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SHADOW CHANCELLOR ED BALLS VISITS BASECAMP3



Elevator based 'business incubators' Basecamp3 were paid a visit by members of the shadow cabinet earlier this month (March 3), as the band of politicians launched 'Liverpool Business Day'.

Visitors to the award-winning enterprise hub included Shadow Chancellor Ed Balls, Shadow Secretary of State for Work and Pensions Liam Byrne, Shadow Secretary of State for Business, Innovation and Skills John Denham, Shadow Chief Secretary to the Treasury Angela Eagle, Local MP Louise Ellman and Liverpool City Council Cabinet Member for Employment and Skills Councillor Nick Small.

The focus of the meeting was to establish the effects the cuts and taxation policies put in place by the coalition government are having on the creative industries.

"The reason why there was support from the council for this type of business incubation was that the big employers of five year's time will start out as individuals or small companies", said Mr Balls. "Liverpool is a city known for its creativity and flair and its design skills, and that's what this industry is about."

Basecamp3, who were applauded by the politicians for their success and support for the local economy via their support systems, were awarded a Global Incubation Award for "combining Entrepreneurship with creativity & culture" at the 9th Annual Incubation Awards last year.

Recognition was also given to the graduate enterprise project, for keeping graduate skills and knowledge in the region, further benefiting the area.

Home to a wide range of businesses including digital artists, animators, games developers, iphone application developers, web developers, digital marketing specialists, graphic designers, motion graphics and video production, and a record label, the hub is supported by Pacificstream.

For more information, go to: <http://www.basecamp3.co.uk>



STUDIO LIVERPOOL'S MACBETH RECEIVES FIVE-STAR REVIEWS



Elevator based Studio Liverpool received a barrage of five-star and glowing reviews for their production of Shakespeare's bloody, supernatural thriller Macbeth, which ran for a week in February.

The much-lauded run was Studio Liverpool's first of the season and the inaugural production in the city for in-house theatre company Trickster Theatre and received a five star review for its opening night.

Directed by and starring Studio Liverpool's founder Cellan Scott, the production placed the classic tale in a modern day setting, with a primary focus of parliamentary and extremist ideas emphasising the protagonist's ruthless rise to the top.

Guns and mobile phones replaced traditional props, creating a gritty and hard-hitting performance. Trickster also took full advantage of the regional idiosyncrasies, utilising accents.

Performed in the round, the play took full advantage of the newly renovated studio, with one reviewer commenting "this was a production that knew there was nowhere to hide and had everything to prove". Cellan, who won 'best actor' for his performance as

Iago in Artemis Theatre's award-winning, production of Othello, was again commended for a dazzling performance: "(Cellan) makes a mesmerising Macbeth. Naturalistic in his modern-day style and with edgy charisma to spare, for those who prefer their Shakespeare more down to earth than RSC, he really did the business. Combined with the deadly charms of Helen Foster as Lady Macbeth, they made a chillingly good (and not to mention sexy) couple, each drawing strength from the other in moments of doubt as their deeds became more and more inexcusable".

"Placing Macbeth in a contemporary, paramilitary environment gives this classic tragedy a guerrilla edge which will resonate with today's audiences and illustrates the lengths that people will go to obtain power," explained Cellan. "This Macbeth is a celebration of regional accents and Trickster Theatre's in the round style immerses you in the story, challenging the performers to tell the tale through 360 degrees, to create a powerful and intimate theatrical event that will stay with you."

For more information on Studio Liverpool and their forthcoming programme, go to: <http://www.studioliverpool.co.uk>

GIANT GETS BIGGER

Elevator based bike specialists Giant are to expand their premises.

The soon to be huge shop will spread its wings to incorporate the ground floor of 31 Parliament Street as well as number 29. The bigger and better store is expected to open in May.

The original shop was the first Giant brand store in the UK, opening in June 2009. Since then, stores in Bristol, Bromley, Cambridge, Radlett, Rudlett and Twickenham have opened with great success.

'The Global Bicycle Company' was founded more than three decades ago and its bikes are ridden by 32 of the world's top cyclists. Giant is now regarded as the world's best known bicycle brand.

The stores feature invaluable one on one advice whether purchasing for recreational or competitive cycling. The store offers a wide range of cycling gear and bicycles (including children's bikes), servicing, hire and expert friendly advice.

For more information, go to: www.giant-liverpool.co.uk

ELEVATOR READIES EXCITING NEW CAFE.

Elevator residents can look forward to the opening of the new ground floor cafe in the very near future.

Those who have missed the invaluable facility of a place to eat, meet, network or just take a break, will be pleased to hear that wheels have been set in motion and the new development is underway.

"We see this as a positive step and the chance to create something that compliments and services the whole building," explains Tim. "The cafe is there first and foremost to serve the tenants at Elevator as well as providing a meeting/networking space."

Work will begin on the exciting new venture shortly, and we'll be bringing you more details soon, but expect the forthcoming cafe to have a greater focus on the needs of the building and its inhabitants.

Tim and Paul would like to thank everyone who completed the survey. All comments will be passed on to the new operators who are very keen to get involved with life in Elevator.

All will soon be revealed...

ELEVATOR WELCOMES IAN BROUDIE



Elevator is looking forward to welcoming renowned musician Ian Broudie to the building.

The producer and Lightning Seeds front man is currently reading a writing and recording room on the premises where he plans to work on new material.

As well as achieving great commercial success with The Lightning Seeds throughout the 90s, Broudie was a member of post-punk outfit Big In Japan in the late 70's.

After producing albums for the likes of Echo & The Bunnymen, The Fall, The Icicle Works and Shack throughout the 80s, Broudie returned to the production helm in 2000 after The Lightning Seeds dissolved, producing albums artists such as The Zutons, The Coral, The Subways, The Rifles and I Am Kloot.

After utilising Elevator's main recording studios at Cheapside many times across the years, Tim and Paul are delighted that he has decided to take up residence at the Parliament Street location.

The Lightning Seeds reformed in 2006, releasing their sixth studio album 'Four Winds' in 2009. The reformation followed Broudie's first solo endeavour, 'Tales Told', which was released in 2004.

For more information, go to: www.lightning-seeds.co.uk

BALTIC ARTISTS FLY TO FINLAND



Elevator residents Baltic will exhibit their work in Finland this month as part of the 'Is This Tomorrow' festival.

Baltic, a coalition between Arena artists Anna Benson and Roisin Hyland, fly to Finland this week to take part in the exhibition which sees them take unwanted items and turn them into pieces of art.

The pair will take a body of work with them, and invite exhibition goers to take the items free of charge in return for unwanted items of their own. Anna and Roisin will then work their magic on their new found treasures live and the cycle continues over four more shows.

The exhibition, which takes place at the Brinkkala Gallery, aims to challenge art making traditions and features artists Choterina Freer Maria Karoliina Lukala, Joono Lukala who all hail from capital of culture cities.

For more information, go to: <http://www.balticartists.co.uk/>

INTRODUCING...ARENA

2011 has, so far, been more than a little harsh on Liverpool's art scene. Dramatic cuts in the art budgets have already put paid to big draws such as the A Foundation after their application for funding was rejected, despite the organisation consistently putting on mind-blowing programmes of events since opening.

The artists of Liverpool have been faced with a stark choice: get busy doing other things, or in the case of Elevator residents Arena, get busier doing what they do best. They plan to adapt, innovate and create their way through these times of financial hardship, and it would seem that the added pressure is acting as a catalyst for getting their creative juices flowing. Formed in 1982 by Terry Duffy and John Horrigan, Arena has long been a buzzing hive of creative energy. Originally housed in Arena House on Duke Street, bands such as Echo & The Bunnymen practised in the basement, while a 40-strong group of artists honed their various disciplines above, with other ventures such as a radical printing press all living side-by-side. "It was a vibrant, creative hub," explains artist Sarah Richards. "I think they rented it for about a pound a month, a really tokenistic kind of thing, the one condition was that they maintained the upkeep of the building."

Liverpool One's development saw the end of the Duke Street residence after rent prices rocketed. The artists made a brief move to Jordan Street, before setting up home in Elevator.

"Jordan Street was too cold, and too big," laughs studio manager Pam Sullivan. "We don't need a lot, we just need a relatively dry space. We've all slumped it in derelict building sharing with pigeons. It was sad moving as people had been there so long and had grown attached to the charismatic building, but we've proved in two moves it's the people that make Arena."

Though some hardcore Arena members from the Duke Street days still rank amongst their numbers, the move to Elevator brought with it new blood. "We're going from strength to strength, there's a whole new swathe of artists and that helps to keep it fresh. We're sad when people leave, but it's important to be surrounded by new ideas, and disciplines. "If you try to work individually in this city it can be really difficult. Our strength comes from our name, we're well known about Liverpool and beyond, as soon as I phone organisations they immediately know who we are. There's no funding at the moment. LTVS, Arts Council, A Foundation have all closed, but we're still here. There are 21 of us at the moment. We all pull together, we all support each other. We've just had a series of meetings looking at way that we can make money. I couldn't do this on my own. There are a core group of us who support each other. We all subsidise it because we buy and do things and the money goes straight back into the organisation."

"And the books balance," explains artist Steve Cain. "We're not overspending and we're not making a loss so we'll always be here."

One of the additions the Elevator space has made possible for Arena is the gallery. "It's such a luxury to have a place where you can just put work on the walls," explains Pam. "We want to be able to con-



tinue that, we've had such a good programme over the last few year, nine or ten successful shows, and we've exhibited artists from London and Glasgow. The Brychan Tudor show completely changed the shape and feel of the gallery. It's a mutual exchange for the artists here."

"It's quite easy as an artist to just lock yourself away in your space," explains Steve. "Community improves your work. I've been getting harassed for the last couple of months about one of my pieces, I finally caved in about two weeks ago and started making changes, otherwise I would have just carried on. The landscape I was doing had started to look a bit contrived; a magpie had started to look like an Albatross on steroids. It's taken me two days to cover it. You can get artists that work solitary all the time and they get a false opinion of themselves. A criticism doesn't have to be taken negatively as long as something positive comes out of it. We can offer that to each other here."

"We're a family," furthers Pam. "We argue, and disagree, but then we always come back together again. Sometimes it's an intense space to be in, but then other times it's the best place to be on earth. We have such a laugh. My jaw ached after we planned the Light Night. You can be dying with a piece of work, but there are always three or four people who'll come in, trash you and get you back on track. We're all very honest."

"At the end of the day, we're professional artists," adds Steve. "We don't want a pat on the head. We bounce off each other and it works."

"We're in hard times at the moment," says Pam. "It would be quite easy for me to say 'I'm so skint, I could do this at home', but I know full well I won't work there, there wouldn't be the support. We've felt the hit as artists have left as they don't have the money. We're self sufficient and aren't reliant on funding. I completed a worst case scenario of where we could be in a year's time. I spoke to the artists and told them the situation, and explained that we needed to get creative. Funding is fantastic and al-

lows us to do things we wouldn't usually do, but when your back's against the wall your creative side really comes out. It's too easy to get complacent." And get creative they did. Along with longstanding events in the Arena calendar such as the auction (May 28th), now in its 12th year, the merry band of artists have thought up new ways to make money and promote themselves. Their contribution to the Light Night looks set to be fantastic, and a summer exhibition which will see Arena residents collaborating with artists from America and a further cross pollination of ideas.

After another successful Biennial run, which saw the majority of artists exhibiting in exciting venues such as The Williamson Tunnels, and Arena picking up 'Artist Of The Week' multiple times on the Art In Liverpool website, the studio is looking forward to the success stories of this year. With Arena's Baltic Artists exhibiting in Finland this month, Josie Jenkins taking part in reality TV programme 'Show Me The Monet', huge fibreglass animals being exhibited down south, and Victorian lampposts in Sheffield being given the Arena treatment, though 2011 may be hard work, it already has a slew of victories under its belt.

Arena is formed from a group of people more than willing to get involved, people who know the value of community and what it can bring to their work. "When somebody else wants to do something it inspires me to do something too," explains Sarah. "It's symbiotic."

"There's no one-upmanship, we're not competitive," finishes Pam. "We're Arena, and a success for one of us is a success for everyone."

In times of financial hardship, it's always the things which make our life bearable which are hit first and hardest. While other organisations flounder under the pressure, we can always rely on Arena to find new ways to brighten the city and beyond.

For more information, go to: <http://www.arenastudiosgallery.com/>

INTRODUCING... MOVES11: INTERNATIONAL FESTIVAL OF MOVEMENT ON SCREEN

Now in its seventh year, the International Festival of Movement On Screen or moves as it is better known, has grown rapidly from offshoot to a fully blown event in its own right. Incorporating the best of dance, experimental film and video art, the festival draws together enthusiasts, professionals and experimentalists from across the globe to create diverse programmes of events, accessible worldwide.

With the 2011 leg of the festival 'Intersections' set to hit the city in April, Elevator resident and festival coordinator Martina Puchberger talks us through what we can expect....

After originating as part of the Commonwealth Film Festival as an offspring of the screendance strand, 2005 saw the first ever moves, an experimental short film festival with a unique focus on movement on screen. While the CFF closed its doors in 2006, moves had enough support and intrigue surrounding it to carry on solo. "moves carried on as a stand-alone festival since it had enjoyed an overwhelming audience response, from the professional, artistic and public sector," explains Puchberger. "Developed over the years moves has become a renowned exhibition platform for experimental film and video art within the international film festival and dance world."

Having made its move from Manchester to Liverpool last year, 2011 sees the event celebrate its fifth year as an independent cultural experience. "moves aims at film enthusiasts, video art lovers, creative out-of-the-box thinkers, movement experimentalists, emerging and established cross-disciplinary art workers, innovative video artists, exploratory dancers and avant-garde filmmakers, as well as the general public that enjoys to get surprised and let go to be fully immersed in new, unknown and thrilling conceptual experiences," she continues. "moves11 explores the theme 'INTERSECTIONS: Filming Across Culture & Technology' and will present an innovative and awe-inspiring film and video art programme at the Bluecoat."

After graduating from a degree in European Studies and Cultural and Creative Industries, Puchberger moved to the city at beginning of Liverpool's European Capital of Culture Year, 2008. Having since worked at DaDa (Disability and Deaf Arts), FACT (Abandon Normal Devices Festival), Liverpool Biennial, The Bluecoat and Tate Liverpool, she joined moves in 2009. "moves offers fantastic opportunities to venture and experiment, as an engaging visitor, participating artist, but also as a member of the crew. I find it fascinating to learn how to create maximum impact with minimum resources by exploring new approaches and try off-the-path options," she explains. "You never stop learning! moves is a brilliant concept that convinces through its flexibility, innovation and open-mindedness.

I joined moves as a Festival Coordinator in autumn 2009 and I'm still captivated by the project and its core idea."

With its foundations laying firmly in dance, the festival has since broadened its spectrum to feature, amongst other specialisms, animation. "moves is an inclusive festival within its niche," says Puchberger. "The festival welcomes all disciplines exploring movement on screen. To open to all genres and encourage inter-disciplinary art forms is a natural



move. With its flexible framework moves is able to adapt instantly to the type of work that is currently being created. 2010, for instance, saw a significant growth of video art installations presented at the festival, with great response from audiences.

With submissions from all over the world, the festival doesn't just showcase talent, it's an important cultural landmark for the Northwest. "With its international reach, moves successfully draws worldwide attention to Liverpool as a creative hub," she continues. "moves presents far-travelled artists and their work alongside local and regional talent and, thus, offers a unique platform for cultural and professional artistic exchange. It is an exceptional opportunity for the Northwest to boost its cultural offering and its creative business image around the globe.

While the art budget in the city has seen dramatic cuts, like other creative outlets in Liverpool, moves plans to keep the momentum going by getting even more creative. "A creative and innovative project can only be sustained as long as local drivers support the idea," she explains. "In times of severe budget cuts it is essential to think innovatively and out-of-the-box in order to survive. moves is a very flexible and adaptable project that invites businesses, organisations, artists and creative workers to form it and make use of it according to their needs and wishes. With this approach the festival endeavours to continue to offer a unique stage for exchanging innovative ideas and encouraging creative activism that will impact the overall economic, social and cultural atmosphere in the region.

And what have been her personal favorites from previous moves Festivals? "GET PLAYED was a mind-blowing, colourful VJing event that brought Max Hattler, Noriko Okaku, and Werner Moebius and Pikilipita onto stage for moves09. My personal moves10 highlight was an interactive performance by AVJs SONOM which used a swimming pool full of dried ice as a screen to visualise soundwaves that were stirred by the audience moving within the space. Also, the publicly displayed QR codes that featured encrypted short films produced by students

from the University of Salford were a pinnacle.

And with an equally diverse and awe-inspiring programme ready and waiting for 2011, what does she think will be the biggest draw at this year's event? "We have had fantastic response from international and national filmmakers and video artists," she enthuses. "moves11 will be more accessible than ever with nearly all events being free. There are loads of activities for audiences and professionals to get involved, i.e. the one-to-one artist surgery, giving artists the opportunity to ask questions, exchange ideas and learn from other professionals. The Filmmaking LAB will challenge locally based emerging filmmakers and video art talents to create an experimental short film in only 7 days; moves PechaKucha Night will be the another highlight event, a platform for creative entrepreneurs and artists to pitch their work to audiences and businesses; all this combined with a one-of-a-kind international screening and installation programme. moves11 will certainly be a not-to-be-missed event in Liverpool's cultural agenda.

Puchberger and the moves festival ethos fit firmly into the bustling creativity already apparent at Elevator. Was it this facet that attracted her to set up shop here? "Elevator is creative, flexible, moving and makes noise. The constant creative buzz in the building is without doubt a big draw and invites your mind to go wild imagining whether the massive industrial building would explode if everyone would perform at the same time. You meet a lot of very motivated and interesting people working in all kinds of creative enterprises, however, there are opportunities to create that bring all these creative minds working on different floors and in neighbouring offices together.

moves would like to invite everyone to join the creative, bustling festival crowd and to enjoy some thought-provoking and inspiring encounters at the Bluecoat, Liverpool, during the last days of April.

Visit www.movementscreen.org.uk for more details or email moves@movementscreen.org.uk to get in touch.

INTRODUCING...PAYPER TIGER

The music industry has found itself on shaky ground in recent years. Though our musical consumption has gone through the roof with a barrage of new ways to access the soundtrack to our lives, the bottom has dropped out of the seemingly endless money pit that fuelled every limo, hotel-trashing and overdose. Sad times for the majors indeed. But with every cloud comes a silver lining, and with every cliché comes a handy lead into a story that offers hope to music makers across the land. The hope in question during this tale is that of Liverpool's Payper Tiger, the DIY record label that has set tongues wagging since its beginnings in 2010.

Their ethics and ethos spelt out in the press they've currently received has been far reaching, with emails arriving daily from people wanting to get involved. Accolades from home-grown faces such as Everton's Leighton Baines on his increasingly popular music blog haven't hindered proceedings either.

Payper Tiger are Ash Hopkins and Rich Metcalf. The label is a product of roots in the Basingstoke punk scene, deep-seated political views, a healthy dose of scepticism and a generous helping of conspiracy theories. An overwhelming love of new music might have had a little to do with it too.

"I found a notebook the other day from when I was about 17" says Ash. "I'd forgotten about it but flicking through it I found a plan for a record label. When I applied for university, during my entrance interview, I spoke about starting a label. It's always been there, but the opportunity didn't present itself until last year."

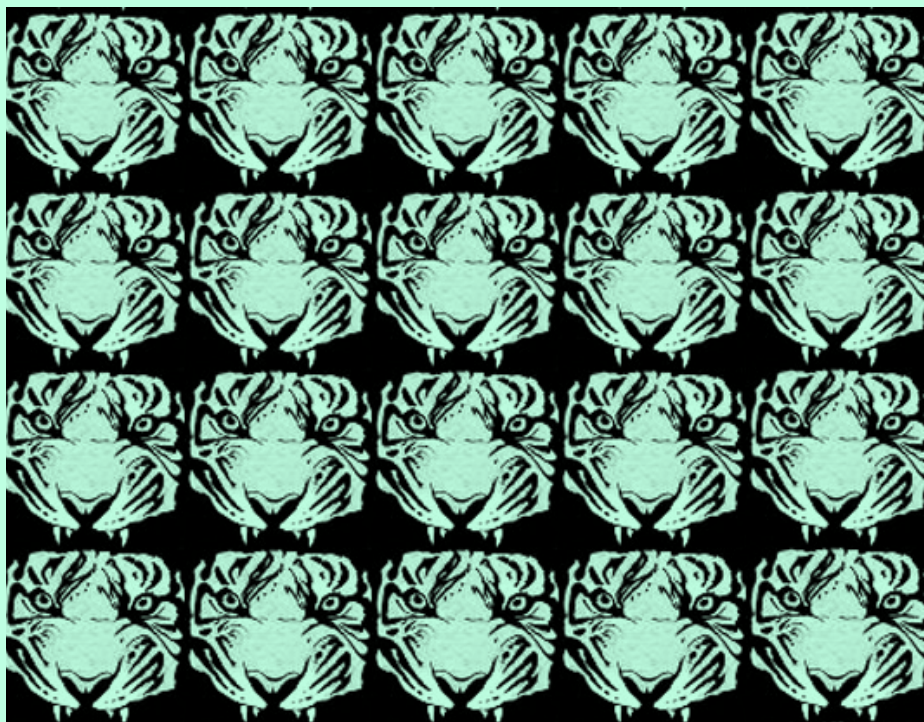
The 'opportunity' was in fact a part time masters in business studies. Unbeknownst to Ash and Rich, who met via their Popular Music degree, they embarked on the qualification after answering an advert. "We saw an ad which read 'Have you got a business plan?' and offered £3000 for each member of your team as a start-up," laughs Ash. "There were 120 applicants, and we ended up being one of the lucky ones who got funding for our concept. It was that money which enabled us to kick things off.

"I always loved the idea of an independent label, being able to take it in the direction you want to go in, to be in control of the artwork, who's on it, what's on it and to only have people involved with it who have a good work ethic, and positive attitude."

As the guitarist in Bicycle Thieves, Ash has learnt first-hand about the pitfalls and falseness the music industry is rife with. "With The majority of industry people I've met, the overriding impression is that they don't really know much or care much about music at a base level, or if they do they just seem to like really shit music," he laughs. "They want you to do what's best for their business and their agenda. If everyone's got different agendas then you end up having to compromise what you're doing just for the sake of having the opportunity that they're putting on the table. We wanted to be in the position where we could make things possible for other people without giving them too much jip."

The labels first move to integrate themselves onto the scene was the well-received compilation handed out for free at last year's Inside Pages festival. "We were approached by one of our friends who was involved and thought it would be great if we got on board. Me and Ash had a brainstorm and came up with the idea of the compilation," explains Rich.

"We'd had the idea of making the CD before but with



the Inside Pages coming up, we thought it'd be ideal, and there was such a contrast of bands on the bill. It's Liverpool-centric, The Suzukis are the only band who aren't from Liverpool."

Like most great ideas, their first way of making a difference was born from someone else doing something badly. A visit to the Matthew Street festival and the acquisition of a free CD, funded by various Liverpool creative agencies, left them decidedly underwhelmed.

"No offense to whoever made the Fringe Festival CD but I was completely disappointed by it," says Ash.

"The artwork was uninspiring," continues Rich, "and the CD itself had just two decent tracks on it: The Wave Machines and The Loud, the rest was comprised of tribute bands such as the Antarctic Monkeys. Why would you want that on CD?"

"I'd been really excited to go home and play it, thinking maybe we'd go home and find some new Liverpool bands," explains Ash. "Someone had taken the time to put it together, and a lot of people had backed it with money but it was terrible. We wanted to make our compilation worth keeping, something people would go home and treasure holding and listening to. We wanted to make all of the artwork ourselves."

"And that's what we did," says Rich. "It was a smaller run than the fringe CD, but it's had a much greater impact. It gave good bands free promotion. If you want to release tangible products, it's got to be a piece of art or it's not worth having in that form," asserts Rich.

The politics of the industry play heavy in Payper Tiger's manifesto. The fight and attempts by the major labels to reclaim the power they've lost since Napster revolutionised how we get and share music serve more as an antithesis to their plans for the future than 'how-to' guide. "If they'd have been the kind of people who were forward thinking and innovative they could have harnessed what was going on there for their own benefit, but instead they dug their heels in and to maintain their stronghold and monopoly over the market," ex-

plains Ash. "They got the IRAA involved and slapped people about with anti-piracy laws, suing grandmothers for having three Britney Spears tracks on their computer for ridiculous sums of money."

Though the fact remains that bands and the people involved should get paid for the work they put in, the way they need to go about getting their wage is changing. "We've been brainstorming the plans for our website and really innovative ways of changing methods of distribution both tangibly and digitally with a girl, Ruth, who's worked in New York with a few labels and hates the majors," says Rich. "There's also a guy who writes for an anarchist paper called 'Wildcat' that we'd really like to get onboard."

"We were approached after Ruth read an interview we'd done. She liked what we were about and wanted to collaborate," furthers Rich. "When we get the website up and running, at first it might take the form of an E-zine, or people contributing documents."

The pair express their admiration for info-structures such as Creative Commons which aims to maximise digital creativity, sharing, and innovation and has seen bands such as Nine Inch Nails release material under its license free of charge. "It's about loopholes and sharing music, if music is part of culture and our advancement, it first needs to be shared," states Ash.

"I think the power structure is changing, the power is so top heavy, and you have four companies who rule everything, they own the distribution channels and are massive media conglomerates, it's not easy, but if people did boycott the majors and support more independent labels it would become easier for the people at the bottom, quite simply, kill the rich guy in the room and share the money out."

The future starts here...

For more information search 'Payper Tiger' on Facebook.

INTRODUCING...THE LOUD

Vague musical talent is frequently accompanied by a brashness that supersedes ability during interviews. Smart quip follows grandiose mission statement, all neatly rounded off by a series of gushing adjectives which leave the reader under the impression the next saviour of music has not only been found, but has already tracked their forthcoming album and signed off on the artwork. It's only when the reader types the closing MySpace address into their laptop that they realise they've been duped again. The self-proclaimed melodic prodigy hasn't even produced a song you'll see through to the end on Soundcloud, never mind a quick virtual trip to the iTunes store to part with what's left of your pay-packet.

But for Wirral three-piece The Loud, the matter of making music is a simple one. There's no bravado, there's no pretention and there's certainly no style over substance. While off-stage their modesty and placid temperament make you wonder if you've collared the right guys, you soon realise that just because they're not holding their capabilities aloft like a cure for cancer, it doesn't leave their repertoire lacking.

The Elevator based group fuse glam-grunge, disaffected phsychedelia and filthed-up nostalgia in equal measure, and are sewn together with the talents of Pennington Lee (vocals, guitar), Lee Oxtan (drums) and Matthew Freeman (bass). Signed to Liverpool DIY label Payper Tiger, the band soon plan to let the rest of the country into the secret the city has been harbouring for the past year with forthcoming single 'Amy' and a six-track mini-album which will land a month later.

"My brother (Craig Pennington, manager and Bido Lito founder) started Dead Young records in Leeds," explains Lee. "It's stuff like that's given us a grounding in the DIY scene. You could sit round all day saying 'I want to be signed by Universal', but you see bands get signed by the big labels and then they get fucked off without ever releasing anything. There's no care, there's no commitment. They listen to music and it's 'how many copies can we sell of this', but with Payper Tiger, they just think it's great and want other people to hear it and think it's great too."

"We're real friends now," adds Oxtan. "We didn't really speak to them before, but we'll all go out and have a bevvie, it's quite personal. You couldn't do that with a major label."

"You haven't got an argument when you've signed a contract," furthers Lee. "You've got a boss. Ash and Rich aren't our boss, they're our colleagues. They like what we do, and we like what they're doing and they have real creative input, it's not just about releasing the record."

The meeting of minds happened last year when the Payper Tiger boys ventured down to a Loud show. After being suitably impressed they got in touch with a mind to put out the bands next release. "We'd already recorded what we wanted to put out as our second EP. They had a listen and loved it and it went from there."

When we join the group, they've just finished filming the video for 'Amy', a track writhing in laid-back precision. The beat drags alluringly one step behind the dirty-sweet melody, while Pennington Lee's primal howl melds the whole, smoke-stained cacophony into something fevered and determined.

Filmed in Elevator, with the help of residents Smiling Wolf, the video nods towards the New York underground scene. "It's like a live performance," explains



Lee. "We wanted to break it up. It's like the 'Love Will Tear Us Apart' video, quite dark and open. Most of it's in black and white with us silhouetted. It's similar to the artwork. We wanted it to be the whole package, bright colours, very Andy Warhol. We're going to use the pop-art effect over parts of the video."

"We want it to be a piece of art rather than just an album," continues Oxtan, before explaining that the CD's packaging will be a three-fold case, opening up into a coffee-table size piece of artwork. Digital downloads don't always have the edge it would seem...

Those enamoured by The Loud's sound early on will notice that 'Amy' has moved on stylistically, the glam element has gone full-throttle. "Originally we were aiming for a sound similar to Black Rebel (Motorcycle Club) and The Black Keys," explains Oxtan. "But recently we've been listening to bands like the Smith Westerns and a bit more T-Rex, that's where it's come from."

"You just fall into it," says Lee. "It's not a conscious thing. It's just dead comfy to play that stabby rhythm guitar, and it sounds great."

Though the group share many an influence, dance, reggae and jazz are also introduced into the mix via bassist Freeman. "It's good to have a bass player that's into reggae, as it's quite groovy but still quite melodic," explains Lee. "If we all listened to the same thing all the time we'd sound totally different."

On-stage, there's little banter, but there's not much room for idle chit-chat when you've got songs as colossal as the sense-splitting 'I Am A War', taken from their eponymous and unrelenting debut. "We are confident but we're not going to run around like Liam Gallagher," laughs Lee.

"We just let the music do the talking," adds Oxtan, blatantly hating the cliché, but unable to deny its truth.

Hailing from Wallasey, the band found the culture they felt was lacking from their hometown in Liverpool.

"It's good to be around like-minded people," says Lee. "We're not from Liverpool, and most of our mates at home aren't into music so it's great to come into a creative community, whether that be music or art. Wallasey isn't a culture hub. Not a lot goes on there apart from Wetherspoons and the Players Lounge."

The band are also quick to point out the change in the scene since the launch of Bido Lito last year. "It gives it a focal point," explains Oxtan. "The Inside Pages gigs last year brought it together. You got people coming to see a band who they would have never seen because of how eclectic the bill was. It all feeds off each other."

With the track-listing settled and the wheels in motion for the single's imminent release, the band already have a slew of festival dates planned for the coming year, including The Terminal Convention in Cork, which will see other Elevator acts such as Owls* grace its stage. A mini-tour of the UK is also in the pipe-line.

"Last year it was more about getting us known in Liverpool, The EP was to get us established in the scene, get us known locally," explains Oxtan. "It worked pretty well, but the next release aims to get us known nationally."

The Loud are anything but revisionist, paying homage to their musical forefathers while dragging their influences by their hair into 2011, pummelling modern societies ills and pleasures into every beat, bar and dizzilyingly impassioned vocal. With the passion, the attitude and the backing all in place to make a noise, when Lee hollers "Amy's gonna get you", during the single's chorus, you get the impression that The Loud are going to do a lot more than merely get your attention this year.

'Amy' is due for release in May, with the six-track mini-album following a month later. Download the band's self-titled debut now, completely free, from <http://theloud.bandcamp.com>.