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Portfolio Contents

Interview: Meet Linden Marissen, new drummer of The Faim

News Feature: Kicking the ticket touts out of the music industry

Album Review: The Maine - You Are OK

Silverstein – A Beautiful Place To Drown

Live Review: Against The Current at the Islington Assembly Hall

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Further Reading

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INTERVIEWS

Meet Linden Marissen, the new drummer for The Faim

Linden Marissen has been playing the drums for over half his lifetime, 12 years.

"It all really started in primary school," he explained. "One of my close friends wanted to take music class as an elective, but he didn't want to go alone so he asked me if I'd go with him. So I went along with him and we decided to learn the drums."

Earlier this year ahead of the release of their debut album and massive first headline tour **The Faim** welcomed new drummer, 23-year-old Linden to the band. "Seeing the world with such a great group of people is amazing," he told Highwire, answering questions from the band's touring van somewhere in Germany.

Linden grew up in a small country town about four hours from Perth, Western Australia where he lives now. As a child, he didn't really have a career path in mind. "I was never one of those people who had a dream career or dream job," he said. "Music was the only thing that really resonated with me."



Photo by Mac Praed

As he got older Linden worked a lot of different jobs most of which involved manual labour, and that is exactly what he was doing before he joined The Faim. "I was working a couple of part-time jobs in Perth to support myself while I was getting my degree, and drumming literally anytime I had a free day," he revealed.

So how did this particular drummer find himself in the up and coming band The Faim? "I got to know the guys in The Faim as we both rehearsed at the Hen House Rehearsal Studios in Perth," he said. "When their previous drummer left they got in contact with me and asked if I wanted to try out for the band. So I went along and we hit it off immediately."

The newcomer had his first rehearsals with the band late December last year before officially becoming a member on the 4th of January this year, right before their world tour started. Talk about being thrown in at the deep end!



Photo by Mac Praed

Previously only playing in various local rock bands in Perth, Linden has suddenly found himself in venues as large as The Garage in London, England, playing to 650 screaming fans. "It has been overwhelming but overall pretty good," he said. "So far the fans have been really nice to me and most have accepted me which is great."

For this tour, Linden is playing a Pearl Reference kit with Zildjian cymbals and having a great time doing so. The songs he has the most fun playing live are 'My Heart Needs to Breathe' and his favourite The Faim song 'Amelie'. Earlier this month the band released a brand new single 'Fire' and of course it's a part of the tour's setlist. "Once the single dropped I've noticed a couple more people singing along live," said Linden.

This tour has been the drummer's first trip to Europe and so far his favourite city has been Amsterdam which he describes as one of the coolest places he has ever visited. Although Amsterdam may be his favourite city his most memorable experience was here in the UK. "In Newcastle, I saw snow fall from the sky for the first time which was pretty rad," he told Highwire.



Photo by Mac Praed

Seeing snow for the first time may be an experience to remember but it is no surprise that what this new to touring musician misses about home are the beach and the warm weather. He also misses friends and family, the people who supported him on his journey. "There's been a lot of people that have helped me along the way which I'm extremely grateful for but the biggest supporters I've had are my parents, my mate Tom, and my manager Rob," Linden said. "In their own way they have helped me immensely and I wouldn't be here right now without them."

As with most musicians, it's not just the people they know that help them on their journey it's also the musicians who influence them. "My biggest drumming influences are Dave Grohl, Jimmy Chamberlin, Jorma Wik, George Daniel, Nathan Followill and Brad Wilk," Linden said. "The reason these guys stand out to me is that they serve their bands songs so well whilst having their own unique style."

It's no surprise that Dave Grohl is such a heavy influence to Linden as the first record he ever brought was Nirvana's *Nevermind*. "I bought it when I was 11. Easily one of the most solid decisions I've made in life," he said. That may very well be true and of course, the one about taking music class as an elective and learning drums has got to be high up on the list too.

Kicking the ticket touts out of the music industry

by CATHERINE WILTSHIRE in MUSIC

The fight against industrial-scale online ticket touting has united members of the music community and given new hope for an industry without touts.



“Its organised crime and it doesn’t contribute anything to music,” said Jon Tolley owner of Banquet Records and promoter of some of Londons greatest live shows. Sitting in his office at the bustling independent record store that has become notorious for attracting some of the hugest

acts to small venues. “It doesn’t give anything back and we try to do everything we can to stop it from happening,” he continues.

The crime in question is the mass reselling of tickets via secondary ticketing websites by touts. It is estimated that the market is worth a massive £1 billion a year. That money is going outside of the music industry and not to the artists that produce the music, or the promoters that put on the gigs. This week a committee of MP’s told consumers to boycott the secondary ticketing website Viagogo, slammed Google for promoting them and asked for a review of laws against ticket touts.

This is a welcome move for campaigners like FanFair Alliance who have been fighting this cause for 3 years. Since their inception in 2016, they have seen many changes. “Back in 2015, there were some quite light touch regulations and laws passed. The consumer rights act was meant to regulate secondary ticketing or reselling tickets,” said Adam Webb the Fan Fair Alliance campaign manager. “When our campaign started none of that was being enforced,” he complained.

The alliance subsequently prompted and encouraged the competition and markets authority, who are the regulators of business, to take action and investigate the market. As a result of that Ticketmaster decided to move out of the market, closing down both of their secondary ticketing websites. This just leaves two major websites StubHub owned by eBay and Viagogo owned by a collection of private investors.

FanFair brought together the music community to take a stand against profiteering in the secondary ticketing market and so far it has been working. They reach for their aims by promoting pro-consumer legislation, technology and practices. "The campaign really has been to try and reform the secondary ticketing market," Webb reiterates, "Not to stop the resale of tickets but to try and make it more consumer friendly. An ideal market is your selling the ticket at a price you brought it for so someone else can buy the ticket for the same price," he continues.

Webb wants to make it clear that he totally agrees with ticket resale as sometimes fans need a safe space where they can sell on tickets to events they can no longer attend. "You've got this whole wave now in the UK of consumer-friendly resale sites. Every primary ticket sellers are now offering resale, if you buy a ticket off one of these agents you can resale the ticket now at face value," he explains, adding "You've also got companies like Twickets now, who are partnered with a lot of artists."

Twickets is a website where fans can sell on genuine tickets at face value or less, it doesn't charge seller fees either. It may be supported by over 200 artists from MUSE to Queen, but it had humble beginnings. Founder, Richard Davies, was looking for tickets to a show he wanted to attend on Twitter and realised there were a lot of people wanting to buy and sell tickets at face value. Shortly after, Twickets started as a Twitter account connecting buyers and sellers and later evolved into a proper marketplace.

Despite not having the advertising budgets of the two big ticket reseller websites Twickets feel they can easily compete, and how? "By being the only ethical, face value resale marketplace available," said Roberto Bua music partnership manager of Twickets. "Twickets was built by fans, for fans. We want to make sure those fans who can't attend an event can get their money back in a safe and secure way, while also ensuring other fans can attend in their place," he explained.

New technology is a big part of the fight against ticket touts' new websites like Twickets are for Webb the way forward and the old websites are practically dinosaurs in the digital world. "I think that these companies like StubHub and Viagogo were all founded ten years ago or longer and are legacy businesses," he said, "I think that their business model which is based upon ticket touts and exploitation is under pressure and probably on the way out. What we are now moving towards is a proper resale market where it will be easier to resell a ticket and there will be a lot less rip-offs"

Some events are bound to attract touts and for Banquet Records they are the ones where the bands are too big to be playing a venue that size. Including recent show for the huge star Billie Eilish or upcoming show for Foals at Kingston's PRYZM. Tolley emphasises that "It's not only because we feel it is wrong but also management and other people are getting in touch to say 'we need to stop these getting into the hands of touts'. We try to do everything we can

because artists are often playing for cheaper than they would play normally. We're not making a load of money on this and it is not really in the spirit of how the gigs been booked."

Whilst the government are encouraging people to boycott Viagogo the website is still in operation and the touts are still making money. This means it is left up to promoters like Tolley to take precautions. One popular way of preventing tickets from ending up in the hands of touts is by using a lead Booker system. Where the name of the person who booked the tickets is printed on them and door staff check photo ID to make sure they are the correct person going into the venue.

Despite the lead Booker system being a great way to control who can use a ticket, named tickets are still being sold on Viagogo. The result of this is people turning up to shows with tickets that are invalid and being turned away. Famously hundreds of fans who bought tickets through Viagogo were turned away from Ed Sheeran's concert in May 2018. Thousands more fans found their tickets cancelled at the gate and were forced to buy new tickets. It was reported that 10,000 tickets from the tour were cancelled.

Needless to say, Viagogo does not agree with people who buy tickets on their platform being turned away. In an FAQ distributed by their press team, they state: "The tickets sold on Viagogo's platform are genuine tickets that have been sold on by the original ticket purchaser in good faith. Event organisers sometimes make claims that they will deny entry to people who have purchased resold tickets. These types of entry restrictions are highly unfair and in our view, unenforceable and illegal."

Even smaller promoters like Tolley are sometimes forced to cancel tickets, which in itself can cause problems. "The problem is if for whatever reason resold tickets have got past us and you've got a kid who's turned up to a show whose spent like £90 for a £15 ticket what do you do then?" he asks before going on to explain "In theory, that ticket is not valid. We shouldn't really let that customer in but it is not them that's the problem. They're not thinking 'how can I ruin the system?', they're just trying to watch a band they like."

Understanding where Tolley is coming from is easy, fans just want to see their idols and they'll pay to do it. Some of them will pay more than others and on the surface, it can seem like a pretty victimless crime. However, the reality of the situation is these touts are taking substantial volumes of tickets out of circulation and reselling them back to fans at inflated prices. What you've got are audiences being exploited, people being ripped off and the amounts that some of the tickets go for on Viagogo certainly are criminal.

ALBUMS

The Maine – You Are OK

A band called The Maine are back with their sixth studio album, *You Are OK* and it's every bit the amazing offering we were hoping for as a follow up to their 2017 record *Lovely Little Lonely*.

Last summer The Maine announced that the *Lovely Little Lonely* era was dead, and to celebrate its legacy, the band hosted a funeral as a farewell show. The funeral show happened last October in Maryland. Fans wore red and were encouraged to bring roses to put on stage to say goodbye to the album. It was at that funeral that the band teased the upcoming *You Are OK* era by way of a pamphlet that read, "*Lovely Little Lonely* is dead. The roses have all wilted, and in rolls the gloom only to bloom again soon. *You Are OK*."

Many fans who have followed the band for the 12 years since their inception, would have noticed the exciting news of the return of 2008's *Can't Stop Won't Stop* producer, Matt Squire. For some, it brought up questions of whether or not they would be returning to their old sound. For others a little more in the know, it was a hint that the growth the band has made over the years has been solidified with the help of an old friend.

The development in their sound from the *Can't Stop Won't Stop* days is ever present from the get-go of this album, kicking straight in with 'Slip the Noose'. Vocalist John O'Callaghan is accompanied by a lively string section as he shows off his usual lyrical genius and impressive vocal quality in equal parts.

The brilliance continues with the next two songs that were, in fact, single releases 'My Best Habit' and 'Numb Without You'. They come with energetic hooks that will stay stuck inside your head for an eternity, as will most songs on this album. O'Callaghan singing, "if you were waiting on the sunshine, blue sky, cheap high, lullaby, then my best habit's letting you down," in 'My Best Habit' gives over to a perfect summer feeling, that he follows up by telling us, "If you're not you, you're everyone else," hitting us with his usual inspirational style mantras.

Guitarists Jared Monaco and Kennedy Brock do an awesome job on this record complimenting O'Callaghan's vocals and lyricism perfectly and ensuring this album goes from strength to strength. Out of the 10 uniquely crafted tunes, there are no weaker songs, a feat that most bands can not make claim to. Even as we get towards the end of the record and the band decided for their finale to crack out a song over nine minutes in length. That's right, you heard correctly: a nine-minute emo anthem.

Amazingly it works out well and 'Flowers on the Grave' is a stunner of a song to finish *You Are OK* with, on the words, "I was on the verge of breaking down and you came around." The exact words mirrored in the opening track 'Slip the Noose'. This touch gives the album a circular feel of never-ending beauty that you can listen to again and again.

ALBUMS

Silverstein – A Beautiful Place To Drown

Hot off their 20th-anniversary tour in Europe **Silverstein** are back with their first new album in three years.

We may have had a live album and a best-of album in that time to tide us over, but quite frankly it's not been enough. So it was all good news for fans that the band will be releasing their ninth studio album *A Beautiful Place To Drown* on March 6. From the first glance at the tracklisting, it is easy to tell this is going to be a diverse offering as it features Aaron Marshall (**Intervals**), Aaron Gillespie (**Underoath**), Caleb Shomo (**Beartooth**), Princess Nokia, and Pierre Bouvier (**Simple Plan**).

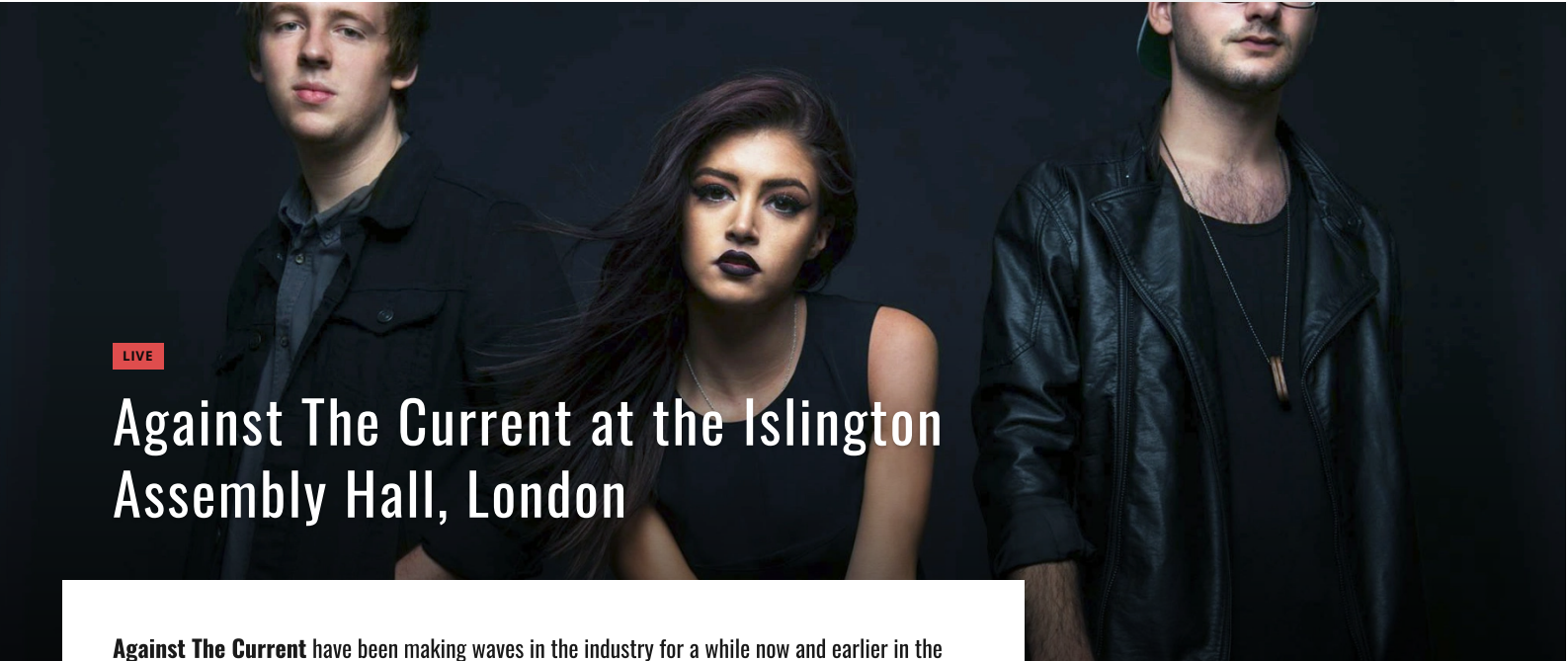
The Ontario quintet has managed to pull one of the best albums of the year so far out of their hats. If it also happens to be one of *their* best albums so far, career-wise, it's hard to say, as there are plenty of great ones to choose from. What can be said for certain is that on this album they push themselves both lyrically and musically exploring subject matters that range from personal demons to those that relate to society as a whole.

The album opens with 'Bad Habits' and it is reminiscent of a lot of the songs off of the last record *Dead Reflection*. This track features Aaron Marshall of Intervals. A high point of the song is the shredding solo that leaves you wanting more... which we get in the way of 'Burn It Down'. The song was the first to have been released and so it's somewhat familiar to die-hard fans who are bound to enjoy the verse by Beartooth's Caleb Shomo. It has one hell of a catchy hook that will leave you singing along.

The album progresses on from there nicely with one banger after the other but the real gems are the collaborations. Princess Nokia's featured track 'Madness' is brilliant and has recently been released to good reception despite the somewhat odd pairing of artists. The actually very heavy track has a lot of Told screaming and it has a breakdown that is a real treat, possibly the best moment of the album. It's through collaborations like these that the band blend the old with the new almost seamlessly.

The band want us to know *A Beautiful Place To Drown* balances an intensely dynamic mix of melody and aggression, rooted in the energy of hardcore punk and emo with their growth as songwriters. From the outside, we can see that it's a challenge to find that balance in keeping their old sound consistent for their longtime fans and mix it with their new influences. When talking about the new album vocalist Shane Told said, "we have so many fans that have been with us from the beginning and have grown up with us, but at the same time we have new people that come on board with each album," and he continued with, "so we really do try to find a way to please the people who have been with us from the start while also having some modern aspect to what we do."

A Beautiful Place To Drown ticks all those boxes, seamlessly merging the band's long term strengths with an audacious approach to composition and production. As a whole, it blends vibrant contemporary sonics with walls of distorted guitars and thrashing drums to create a unique sound. This is definitely an album you should get your hands-on when it comes out and you'll want to listen to it again and again. The excellent performances of these tracks that are bound to follow on any promotional tour of the album are well worth thinking about and fans will be living in anticipation for them.



LIVE

Against The Current at the Islington Assembly Hall, London

Against The Current have been making waves in the industry for a while now and earlier in the week *Rocksound Magazine* crowned them Best International Artist in their annual award show.

Fresh off of that high, the band rocked up in London ready to impress with their two-night stint at the Islington Assembly Hall. It was absolutely chucking it down outside but that didn't stop the hoards of Against The Current fans descending on Islington in mass to hear their favourite songs live from this talented trio.

Before we could get to that part of the evening we were presented with the support act: emo rapper **guccihighwaters**. You may not have heard of him but it's a name you want to listen out for in the future, his mix of hip-hop and emo with exceptional lyrics are likely to make him a hit.

Onlookers could sense that not that many people in the audience had heard of him either, confirmed when he asked how many people were hearing him for the first time and was answered with loud whoops. However alien he was to them he did get the crowd to dance during a few of his songs and all of the tracks were great; he was very entertaining.

Then the clock hit 9 pm and it was time for Against The Current. The build-up to the first song was intense and anticipation from the crowd could be felt from the front to the back of the room. Then out came guitarist Dan Gow, and drummer Will Ferri to cheers and whoops. Vocalist Chrissy Costanza was not far behind them and of course, she got an extra loud cheer before the band kicked in with 'Voices'.

Those incredible vocals that Costanza is known for really shone through and as she finished the song she hit the exact right note with the crowd, who broke out into raucous applause for that last note especially. Keeping up that opening energy, the band followed on with 'Running With The Wild Things' and then 'Young and Relentless', both epic songs from their debut full-length album *In Our Bones*.

After hitting hard with many upbeat songs portrayed with the dramatic flair of true rockstars, Against The Current momentarily left the stage. Meanwhile, an electric piano was brought out down front, with a rubber duck poised at each end. Ferri came back on stage and sat down behind the keys and everyone in the room knew what followed would be a little more relaxing. Costanza and Ferri proceeded to give the kind of rendition of 'Brighter' and 'Comeback Kid' that sends a tingle run through your body. It was perfect.

They are not the band that inspires its audience to create circle pits or walls of death. Though there was plenty of dancing being done in the crowd, and not to mention a high level of sing-alongs. When the time was right the crowd jumped up and down but there was nothing really wild going on in this room. Costanza jumping and dancing around whilst hitting every note perfectly is practically exhausting just to watch. Her energy is ridiculously infectious, so it's no wonder her fans love her.

This is a band that has built up their fanbase with plenty of hard work, copious amounts of touring and a lots of catchy melodies. Predictably they're often compared to Paramore, CHVRCHES and Misterwives because they're a female-fronted band but since that's not actually a genre they shouldn't be labelled as such.

On the subject of the genre, it's a little hard to pin them down into just one, as their albums take us on a journey through emo, pop-punk, 80's synth and beyond but... who needs labels anyway? All you need to know is they really do put on a show.

Unfortunately, this show was over rather too quickly, and the time seemed to fly by. It's always the way when a band puts on an amazing performance. Luckily the audience were treated to a short encore including their classic 'Gravity'. Fans at this show caught sight of an out of this world performance that nothing could bring back down to earth.