

# Haddowfest rocks Edinburgh

✘ The second annual [Haddowfest](#) took place in Edinburgh over the weekend. An eclectic mix of over 100 bands took to the stage at various venues throughout the city at the event organised by local band the [10:04's](#).

## Saturday

There had been a number of changes to the line-up for Saturday and new timetables were handed out to festival goers on arrival. First port of call was [Maggie's Chamber](#) an intimate venue above the Three Sisters. Unfortunately, there had been a late call-off, so a delay ensued before Londoners, Flintlock, took to the stage in front of a small crowd. The band's bass player was sporting a Specials t-shirt but the sound owed more to rootsy hard rock with a hint of punk. The last two tracks which were faster and heavier, recalling Motorhead confused matters somewhat. A band with talent, but one that needs to focus their influences into a more coherent sound.

A quick walk to the Electric Circus in the glorious spring sunshine yielded performances from a couple of young Scottish bands. Radio Arcade looked unfeasibly young on stage, somewhat like the Arctic Monkey's little brothers. However, judging by the anthemic sound, they were making their influences go beyond their tender years. Next up were Glasgow band [Selective Service](#). Starting their set with no guitar, just drums, keyboards and bass, the sound thankfully recalled the Doors more than Keane. Front man, Ian MacKinnon, strapped on a guitar for the second number which had more of a reggae feel to it. The band were accomplished players, bass player John Boyle, with his impressive 'afro', particularly stood out. The band grooved through numbers such as Greyhound Blues, and gave a very good account of themselves.

Next up was the Store where Edinburgh two piece [The Fire and I](#)

were playing. Featuring Gordon Love on Bass and vocals and Hooligan, which may or may not be a pseudonym, on drums and vocals, they make more noise than two people are entitled to. They gave a high energy, punky performance, and while their sound is sometimes hard to pin down echoes of the likes of Nirvana, the Ramones and White Stripes could be detected at various points.

[The Liquid Room](#) which was the biggest venue hosting bands on the Saturday suffered a setback when the Dykeenes cancelled. However there was still a large crowd present for the performance from West Lothian band the [Dead Sea Souls](#) who entertained with their ska influenced indie rock. Cagefighter is a particular highlight.



The Draymin

Fife's [The Draymin](#) caused something of a stir when appearing at the unsigned stage at T in the Park a few years ago. Many predicted great things for the band, but it has taken until recently for the group to garner extensive coverage in the national press. The band have brought a sizeable and vocal following over the Forth and the audience is well up for the performance.

As the band prepared for their set, frontman Fraser Penman smashed himself in the mouth with his microphone. This was not an Iggy Pop inspired piece of self harm, but an accident, and serves as a precursor to further bad fortune. Opening with the excellent Don't Fade Away it is immediately apparent that the sound is far from perfect. Cracking on with with a set that includes the recently released Mirrors, the band manage to purvey both power and melody despite the ongoing issues with sound. Mid-set, the stage lights pack in and the drum kit starts to fall apart. Following some running repairs on the drum kit, the bands launched into an unexpectedly effective

cover version of the Eurythmics Sweet Dreams which is propelled by some powerful drumming. At the end of the cover, the stage lights come back on for the remainder of the set. Before their last number Heart Attack, Penman opines that they are "having a nightmare". While it is true that pretty much everything that could have gone wrong did go wrong, the band never lost the crowd and showed their potential.

## Saturday



### Undertones Set List

Derry punk legends the [Undertones](#) take the stage at the Electric Circus at 2 o'clock on Sunday afternoon. Despite the early start, the venue is packed with a mixture of old punks and youngsters in thrall of the band's signature tune Teenage Kicks. Most of band may have grey hair and glasses these days, though the jeans and Doc Martins remain in place, but they still have plenty energy. Opening with Jimmy Jimmy, they career through hits such as Gotta Getta, Male Model and Here Comes the Summer. Of course vocalist Fergal Sharkey is no longer with the band, but his replacement, Paul McLoone, fills his Doc Martins with aplomb. Teenage Kicks of course gets the biggest reception of the afternoon. Dedicated to Lizzy who has been dancing and bouncing all through the set, it is pleasing to hear this cove band staple performed by its owners for once. Judging by the onstage banter, the band are enjoying their unusually early performance which they finish with My Perfect Cousin.

It seems odd to be greeted by sunlight as the crowd disperses, but there is still a whole day of music to be enjoyed. A number of the Undertones crowd drift into the Caves where young Edinburgh band [Underclass](#) are playing. Unbeknown to the band they have a tough act to follow. While clearly not having the Undertones arsenal of tunes, the groups sweeping rock

sound is enhanced by the acoustics in one of Edinburgh's best sounding venues. Closing number Bottom Line has a particularly epic feel to it. Edinburgh's Broken Records are next up and have been on the cusp of something big for sometime. Incorporating instruments such as fiddle and trumpet to their sound, the sweeping Wolves encapsulates their sound while the mournful A Promise provides a welcome mid set change of pace.

Over at the [Picture House](#) a sizeable crowd is congregating in advance of Razorlight. First though, two of the area's top young bands are performing. [Pose Victorious](#) are first up, and swagger on stage as if they had been playing venues this size for years. They deliver a well honed collection of accessible indie rock. Melodic numbers like Infiltrate swing along easily and echo the best of Britpop – like Oasis at their most tuneful – and tasteful. Definitely a band with an ear for a good tune, a big future awaits.

Next up are the [10:04's](#), who are of course the band responsible for the Hadowfest. After months of planning the band finally hit the stage at 9 o'clock, and what follows is joyously triumphant. With a large and supportive crowd, the band let rip with their sound recalling the likes of the Libertines, the Strokes and Biffy Clyro yet ripping off none. Opener Into the Money sets the tone for a raucous set, while About Tonight is an absolute stand out and has the crowd bouncing about with abandon. Closing with their forthcoming debut single, they are appropriately one of the real highlights of the festival. Any band that can combine the drive and determination required to launch and run a festival with the songs and musicianship on display here are surely on to a winner.

[Razorlight](#) have become a favourite punchbag of the media but there is no doubt that Johnny Borrell and Co have a knack for writing a good tune. They duly provide a plethora of feel-good, singalong hits that are a perfect end to any festival. Probably the band's greatest pop moment, Golden Touch is aired

relatively early in the set and is accompanied by a deafening singalong from the crowd. The band judge the atmosphere perfectly and send the crowd home happy.

All in all, the Haddowfest is a great addition to the Edinburgh scene. Achieving its twin goals it brings quality music to the city while putting the spotlight on the capitals burgeoning music scene.