead of wielding a bow and arrow, she brandishes a bass.

Tracks like 'Discreetly' and 'Stormy' exhibit how energy is tantamount to their

performance. Clearly, playing live is a euphoric endorphin release for Berries, and their facial expressions are all the evidence needed to confirm that.

Memorable melodies and thrashing rhythms are in abundance, and the crowd begin to show their appreciation with the arrival of next track, 'Waiting'. Holly's vocal dominates this tune and the crowd claps along to Lucie's power punches until the track draws to a close.

'Those Funny Things' is a notable highlight and underpins Berries' talent for combining witty lyrics with ear-worming hooks. There's something '*riot-era-esque*' about this track, with its defiant vocal and insurgent chorus. The crowd is inspired in small doses, but each song is met with a rapturous applause that seemingly maintains the band's hunger as each song is delivered with a dynamic drive.

'Wild Vow' is disguised as the band's final track, and it's indicative of Berries' pursuit for a heavier direction. The track sees them go out with a substantial bang, only to be met by cries for "ONE MORE SONG!" from the audience.

The three-piece close the set with 'Written In Paint' - an oldie taken from their debut EP. The sounds bubble over in an eruption of aural particles, leaving a Camden crowd satisfied and stirred by a plethora of lively, exciting tunes.



LIVE

LORDE

ALEXANDRA PALACE, LONDON

WORDS BY GEORGE PRESS

The legendary Alexandra Palace sits atop a mountainous hill, making it impossible not to look out over the city in all its gloomy, autumnal glory. Tonight, the sold-out 10,250 capacity venue welcomes 21-year-old New Zealander, Ella Yelich-O'Connor - aka pop icon, Lorde.

Introducing Lorde's set, the first of three video montages projects onto large screens, depicting grainy imagery of plants and Lorde herself swimming around in a pool - all whilst she narrates with cheesy poetry about love, life and loss. Before long, she runs out to centre stage, grinning from ear to ear as she goes straight into 'Magnets' - her 2015 collaboration with Disclosure. *Pure Heroine* cut 'Tennis Court' swiftly follows and unsurprisingly goes down a treat with the audience.

"I'm going to try something," she says as she kneels down to play a xylophone that builds into the opening notes of fan-favourite 'Buzzcut Season'. The devotees lap up this strange performance and cheer as loud as they can. Then the drunken-anthem 'Sober' introduces her first costume change.

'Liability' is one of the more delicate moments from Lorde's latest album, *Melodrama* and is an appropriate moment for retrospection. She tells us of how she would catch a ferry, a train and then a bus when recording *Pure Heroine* and then

listened to what she had done that day on the way home. But tonight is all about *Melodrama*, and a standout moment is created when tonight's congregation eagerly sing the track's "e-a-na-na-na-everyone" back to her.

After Lorde brilliantly turns Phil Collins' 'In The Air Tonight' into a stylish and haunting ballad, a second costume change brings the show into its final 15 minutes, where the biggest hits come out to send the crowd into frenzy.

Mega-hit and debut single, 'Royals' kicks things off and it clearly still holds a special place in the heart of all the fans here tonight. Recent banger 'Perfect Places' leads into 'Team' with boundless enthusiasm, and the latter is treated like an old friend.

Accessible *Melodrama* lead-single 'Green Light' finishes the show. Lorde's most obvious pop hit is about losing control and partying, which is exactly what every member of the audience does tonight. A sea of 20,500 arms wave and jump, letting go of any inhibitions they may have - and as we've come to expect, Lorde does exactly the same.

She may be idolised by everyone here, but, as a self-described 'awkward misfit', she isn't a Lord above us, tonight she is one of us.



LIVE

THE BIG MOON

THE BOILERROOM, GUILDFORD

WORDS BY LAUREN MCDERMOTT

Tucked away in the middle of Guildford, The Boilerroom is packed out with excited, sweaty bodies; the room is a lit fuse from the word go.

With their usual boisterous and playful nature, The Big Moon start by hurtling into the riotous 'Silent Movie Susie', capturing fresh youth and fun. With their rocketing guitar strums, the group rattle the venue straight into life as fans bounce around before them - evidently, it hasn't taken long for the party to start.

With an impressive kick-off from the London-based quartet, the live vigour only continues with the likes of 'Happy New Year' being shortly followed by 'The End'. The former features gorgeous harmonies and a lead singer (Juliette Jackson) struggling to remember New Year's celebrations.

Seeing as no two songs on their debut album, *Love In The 4th Dimension*, sound the same, the inclusion of a cover of Bonnie Tyler's 'Total Eclipse of the Heart' fits surprisingly well, and sees their fun and cheeky sides shine in the spotlight.

Photography by Lauren McDermott.

LIVE

With a mix of different coloured lights, the gentle sway of 'Something Beautiful' comes next, creating a magical aura. However, this moment of bliss is soon broken, when a very rude man is removed from the venue after becoming incredibly bitter when he is asked to stop filming.

Crowd pleaser 'Cupid' soon picks up the mood again, with the crowd echoing the lyrics from the first verse. The band reacts with beaming smiles and genuine modesty; their frustration from the previous interruption is clearly forgotten. The uncontrollable frolic develops into a devilish confidence, as everyone roars, "I'm gonna get this perfectly right, he said, 'I'm gonna shoot the perfect bullseye.'"

Closing with all time fan-favourite 'Sucker', Jackson's raspy vocals and vast riffs create a snarling attitude, especially when set against Soph Nathan's grungy guitar, Celia Archer's stodgy bass and Fern Ford's calculated drumming. The compelling sound filters into everyone's heads, and for hours after the show has ended, the melody remains inescapable.



GOODS
HATE
MONSTERS

PHOEBE FOX

(@Shotbyphox)

GUEST FEATURE

Head to www.shotbyphox.com to see some of Phoebe's stunning photos.

Phoebe Fox is a professional music photographer who spends more time on the road with some of the UK's most exciting bands, than she does at her home in South London. We invited her to tell us all about how she came to be behind the lens, the type of artists she likes to shoot, and what she strives to convey with her photography.

I first became interested in music photography whilst I was studying at The Brit School in London. A lot of my friends were musicians, so I would shoot their shows after school. Before long, I ended up photographing their friends, and their friends, until it moved away from a hobby and turned into a job.

I tend to float around the rock, indie and pop area, or around anything I like the sound of, which is what keeps the job exciting. I am constantly meeting people that I really respect and think are incredibly talented.

Something that I really try to convey through my photos is the friendships you can make through taking photographs. Some of my photographs that illustrate such friendships, include bands such as The Amazons, Anteros and SWMRS, and recently these photographs were featured at Tate Modern, which was amazing.

"Currently I'm listening to Yonaka a lot at the moment. I just came off a UK tour with them and they released their EP last week, so that is on repeat. I also love Rae Morris' latest single, 'Do It' as well."

I've also had the pleasure of working with Yonaka, Hey Charlie, Jerry Williams and Rae Morris.

One of my favourite experiences was when I got to shoot Anteros on The Other Stage at Glastonbury a couple of years ago. I was still relatively new to photography at the time and it was one of the first festivals I'd worked at. So, it really opened my eyes to the festival circuit.

It's funny working behind the camera because you often end up on the other side, which is fun too. Whether it's dancing with friends in Anteros' video for 'The Beat', or playing a young Nina Nesbitt in her 'The Moments I'm Missing' video.

At the moment I'm a second year Music Marketing and Promotion student at University, so balancing touring with shooting and deadlines is what's coming up!



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LOCK FICKLE FRIENDS LOCK
LOCK ST. VINCENT LOCK
LOCK WOLF ALICE LOCK
LOCK LOCK LORDE LOCK
LOCK GABRIELLE APLIN LOCK
LOCK HEY CHARLIE LOCK
LOCK THE BIG MOON LOCK
LOCK GIRLI LOCK SUZI WU
LOCK BERRIES LOCK
LOCK BESSIE TURNER
LOCK JULIA JACKLIN LOCK
LOCK DREAM WIFE
LOCK GIRL RAY LOCK
LOCK PALE HONEY LOCK
LOCK JERRY WILLIAMS
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