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Presents



A review of the hottest new festival in town!



TRAVELLERSTUNES.COM PRESENTS

**AVERAGE
SEX**

with support from:

darrah

Daniel Land

DJ: Russell Duke

FRIDAY, 2ND AUGUST 2019
NEW CROSS INN
323 NEW CROSS ROAD
SE14 6AS

Tickets: <https://newcrossinn.com/tickets/events/travellers-tunes-8th-birthday>



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Editors Note

CroCroland, the new one-day festival taking place in 3 rooms at Croydon's Landsdowne hotel did more than prove there is an appetite for live alternative music.

With The Social under severe threat from the endless greed of the city councils and oligarchs, by the end of March, it felt as though rock n roll was still in retreat. However, not only did this new festival sell out, it showcased there is a future for putting on live music.

Let the soulless take our venues (we won't), let them push us to the margins (they can't). Great people like Julia Woollams and Angela Martin will not lie down and take it! Putting on this festival should be a springboard for all suburban towns, although its technically London, outside of zone 2, most things are overlooked!

With so much musical heritage of punk, rave, the paisley guitar sound in London's surrounding counties, the setup of CroCroland should be the blueprint for all aspiring promoters. Intimate, in your face and firesome acts!

As if this wasn't enough, they had a 50% gender balance across performers and staff. Taking this progressive attitude out of city centres is crucial to progress and, when you have She Drew The Gun, Bugeye and Berries on stage being total bad asses, the future is brighter than ever.

Love

Mike

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THE PETTIES

Raw and pure, Bristol's The Petties opened up the Concrete Playground in fine style.

They were an amalgamation of all the great bands this century coming together. They dragged Kasabian's killer basslines into the sweat ridden chaos of The Cribs.

On 'Melted' guitarist Alex King lost control and cut loose with a joyous punk rock solo. 'Gasoline' had the wayward indie hooks of Cajun Dance Party funnelled through Joy Division's desolation.

The pop instincts of The Undertones clash with Arctic Monkeys at their incisive best on 'Whatever People Say I Am'. Give this lot 12 months, they won't be opening up for anyone



A striking performance Aberdare's goth and post punk three piece Farenheit 451. Formed back in 1981, they are the embodiment of a generation that fought Thatcherism. Outsiders, lifers, and lovers!

The Chameleons classic 'Strange Tides' came to alive through Darren's exquisite guitar playing on 'These Four Walls'. 'Navaho Braves' instigates a more immediate in your face style.



It was a destructive and death defying set of gothic guitar playing. Strange and deranged in sound, they are proof that communities and momentous life long

bonds can be forged anyway and anyhow!

GET IN HER EARS



Presented by Tash Walker and Mari Lane, tune into Get In Her Ears the Gigslutz Girls' New Music Show live on Hoxton Radio 7-9pm the first and third Thursday of every month.

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Portsmouth's Drusila took to the main stage as if it was there sell out night at the 02. Frontman George was utterly imperious from start to finish.

Their brand of 80s synths and infectious indie is not wholly unique. What will set them apart from their peers though, is their spirit. As beautiful as Hurts and as unpredictable as Slaves, they "it".

On 'Something For Nothing', George was omitting an energy so vibrant it was impossible not to be in his clutches. On 'Forget', they hit a sweet spot that could have sound tracked 'The Perks of Being A Wallflower' when they drive through the tunnel.

USELESS CITIES



The London four piece were a rare piece of bittersweet indie on a day of great punk rock and rock n roll.

Between dual vocalists Tom and Conny, they strived to create something beautiful and seamless and, at times, did just that.

On 'Follow', they funnelled a Pixies-esque riff through a droning Mogwai soundscape. The room's 200 capacity limit became irrelevant as they conjured a vast landscape in an alternate reality to dream in.

Former single 'New Feelings' was like a polished, almost dreampop take on The Horrors classic album 'Primary Colours'.

There was a real sense of 'lifer' about them. Listen, don't listen, go watch them play if you want, Useless Cities will be there regardless. This music isn't obviously immediate in the way a punk rock is but, there is something so utterly necessary about it all. Cro Cro Land was most definitely enriched for it.



Berries

The breakout stars of the day for us, rock music hasn't had much this swagger in bloody ages.

The London three piece had so many guitar hooks, Johnny Marr has to get involved like he did with The Cribs. In fact, get them in there too. The world needs that super group!

'Siren' is relentless in its ability to pull you in. Meanwhile, 'Wild Vow' was hell bent on blowing a hole into this crowd's hearts. It was aggressive and immediate like Hole at their best. Throw in some joyously melodic key changes that Noel would have been proud of, it's simply impossible not to make Berries your new favourite band.

'Those Funny Things' and 'Faults' showcased that tempo change ups are no issue for them either. It would appear this three are going to be around for a long time. Let them in before they kick your door down.



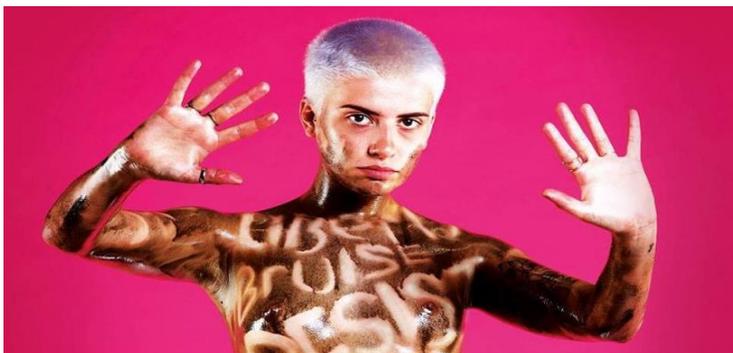
Bugeye

7 months on from our trip to Kick Out The Jams at the Good Mixer, we were expectant as Croydon's own glam-post punk champions strode on stage.

That 7 months was put to great use. What was a fun punk via disco set has become more aggressive, more sexualised, more of, well, absolutely everything the rock gods demand from its superstars!

The power of the Stooges 'Raw Power' came to life on the opener 'Never Let You Go'. The main stage was ready for their dancefloor classics 'Disco Dancer' and 'Is This Love', what they got was another animal altogether.

Sharper and edgier than ever before, Bugeye added a level of visceral to their beat pumping anthems that shook CroCroLand's foundations.



She Drew The Gun

If there were any justice, Liverpool's She Drew The Gun would be considered purveyors of news and justice. Too often, they are written about as great outsiders.

Hearing them deliver poetical polemic to great psyche hooks, solos and sumptuous vocals, this should just be the middle ground!

“there's a glitch in the system of conventional wisdom”

She Drew The Gun are that rare breed of art. They get away from metaphysical thinking. They forge new paths for thought and creativity. Us versus them ceases to be, and a more harmonious centre, one with utopia as its goal and helping hands for all to get there is laid bare.

You would be forgiven for thinking we were writing about a movement rather than a band here. They transcend music though, great tunes are their base level, then comes their infectious spirit, ionic look, and great performance.

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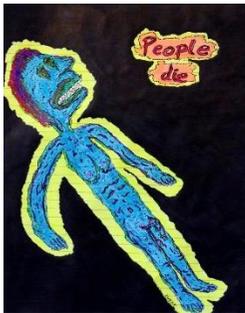
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Despite some sound issues at the start, Lancaster two piece The Lovely Eggs served up a mystical and shimmering slice of rock n roll!

Trashy and elegant simultaneously, Holly Ross and David



Blackwell rattled through the weird and wonderful 'I'm With You' and 'Return of Witchcraft' with an innocent brattiness that's taken them to heart of the UK's alternative scene.

There is simply no escaping the cult classic 'Wiggy Giggy' as it swirls around the main stage like a torrent of infectiousness. So cute and so utterly bat shit mental, it's got the Croydon faithful

in a spin!

There is another side to their pop mastery on display. The brash and fuzzy guitars which get in your face like a growling mob. 'I Shouldn't Have Said That' is all fire and brimstone whilst, 'Don't Look at Me' is a hilarious riot with Coxon-esque guitars and playground lyrics!

Oasis ended on 'Champagne Supernova' epics or a furious cover of 'I Am The Walrus' as the sunset beckoned. The Lovely Eggs however, delivered the hilariously pointless 'People are Twats'. Short, sweet, and marvellously bonkers!



MOSES

Regular readers of <https://travellerstungs.com/> (both of you), will know just how much affection we have for London's **MOSES**. They are a slow burning organic success story and this year, is there year!



Despite our previous love, live, they have not quite hit the heights they do on record. What was missing? Punk! They've always had it in spirit but, now, sonically, they've tapped into the great British subculture of the 70s. Steve Jones' aggression and rock n roll style is awash throughout and Simonon's style permeates the bass lines.

'**River Thames**' went from an everyman anthem to a clarion call to this riotous crowd. '**Cause You Got Me**' is injected with the brutality of The Ruts and 999, and '**Leave Leave Leave**' is a joyous assault on the senses!

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