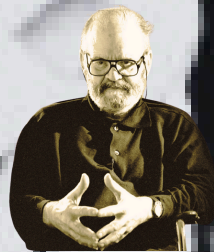
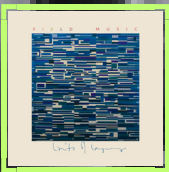
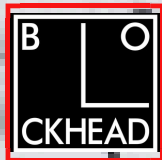


DIRGE!



DIRGE POP CHARTS



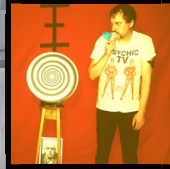
DIRGE

noun!

a lament for the dead,
especially one forming part
of a funeral rite.

Issue 9
Halloween 2024

I was umming and aching about the DIRGE poster this month. I was drawn to it as it contains so many iconic horror characters, but not all of them are villains.



Carrie for instance, a victim of circumstance. Regan, again, completely out of her control. The same goes for the zombies from Dawn of the Dead. I get what they were trying to do but they just aren't villains, are they? That said, I still really liked the design so that's why I nicked it and used it on the back page!

In other news, I had to shrink the font on ye olde DIRGE Pop Charts for this issue cos it was just too full of similar mid to high scores all vying for the top spot. A joyous reflection of the quality of the stuff I've been sent (or discovered) recently.

I trialled a new feature called Musical Urban Myths in the online edition of DIRGE (Mo' DIRGE) and M.U.M is present again this time. It's a bit dark this one but interesting all the same. There's another new feature called 'Room 101' in this issue too, featuring Perfect Chicken and there's plenty of your usual favourites too including gig reviews, a jam packed Lair of Local, interviews (including a Field Music centre fold no less!) and much, much more!

I'm not sure I'll get another 'full' DIRGE out this year as I'm busy with my own musical stuff, but at the very least there shall be a Christmas Mo' DIRGE!

Anyway, there's loads of neat stuff in this second ever Halloween issue. So make like Christopher Lee and get your teeth into it! **Roz.**

APPEARING SOMEWHERE INSIDE...

SOCIAL YOUTH CULT

LAST TRAIN HOME FESTIVAL

THREADS

FIELD MUSIC

COUNT IN FIVES

LUCIO FULCI

MIDDLE MANAGEMENT

MAEVE & THE TRAINS

FAITHFUL JOHANNES

MUSICAL URBAN MYTHS

BENEFITS

THE BLOCKHEADS

INDIE VOICES PODCAST

ROOM 101



Phil Roberts	Middle Management (Front Cover)
Jenny Dean	Various (Page 14)
Mal Lythe	3 Day Reign (Page 17)
Dan Humble	Shannon Pearl (Page 18)
Amelia Read	Faithful Johannes (Page 18)

Front Cover
image is from the
poster of 1973's
Psychomania.



@dirgemag



darlodirge@gmail.com



facebook.com/darlodirge

"I want to apply
for a permit to
present my exhibit
at the
fair ---"



THE LAIR OF LOCAL

This is a spooky page for **local** music. We'll have no murder **here!**



SPECKY CULT - SWISH



The bespectacled ones are back with another joint, but is it in fact swish or just a load of pish? Let's have a look see...

Musically, it's quintessential cult with a singable chorus and memorable riffage. Lyrically we are treated to more of Carol's cynical depictions of modern life. The accompanying video isn't the greatest thing ever but it does the job. **3.5/5**

[instagram.com/speckycult_music](https://www.instagram.com/speckycult_music)

GRAPEVINE - BAD IDEA



I believe I've reviewed The Vine before within these hallowed pages. He didn't appear to have used a quote from the piece in his press release though, so he can't have been that happy with his write up. Would his new joint fare any better or was sending it in a 'bad idea'? Let's find out!

I'm afraid it's all still a little bit electro pop by numbers. His voice has no real oomph to it, though he can hold a tune. The song itself is inoffensive but it doesn't do anything for this reviewer. Sorry again, Grapevine! Keep sending 'em in. The law of averages suggests that eventually I'll really like one! **2.9/5**

[instagram.com/grapevine_music](https://www.instagram.com/grapevine_music)

SHANNON PEARL - PORTAL

The self-confessed magic practicing purveyor of 'Witchpop' returns with 'Portal' which has progressed slightly in tone from her last release.

It's a soothing slice of Witchpop. You could stick it on while roaming the hills of Southern Ireland with your trusty Irish Wolfhound and a weirdly shaped antique walking stick in hand.

Sunderland's answer to Enya has got an irrefutably strong and distinctive voice which synergises effectively with the folkish yet contemporary sounds of the instrumental. **3.9/5**



[instagram.com/shannoninthewild](https://www.instagram.com/shannoninthewild)

SNAKES WITH TITS - TYRANNY

'Who put the mould in the marmalade my momma made?' The age old question. I'm not sure whether it's meant to be rhetorical or whether it's a traumatic breakfast experience from their childhood. Anyway, Snakes With Tits have come up with a raucous, up-tempo stomper with 'Tyranny'. It sounds a little bit like the Yeah Yeah Yeahs and the singer has a powerful scream on her. Catch them live in a town near you ssssssoon! **3.6/5**



[instagram.com/snakeswithtitsband](https://www.instagram.com/snakeswithtitsband)

MATTY ROGERS & THE FOX HOUNDS - THE RICHEST GUY IN TOWN

I'm not quite sure why but the title of Matty's album makes me think of those Julia Donaldson children's books. Anyway.

It's got a nice and distinct crisp sound to it, this. And I'm talking about a really 'crisp' crisp like a McCoy's. As to why became all too apparent when I discovered Martin from Harbour Master produced it. Mystery solved! I bet his resume is reading like a who's who of North East musicians and bands at the moment!

Matty is from the band 'Holiday in Tokyo' and this here is his new solo record.



The entire album is a very quaint, relaxing experience with an earthy edge that is both nostalgic, yet present. My favourite song on the album is 'Road Sign'. What will yours be? Go and see! **3.9/5**

linktr.ee/mattyrogersmusic

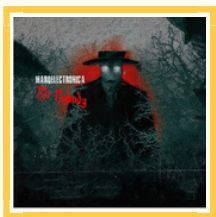
WANT YOUR MUSIC REVIEWED IN DIRGE? YES, OF COURSE YOU DO! SIMPLY EMAIL YOUR LATEST RELEASE TO DARLODIRGE@GMAIL.COM OR MESSAGE ME ON THE FACEBOOK PAGE. WHAT'S THE WORST THAT COULD HAPPEN?

MARQ ELECTRONICA - MR NOBODY

Marqy Marq and his funky bunch continues his momentary retreat from 127bpm house bangers in favour of more down tempo, shadowy releases.

'Mr Nobody' showcases alternate facets of Marq's voice, demonstrating his vocal versatility.

Clocking in at 2.27 Marq's new track is short and sweet with an understated melody. Is it up there with his 'classic' dance stuff? Probably not, but it's good to experiment. Just ask Frankenstein! **3.4/5**



[instagram.com/marqelectronica](https://www.instagram.com/marqelectronica)

POLYFILLAS - OWN YOUTH MOVEMENT

I reviewed Polyfillas' last single in NARC Magazine. I think I said something like 'it's too long' or something.

So I was pleased to see the young whippersnappers have truncated the follow up single 'Own Youth Movement' which is a definite bonus. It feels more immediate and to the point. I enjoy the juxtaposition of male and female vocals and the chorus is catchy. The lyrics are pretty self explanatory, direct and delivered with zeal. **3.5/5**

[instagram.com/polyfillasband](https://www.instagram.com/polyfillasband)

RICKY CLARK - SOS

Ricky's made an alright song with SOS. It's not a bad tune or anything, it sounds pretty fresh. It just didn't really hold my attention. It should appeal to a certain demographic I'm sure. Just not this reviewer.

3.3/5

[instagram.com/rickyleeclark](https://www.instagram.com/rickyleeclark)

WEATHERSHIP - SPLENDID BEAST

Splendid stuff from the Teesside quintet that's captained by J.P Riggall. Golden Age is a perfect opening track with some stellar backing harmonies. The album harks back to the days of Brit Pop and classic alternative rock but with more of an electronic flava. 'Splendid Beast' is a balanced album, it flows well, both lyrically and musically which is probably a lot to do with the accomplished mixing and mastering. Rigsby's voice is a strange yet satisfying blend of Rick Witter from Shed 7 and Billy Corgan. **4/5**

[instagram.com/weathershshipband](https://www.instagram.com/weathershshipband)

JENNY DEAN - VALENTINE'S DAY

JD is thoroughly channelling the late 90s and early 2000s pop rock sound on 'Valentine's Day'. It appears to be a scathing lament about a cheating partner. Without disparaging the track I think it would go down great on Radio 2. It's radio friendly and delivered with a strong vocal performance, if a little bit generic for my taste. I can see people digging 'Valentine's Day'. It has appeal! **3.5/5**

[instagram.com/itsjennydean](https://www.instagram.com/itsjennydean)

COMP SESH - TOTALLY OBLIVIOUS

Might as well give this lot a job at DIRGE the amount of times they're in it. I awoke to a nonsensical message from Stu the guitarist which was later translated to something like 'review our new song'. I essentially reviewed it last time but as it was a demo I didn't give it a score. But I'll score it this time. **3.9/5**

[@compressionssessionband](https://www.instagram.com/compressionssessionband)

CITIZENS OF YEAH! - PEOPLE'S REPUBLIC OF YEAH

The North East's finest exponent of 'Nerd rock' has a new album out on Nov 1st. He doesn't disappoint with 'People's Republic'. It's on point again with Jono's musical mission statement demonstrated by hummable Indie Rock coupled with a DIY aesthetic. **4/5**

[@citizensofyeah](https://www.instagram.com/citizensofyeah)

MARY WEBB - ON THE SEA FOR CENTURIES

There's a hint of an American accent here, which I'm not a fan of. You're from Boro, lass! Mary's vocals hold up really well, though. Predominantly stripped down tracks and deftly played piano based lullabies. Have a gander if you enjoy laid back, piano bar, folky pop ditties. **3.5/5**

[@maryelizabethwebb](https://www.instagram.com/maryelizabethwebb)

A NATION RISING - THE RAPTOR

Bridging the gap once again between Indie and Hair Rock, 'The Raptor'. is classic ANR. It's got the synths, the dual guitars and the catchy chorus. But I do hope he will eventually try something a bit different. There isn't much else like this in the area and it's fun, so why the hell not? **3.5/5**

[@anationrisingmusic](https://www.instagram.com/anationrisingmusic)



DIRGE POP CHARTS



- 1.) FIELD MUSIC - LIMITS OF LANGUAGE 👑
2.) BENEFITS - LAND OF THE TYRANTS
WEATHERSHIP - SPLENDID BEAST
CITIZENS OF YEAH - PEOPLE'S REPUBLIC OF YEAH
THE CHE MEN - ECHOES OF THE 30S
- 3.) SHANNON PEARL - PORTAL
MATTY ROGERS - THE RICHEST GUY IN TOWN
COMPRESSION SESSION - TOTALLY OBLIVIOUS
- 4.) MR BIGFOOT - MR BIGFOOT II
- 5.) SNAKES WITH TITS - TYRANNY

[#DIRGEOFFICIALCHARTS](https://www.instagram.com/dirgeofficialcharts)

BILLBOARD 100

MR BIGFOOT - MR BIGFOOT II

Harry and the Hendersons themed alt rock act Mr B have concocted a catchy follow up to their debut release with the imaginatively titled Mr Bigfoot II. The opening track 'Mad Man's Window' definitely stands out to me the most with 'Wasted' a close second.

Present on the E.P is a dreamy guitar sound and alluring overall ambience that sets the band apart from their local contemporaries. Mingling elements of Alt-Rock, Emo, Shoegaze, grunge and Indie to create an enjoyable E.P from the Teesside lot.

3.8/5



[instagram.com/mrbigfootband](https://www.instagram.com/mrbigfootband)

GAYDAR - JAN GOT HER TITS DONE IN TURKEY

I'm not sure if The 'Dar got the memo but Turkey is actually known as Türkiye now. I'll let them off though as they scare me a little, what with their baklavas and stuff.

That aside, I saw this lot at Last Train Home and from what I can remember I recall enjoying their set. 'Jan Got her Tits Done in Turkey' is a rambunctious offering from the raging North East trio, offering power and volume to compensate for the slight lack of originality.

I hope Jan was pleased with her procedure. All the best to her.

3.4/5

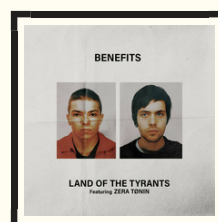
[instagram.com/gaydarband](https://www.instagram.com/gaydarband)



BENEFITS - LAND OF THE TYRANTS

I'm guessing our Kingsley is old enough to remember the repeats of Land of The Giants on tele on a Sunday morning in the mid 90's. Good play on words, that! But what of the track? I hear you ask.

Well it's a big, massive, steaming pile of...Decent. The shouty vocals have evaporated into an almost seductive spoken word and the music is more smooth and refined. Sounding more like an 80's 808 groove with a pulsating bassline than a bunch of noise. It then builds to a climactic, sequenced synthesiser crescendo! The video is good too. 4/5



A young Kingsley rocking the Brazilian rent boy look

THE GREAT BEYOND

I've heard there's a universe outside of The North East.



TREBLE HELIX - GOTTA GROOVE

'For fans of early Uerue' apparently. Well, I'm not really, but let's see how Edinburgh's psychedelic darlings sound!

A rather 'dirgey' first verse is dragged gleefully from the doldrums by the chorus (I think it's a chorus) which is the best part. I could listen to the chorus on a loop, maybe just not the rest of the song. I listened to some of their older stuff and I found myself digging it, especially 'Give out Your Love'. There's promise there.

3.6/5

[instagram.com/treblehelix22](https://www.instagram.com/treblehelix22)

KITCHEN CYNICS & MARGERY DAW - TOY PIANO

Steve from Cruel Nature Records sent me an email recommending some recent releases from his Northumberland based label. One of which was a rather strange album by Kitchen Cynics and Margery Daw. I listened to 'Toy Piano' from their new album 'As Those Gone Before' which is equal parts quaint and strange in tone. Recommended. 3.9/5



[soundcloud.com/kitchen-cynics](https://www.soundcloud.com/kitchen-cynics)

DEADLY SPIRITS - SUNSHINE ALLEY

Sweden's 'Deadly Spirits' sent a clip of one of their songs to my Insta. I'm not sure how they heard about DIRGE but I thought I may as well write a bit about it. I think I see a Pianet on the sleeve so that's a good start. A beautiful sounding instrument.

Musically, it's an upbeat, bluesy, number (albeit slightly derivative) which is sure to get your toes tapping in whatever sleazy Swedish bar (do they have sleazy bars in Sweden or is their society too advanced?) you find yourself in. 3.7/5

[instagram.com/thedeaddlyspirits](https://www.instagram.com/thedeaddlyspirits)



INTERVIEW SOCIAL YOUTH CULT



I CHANCED UPON JACK FROM YOUNG PUNKS 'SOCIAL YOUTH CULT' IN HIS LOCAL CEMETERY WHEREIN I DECIDED TO ASK HIM A BUNCH OF TRULY INCISIVE QUESTIONS.

What's the most 'goth' thing you have ever done?

Easiest question we've ever been asked. We played a charity gig at St. James' Church in Benwell for the 'Something Wonderful' project. A church is either a goth's paradise or their hell, depending on who you ask. Some people might say that charity isn't exactly super gothic, but we'd argue the opposite - giving up your worldly possessions or something like that. Shaun, our singer, said to me that gig ended him up in the weirdest situation he'd ever been in - practically shirtless shaking hands with a vicar who was telling him how good the set was. The people at St. James' Church and the team running the event were some of the coolest people we'd ever met - and we'll definitely be going back next year if they'll have us.

What is the least 'goth' thing you have ever done?

Holly, our guitarist, is mad about horses. Show riding, stable cleaning, hoof clipping - you name it, and as long as it's horse-related she's done it. This could be a semi-goth thing, if the horses were called something cool. Instead, the horse Holly oversees is called Gerry. Find me a goth called Gerry and I'll give you 50 quid. Goths also don't often like getting their hands dirty - so very un-goth. Still cool as hell though.

Who on the North East scene inspires you the most?

There aren't too many post-punk or goth bands in the North East, which is a shame. Of the ones we know of, Black Rain are a cut above the rest. Their sound is immense. The 'Too goth to be punk' description a bit cheesy though. You can be both! Either way we love them and their music. They've helped us out alot. Not current, but there's an old Newcastle band, Silent Scream, that we really like too. We hope that us and bands like Black Rain will spark a bit of a post-punk revolution in the North East - the music scene needs a bit of darkness! Speaking generally outside goth/post-punk, everyone loves Stock Image. We were on a bill with him with a New York band, Frenchy and the Punk. He was an absolute crowd pleasing expert! Some people say the suit is daft, we think it's iconic. Up the Image!

As it's the spooky season - What are your favourite horror films? And when have you been the most scared in your lives?

I love The Thing. The 1982 version, not the rubbish one from 2011. The concept is terrifying, the practical effects are great (the BTS commentary you get with the DVD is mint) and I love an ambiguous ending. Shaun really likes Tetsuo The Iron Man, an industrial horror with a very good soundtrack (the soundtrack inspired our song Hollow). It doesn't take itself seriously, either. Holly's favourite is The Taking of Debra Logan, a very intense watch, not for the faint of heart. It follows a dementia patient who evidently has a bit more than dementia. It presents itself in the eeriest way. Alex, our drummer, just loves Lost Boys and let's be real, who doesn't? (Well, me actually. I think it's rubbish, soz!)

I think as a collective, we've been most scared in the studio - watching Logic Pro crash over and over again, praying that 3 hours work hadn't just left this mortal realm. Luckily, after much screaming, crying and begging the gods, we managed to save the files and save the EP. The recording of the Black Lipstick single had a similar moment, with us absolutely shitting ourselves when we couldn't find where we'd put the files. Oh, and I once fell in fear of a cardboard cutout of David Tennant in my mate's bedroom. Thanks, Jack!



I have to admit I've never been a massive devotee of **Ian Dury & The Blockheads**. They had standout tunes that I really like such as 'What A Waste' and 'Sex and Drugs and Rock'n'Roll' but I never really connected with them like I have done with other bands from that **era**.

I noticed they were playing Darlington at the town's annual Rhythm and Blues **festival** so I thought I might as well have a look down, accompanied by my two eldest - Holly and Davey.

Well, we couldn't have asked for better **weather**, a sunny day with an even warmer atmosphere. The Blockheads took to the stage about 4pm, a 7 piece band with what looked like 4 original members and an Ian Dury soundalike on vocals. They opened with 'Wake up and Make Love with Me' which went down **great**.

They more or less did a greatest hits set, plenty of crowd pleasers such as the classic 'Hit me With Your Rhythm **Stick**'. I was thoroughly impressed by the **musicianship** of the group and I'd definitely go and see them again. The Darlo crowd seemed to really enjoy it too and I saw some familiar faces which is always nice! A fitting end to Darlington's summer of **outdoor** music.

4.1/5

OBITUARIES

TITO JACKSON (Musician) 1953 - 2024

HERBIE FLOWERS (Bassist) 1938 - 2024

WILL JENNINGS (Lyricist) 1944 - 2024

CHAD MCQUEEN (Dutch) 1960 - 2024

GEOFFREY HINSLIFF (Don Brennan) 1937 - 2024

MAGGIE SMITH (Actor) 1934 - 2024

KRIS KRISTOFFERSON (Musician) 1936 - 2024

ALEX SALMOND (Scot) 1954 - 2024

LIAM PAYNE (1-D) 1993 - 2024

PAUL DI'ANNO (Singer) 1958 - 2024

BELA LUGOSI (Dracula) 1882 - 1956



BAUHAUS - BELA LUGOSI'S DEAD

White on white translucent black capes
Back on the rack
Bela Lugosi's dead
The bats have left the bell tower
The victims have been bled
Red velvet lines the black box

Bela Lugosi's dead
Bela Lugosi's dead
Undead, undead, undead
Undead, undead, undead

The virginal brides file past his tomb
Strewn with time's dead flowers
Bereft in deathly bloom
Alone in a darkened room
The count

Bela Lugosi's dead
Bela Lugosi's dead
Bela Lugosi's dead
Undead, undead, undead
Undead, undead, undead

Undead
Oh, Bela
Bela's undead
Oh, Bela
Bela's undead
Bela's undead
Oh, Bela
Bela's undead
Oh, Bela
Undead



I may wear quite a lot of Adidas but I'm very much a goth at heart. The extended drum intro complete with lashings of mangled tape echo eventually makes way for Pete Murphy's iconic lyrics. Being a fan of Universal horror movies, lyrically and musically this song does it for me. Fangs for the memories, Bauhaus!



WITH US THIS MONTH TO
SELECT SOME OF HIS
FAVOURITE MUSIC IS NONE
OTHER THAN JONO FROM
TYNESIDE POP GROUP
CITIZENS OF YEAH!



Deep in contemplation

RADIOHEAD - KID A MNESIA (2021)

It was Blur and Oasis who initial made me want to play the guitar. I never forgave Oasis for the money I spent on 'Be Here Now', and whilst I've always had a soft spot for Blur, it didn't take long for Radiohead to become my favourite band. I could have picked nearly any of the albums but I've cheated by picking the reissue of both Kid A and Amnesiac. Both are brilliant, Kid A is a brilliantly constructed album but Amnesiac has some incredible songs. I can also include the 2021 single 'If You Say The Word' which is hard to believe they decided wasn't good enough for either album.



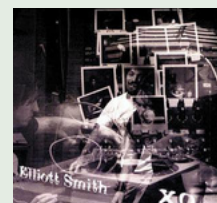
DO MAKE SAY THINK - & YET & YET (2002)

I wanted to include a 'post-rock' album, and very nearly picked an album by my favourite live band, Mogwai. I also considered 'Spiderland' by Slint, which I've listened to extensively for homework whilst making my last album. But instead I've gone for Toronto's Do Make Say Think. Canada had some brilliant post-rock bands in the 2000s. I played '&Yet &Yet' on repeat when it came out. The guitars are simple but beautiful and driven by amazing drumming and bass lines. I also love their use of ambient horns.



ELLIOTT SMITH - XO (1998)

He was a great songwriter and brilliant guitarist. XO is probably one of the most consistent of his albums, and as a big fan of 3/4 timing, there are two waltzes. It's bitter sweet but it's full of melody, expansive arrangements and some lovely fingerpicked guitar. 'I Didn't Understand' is one of my favourite final tracks ever and perfectly signs off in an understated way.



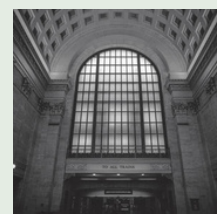
AT THE DRIVE-IN - RELATIONSHIP OF COMMAND (2000)

I also have a bit of a soft spot for 'post-hardcore'. This is one of my favourite albums when I want to turn something up to 11. Some brilliant riffs and choppy guitar, more consistent and better recorded than their earlier albums and includes a great cameo from Iggy Pop, "MANUSCRIPT REPLICAAAAA".



SHELLAC - TO ALL TRAINS (2024)

My favourite album of the year so far, and proof that I don't live in 2002. The album is perfectly recorded and produced. The song structures are unusual, frequently very funny, and succinct. It's hard to imagine you could make a more perfect record with their minimalistic style. I could have included a whole five albums recorded by Steve Albini or Bob Weston but this is the pinnacle and sadly the last.



I HEADED TO A DARK, SLEAZY INDUSTRIAL ESTATE IN BORO. (NO, NOT TO PROCURE A LADY OF THE NIGHT), GUIDED BY MY MATE MICK FROM STOCK IMAGE ON A QUEST TO SEE TEESSIDE'S JEWEL IN THE CROWN - BENEFITS.



Well, hello there! (Haeze)

Play Brew seems to be one of those new fangled craft beer factory brewery thingies with a very handy **pizza** 'shack' next door, which, judging how busy it was seemed to be highly popular amongst the music types of our fair **region**. We walked in to a large and very busy (well, it was sold out after all) room with a decent sized stage complete with those Working Men's Club plastic, **shimmering** streamers.

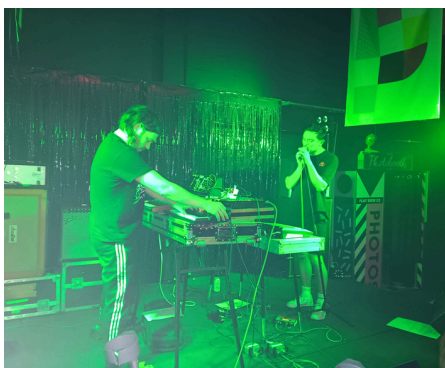
There, floating through the ether, appeared to be an expertly curated 80s playlist formulated, it later transpired, by Kingsley Hall playing over Play Brew's robust sound system.

I missed the first couple of tracks by 'post-hardcore/emo' act '**Haeze**' because of Mick's insistence of walking to the venue from his house, but fortunately I caught a good chunk of their set. **They** gave a good **live** performance with some rapturous double kick work and some blood curdling screams from the lead **singer**.



Fast Blood

After a piss, a fag and another pint of rather nice Rhubarb and Custard Cider (not necessarily in that order) I wandered back in for '**Fast Blood**'. The singer has a powerful **voice** but I can't seem to remember any of their songs. Mick said they were like a 'not as good version of In Evil Hour'. I caught up with **Mal** after that and I told him I thought The Ramones were shite. Then it was time for the finale!



Bennies

There was a **distinct** air of expectation as Benefits took to the stage. They performed a mixture of old and new. (I enjoyed the new, not so much the old but as **Ultrasound** said "It's a naked Pagan glory, celebrate the new".) Their **new** single which I reviewed in this issue sounded extra good. Twas a really **good** performance and I'd see them again. A thumbs up from me. **4/5**



DIRGE GETS PRAISE!

Blessings to Tracks of Darlington who wrote this small but perfectly formed piece on this here 'zine. They also gave the low down on other North East publications Narc Magazine, Point Blank Teesside and another one that I can't remember.

It's always great to hear people's opinions on **DIRGE**.



INTERVIEW

I CAUGHT UP WITH DAVID FROM FIELD MUSIC OVER THE RED REC AND HE GAVE ME THE LOWDOWN ON THE BAND'S RECENT ACTIVITY!



You've got quite an idiosyncratic sound. What do you think it is that makes you sound so distinctive?

I'm glad you think that! I think from the very beginning of Field Music, we had a philosophy that we wanted to avoid cliché, or at least upend any clichés that we used. I don't think we realised then how big of a challenge that was going to be - pop music in general is mostly a Frankenstein patchwork of previous pop music - but it keeps us on our toes. The other big reason we sound the way we do is that our listening tastes are pretty broad. We get tagged as an indie band but I don't really listen to any indie music. When you set yourself the challenge of finding the midpoint between Paul Simon, Duke Ellington and the Neptunes, you'd hope to end up in an interesting place eventually.

You've been going for a fair few years now (albeit in 3 phases) What's the secret of your longevity?

It probably helps that we've never been that successful. If we'd ever made a hit, then we would have to deal with the expectation of repeating whatever it was that broke through. As it is, we get to do whatever we want to do and we've figured out a way to make records and tour very frugally. Occasionally taking breaks to follow different ideas independently helps too - we'd probably get sick of each other otherwise.



Your later stuff is plastered with synths. Which synths do you use?

On the new album, we've used a Roland Juno-60 quite a lot and we have two Yamaha synths - very digital sounding, but loads of fun, a DX7 and a DX21. The joke is that you need a maths degree to program the DX7 but that's fine by us, because I do have a maths degree. We also use a Behringer Deepmind which does a lot of the same things as the Juno but with a bit more flexibility, and a Yamaha Reface CS which is great for getting sounds very quickly. We're not against using software synths though - we record using Logic and Logic's inbuilt synths are all over the record too.

Quite a lot of stuff I've heard by yourselves is very dancey with a strong rhythm. Is this a conscious decision or does your songwriting disposition just make it work out like that?

I think that just comes from the fact that we're both drummers and a lot of our favourite music, the music we grew up with, is very rhythm oriented, whether that's Led Zeppelin or Michael Jackson or Fleetwood Mac - the drums are right up front.

Are there any North East acts that you're fond of at the moment?

We're in the lucky position of being involved with lots of local music. Some of that's through production work we've done, but also Peter lectures on NAME's music degree course and I do a fair bit of work with the Sunderland Young Musician's Project set up by my wife Laura. So there are certain things, like Liz Corney's new album, which I helped out recording, where I'm really proud that she's managed to make this thing which is so perfectly her. And then there are youngsters where I'm excited about what they might be capable of in the future, like Lily Mac who's involved in YMP. Sometimes I'm just wowed by someone's abilities, like Nadedja who has an incredible tone to her voice and a real charisma, even though what she does is much poppier than anything I would usually listen to. And then there's someone like Ian Black who makes records as Slug, and who we've played with quite a lot over the years. I really want to hear people who are doing something that no-one else could do or would even dream of doing, and that's Ian. His records are just bananas, both chaotic and very, very deliberate. I love him.

I'd really like to see you live in the North East soon. I would have earlier but I've only really started getting into your music recently as I got your band mixed up with someone else called 'Public Service Broadcasting' for some reason and they're really boring. (You're not, thankfully!) Have you any plans for more 'local' gigs?

We're in a funny position where there's not really an ideal sized venue for us in the North East, so yeah, unfortunately, we've ended up not having a North East date on the February tour. We'll figure something out though. Maybe a smaller warm-up show or something later in the year.

Your new album is out soon. Do you still get excited to get a new release out there and do you think this is the best one so far?

I think we've realised that what we really enjoy is making the records. It's nice when the album comes out and people can hear it, and we usually have gigs or in-stores to do around the release date, but it's not the most exciting part of the process. With our first couple of records, we probably did feel more of the build up to the release date but then the fact that it can take a few months or even a year between finishing an album and it coming out becomes really frustrating, and you find yourself feeling more of a sting from any bad reviews. If you're busy with other things in that period of limbo, you might not get the same high from the actual release but you also don't get the big crash immediately after.

Cheers David. There will be no bad reviews from these quarters! All the best with the album and I'll hopefully see you live soon!

REVIEW

FIELD MUSIC - LIMITS OF LANGUAGE

Several songs on the brothers Brewis' latest album such as '**Six weeks, Nine Wells**' exude a certain 'Bowie in Berlin' flavour, mixing Kraftwerk style synth chords and a fusion of what sounds like CR78 electric drums with a live kit. '**The Guardian of Sleep**' is a vibe too with a cheeky double tracked bassline which is joined flirtatiously by an analogue synth sequence. Again, an effective amalgam of live and machine drums.

Is that a Yamaha CP-70 at the start of '**Sounds About Right**'? Could be! This track and the album as a whole have that 80's aesthetic without bordering on pastiche, which is a skill in itself. There are jazzy elements to Limits of Language with plenty of 'Kind of Blue' sounding chords as demonstrated on '**Absolutely Negative**'.

'**The Waitress of St Louis**' is one of a slew of stand out tracks, featuring a playful portamento glossed synth lick. '**Between the Bridges**' is a lot of fun too, a microcosm of the album as a whole.

Limits of Language has all the elements of an excellent album - intelligence, rhythm, self awareness and above all else, musicality. The perfect antidote to the tuneless, shouty, style over substance 'punk' bands doing the rounds at the moment.


If you like synths and drum machines styled with more traditional acoustic instruments all deftly utilised to form intricate layers of Indie/Jazz/Pop goodness then you'll love Limits of Language! **4.4/5**

facebook.com/fieldmusic



LUCIO FULCI

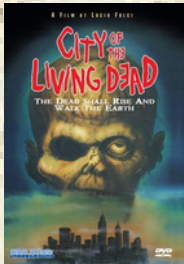
FIVE OF THE BEST



Known amongst horror genre fans as 'The Godfather of Gore' Fulci was a bad ass director who interwove staggering gore, esoterism and brutality into his rather extensive filmography. He'd often have a cameo in his own movies too, and as he's slightly odd and weird looking, always makes a welcome sight. Let's have a look at five of his best movies...

CITY OF THE LIVING DEAD (1980)

Maybe not as well known as *Zombie Flesh Eaters* from the previous year, *City of the Living Dead* is Fulci's magnum opus. Featuring an iconic score from long time cohort Fabio Frizzi and more gore than you can shake a severed arm at. The film is incredibly creepy, much owing to the music and the sickly grain and colouring of the film stock. Not to mention seriously realistic 'drilled head' and 'crying blood' scenes. Not just Fulci's best work, but one of the best horror movies ever made.



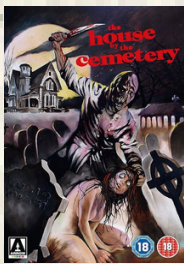
ZOMBIE FLESH EATERS (1979)

Things are afoot on the cursed, tropical island of Matul! This extremely graphic zombie offering is the perfect horror/shocker film in many ways. It's atmospheric, creepy and gory with a score by Fabio Frizzi that has now garnered cult status in its own right. There is a nauseating, skin crawling air of menace about *Zombie Flesh Eaters* (Also sometimes known as *Zombi 2* to capitalise on the recent success of 1978's *Dawn of The Dead*). I haven't uddied it for a while actually, it's due a re-watch!



THE HOUSE BY THE CEMETERY (1981)

Focussing on a family (consisting of a mam, a dad and an annoying little shit who you really want to get murdered horribly) who have just moved to a sinister, oppressive new home, the third and final bloody instalment in Fulci's 'Gates of Hell' trilogy is a nod to one of Fulci's greatest influences H.P Lovecraft. Part slasher, part supernatural horror 'The House By the Cemetery' is quintessential Fulci and features a fear inducing score by Walter Rizzati including the iconic title theme, a reverb laden organ fugue.



THE BEYOND (1981)

Lucio turned to his friend Fabio Frizzi once again to provide him with the music for 1981's *The Beyond*, voted as the 11th best horror film soundtrack of all time in *Rolling Stone* magazine. Filmed in New Orleans and New York City, the plot is, well, a little bit hard to follow but to be fair, as a horror fan, I'm used to ropey plots. It essentially involves someone opening the gates to Hell and 'The Beyond' obviously comes complete with bags of gore and icky bits which are sure to satisfy your blood lust.



A LIZARD IN A WOMAN'S SKIN (1971)

Fulci's first foray into the congested world of Italian Giallo cinema from 1971 is a well crafted slice of crime scored by Ennio Morricone. Set in early 70s 'swinging London' and starring Florinda Bolkan, *Lizard In a Woman's Skin* (aka *Schizoid*) is a drugged up, sexed up pseudo - psychedelic Giallo murder mystery with plenty to keep you immersed. Is it a classic Giallo movie? Probably not. It's no 'Deep Red' but it is a very interesting and watchable crime thriller with colourful hallucinogenic dream sequences.





THREADS

BBC IPLAYER

40 YEARS ON

Threads is a very English (verging on kitchen sink) dystopian made for TV movie that explores the event of an atomic bomb in three stages - the lead up to the blast, the explosion itself and subsequent nuclear fall out.

At the time a nuclear **holocaust** was a very real threat during an epoch when the Cold War was still proliferating globally.

It's stark, gritty and exceedingly dark with a pronounced gloominess to it, so obviously **Threads** was set in **Sheffield**.

Filed in documentary style with plenty of location shooting, which gives the film extra weight as an insightful historical document, a glimpse into mid 1980's **Britain**.

Some of the dialogue hasn't aged very well and there are a few **hammy** performances from the predominantly unknown cast but these slight issues don't detract any from the overall **experience**. It truly is a masterclass in low budget film making from Mick Jackson who went on to direct 1992 Blockbuster 'The **Bodyguard**'.

There are some genuinely 'Ewww!' moments during the film's 100 minute run time, including a woman **biting** off her own baby's umbilical cord, some roasted cats and dogs, some rather horrid 'vomming' scenes, burns and other unfortunate atomic bomb based mis-haps. If you like your T.V **depressing** (like I do!) then this is for you.



The now iconic 'Traffic Warden with bog roll on his face'

ROB HARVEY RELEASES NEW RECORD WITH STOCKTON LAUNCH

Le Harve is setting his new E.P free on Friday November 8th at The Green Room in Stockton. He hasn't really given me many details about it but it's called 'Mantra of Life' and it looks to be housed in a rather neat black C.D box. Quite possibly with added goodies within like lyric sheets and stuff, maybe a cheeky badge or a sticker? Ask him yourself on the 8th November.

It all kicks off at 7.30pm and will cost a mere £5. So don't be late. You could set that as your mantra. Don't be late. Don't be late. Don't be late. Etc, etc.



REVIEW

MAEVE & THE TRAINS

STICK IMAGE

DISCOUNTED

UNDECIDED

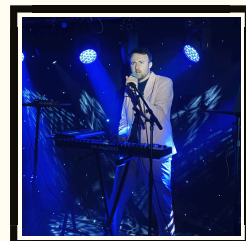
D'TON
COMMUNITY
THEATRE

So it was a bit of an **odd** one, this one. But I do like a bit of 'odd' so bring it on!

The building, I finally ascertained, is what used to be the **ASE** club on Northgate, you know the one that **used** to host the Northern **Soul** nights? It's a bit of a run down area and the first thing you really see out the front is the back of a minimarket with a few wheely bins, a back alley and quite a lot of litter. But these places sometimes have **charm**...

On entering the Darlington **Community** Theatre I paid my £4 fee (it would have been £5 but I know Stock Image) planning to spend the pound I had saved on a refreshing can of **fizzy** pop from the drinks table.

The **interior** is all rather surreal, in a good way. I was slightly perplexed that the theatre's **stage** wasn't being utilised. The powers that be had set the drum kit up on the floor **where** the crowd should have **been**.



"Tonight Matthew, I'm going to be Stock Image"

And rather oddly the P.A **speakers** were hidden behind some curtains and quite far from where the 'action' was taking **place**. There were a few rows of seating at the back that seemed to be reinforced by ad-hoc **railings** that appear to have been **fashioned** from ply-wood of dubious quality.



Maeve & The Train

Anyway, the first two bands were young 'uns playing cover versions. There were some decent track choices and also some questionable ones. The **drummer** of the second band did a great job behind the skins.

Stock Image was the first **non** cover band (and only act to actually use the stage provided) to play next. I've **reviewed** him enough, but I will say a handsome **chap** got up to sing 'Locked Away' with him which was my personal **highlight**.

Maeve & The Trains were a **train** down when they took to the stage owing to the bass player being poorly (get well soon!) Apparently it was the drummer's **first** live outing too and I **thought** they did the best they could as a two piece. And then, after a brief conversation with the promoter and Maeve I was given a lift home, **free** to watch Antiques Roadshow and **Songs** of Praise at my leisure. **3.8/5**

REVIEW

BY MICK ELLIOTT

LAST TRAIN HOME MUSIC AND COMEDY FESTIVAL IN DARLINGTON

THE FORUM
HULLABULOO
HIPPODROME

PHOTOS BY JENNY DEAN

If you take a look at a Last Train Home poster you may be led to believe it's similar to most other local festivals, featuring the same bands every single year and if it is a name you don't recognise, it'll be someone from **Manchester** or London. While this is true for most local festivals, the lower half of the Last Train Home poster does actually feature new up and coming local acts. This is the main strength of the festival, it's one in which new bands could **actually** hope to play.

There are a lot of acts on the line-up that deserve to be on the big festival stage that haven't had much of a chance before, bands such as Amateur Ornithologist and **Gaydar** both of which show they shouldn't have been overlooked when other festivals were booking bands.

Moss were another good band who played early on in the day. I would have liked to pass on my compliments to the singer but she **refused** to talk to any of their fans, choosing instead to leave as soon as their set was over to go to some sort of corporate **event**.

Upon buying my first drink I was told I could pay extra for a plastic cup that I could then get my money back on or something, at the end of the day. I was unfortunately quite drunk and within less than an hour later I never saw the plastic cup again. It was a **nice** idea though.

Another good thing about festivals that focus more on local bands is getting to see people in the crowd that used to be at the regular Teesside gigs back when there were shows on every week in **Middlesbrough** and **Stockton**, when music filled the air. These festivals are in many ways the only local gigs left that attract a big crowd so it's nice to see some newer bands getting a taste of how it used to be in the mid 2010's.

By about 8:00pm it was time for the Teesside big hitters but I'd seen them all before plenty of times so I went outside to have drunk conversations out the back of The **Forum**. If getting these Darlo **dinosaurs** to play is what it takes to shift tickets in order to be able to take risks with **newer** bands earlier on in the day then fair enough. **M.E**

Roz - Yes, it was a good day for local music and for Darlington in particular. My favourite band of the day was **Amateur Ornithologist**. On reflection, I think the Hippodrome, although a beautiful venue, lacked atmosphere owing to the seats and the general size of the place. Re the **plastic** cups; it would have been nice to get one as a **souvenir**, but alas, like Mike, by around 6pm I started to become rather drunk and misplaced it, never to be seen again.



A.O, let's go!



Dossers, dossing about

ROOM 101

PERFECT CHICKEN

Hello, fellow listeners! We are Perfect Chicken, and you're tuned in to Room 101, live from DIRGE Magazine! This is the place where we reveal five things we absolutely despise and want banished to Room 101 forever...

Bathing Suits (@bathingsuitsband)

Honestly, they should be called "bathing salts" because that's all we want to take when listening to them and that's why they should be banished to Room 101 forever.

Mr. Bigfoot (@mrbigfootuk)

Their feet aren't even that big. And that's why we want them banished to Room 101 forever.

Benefits (@benefitsuk)

They stole our milk. And that's why we want them banished to Room 101 forever.

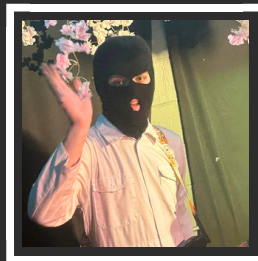
The Word (@thewordboro)

They say it's "The Word," but they never stop at just one. And that's why we want them banished to Room 101 forever.

And lastly, Ourselves (@perfectchickentheband)

Why are you even listening to us?

That's all for now. Stay salty xxx



IN THIS NEW STRAND WE ASK BANDS AND ARTISTS WHAT THEY WOULD LIKE TO BANISH FROM THE WORLD FOREVER AND PUT IN THE INFAMOUS ROOM 101

REVIEW



THE CHE MEN -
ECHOES OF
THE 30S

Mark 'Bazza' Barrett from The Che Men sent me this mini album on CD no less. The first piece of physical media I have been sent by an artist. Now if I only had a C.D player...

I've been wondering if their band name is a play on words, an ode to early 90s ravers 'The Shamen'. I'll ask next time I see 'em about!

The first thing that strikes me upon hearing the first song is the organ. I instantly thought of little known 60's band 'Please' (Listen to their album 'Seeing Stars').

Echoes of The 30s is like a fusion of late 60's garage and 80's alternative pop akin to bands like Teardrop Explodes via Elvis Costello. I'm a fan of the production on the album, it boasts a fresh, airy drum sound.

A mix of covers and originals, you can't really tell which is which. A good sign as it shows the cohesiveness of the album. **4/5**

facebook.com/thechemen



NEW GUITAR SHOP OPENS IN STOCKTON

Hasn't Jim from Weathership been a busy boy recently? Not content with releasing their debut album he's also opened up a new instrument shop. It's called Vagrant Guitars and is in Green Dragon Yard in the creative heart of the town. So give them a follow and call in! You can also get Dirge [there!](#)



facebook.com/vagrantguitars

END CREDITS GET TWISTED

Billingham nutters End Credits release their new choon 'Twisted Form of Romance' in December. Sounds a bit BDSM doesn't it? And why not?

This Muse-ish ditty marks a slight change in direction for the three piece. Cameron says "People say love is blinding, and it can be in the worst way at times and from that perspective in my own life, came this song."

The song is released on December 13th with a headline show at KU Bar in Stockton on the same date.



The Che Men 'Echoes Of The 30s'

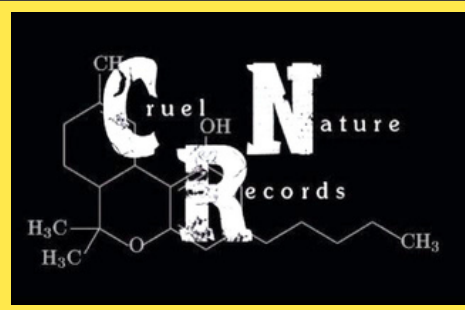
6 track mini album on 12 inch vinyl
on Red Star Recordings

Out on 1st December 2024

WASTED LANDS
"Sounds like Kevin Rowland backed by The Internationalists" - Leopold Breizmattaz (Spy Market Radio Show)
JANGLING MAN
"You've made this your own. Quite moving for me to listen to it all these years after I wrote it. It's got almost a moddy feel to it. Tick and a gold star" - Martin Newell
SO IT GOES
"Cracking stuff, really good early Dexys sound" - Dan Whaley (Out Of Limits Radio Show)

LABEL SPOTLIGHT

CRUEL NATURE RECORDS



WE ARE SHINING THE SPOTLIGHT ON NORTHUMBERLAND BASED LABEL 'CRUEL NATURE RECORDS' WHO HAVE RELEASED STUFF BY BANDS INCLUDING DIRGE FAVOURITE - DRAGGED UP.

Cruel Nature Records is an independent label based in Northumberland, that prides itself on its sonic diversity. Founded in **2013** by Steve Strode, the label has published over 300 releases from more than 250 local and international artists. Focusing on limited cassette releases and digital downloads, Cruel Nature Records has evolved into a hub for innovative sounds.

The label's ethos is rooted in a DIY approach and a passion for providing a platform to new and unconventional artists. Its eclectic catalogue spans a wide range of genres and styles, that reflects a commitment to pushing musical boundaries.

Pound Land is one of the standout artists, known for their raw and unfiltered DIY punk sound. Their music, characterized by gritty textures and uncompromising lyrics, has made them a favourite among fans.

Dragged Up offers a different flavour with their blend of garage-punk and indie rock. Their engaging live performances and blending of varied influences make them a compelling presence.

Berlin-based **Aidan Baker**, a prolific artist in the ambient, doom rock, and drone genres, has also found a home at Cruel Nature. Known for his solo work and with groups like **Nadja** and **Hypnodrone Ensemble**, Baker's ethereal compositions and experimental approach create immersive auditory experiences.

Salisman and **David Colohan** each bring their unique styles to the label. Whilst Salisman's celestial sounds contrast with Colohan's more folk-inspired compositions, both share a progressive approach to song writing.

Whirling Hall Of Knives and **Kitchen Cynics** further illustrate the label's diverse nature. WHOK' abrasive techno contrasts sharply with Kitchen Cynics' pastoral, acoustic-driven music, highlighting Cruel Nature's ability to cater to a wide range of tastes.

Through its diverse roster and unwavering support for experimental music, **Cruel Nature** is proving to be a vital force in the underground music scene.

facebook.com/cruelnaturerecords

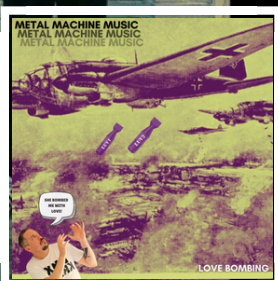
MMM MMM MMM MMM

THE RETURN OF METAL MACHINE MUSIC

Yours truly's musical endeavour is making a radical comeback to the live sphere. We're playing with Stock Image at The Forum's 'Live & Local' evening on Thursday 19th December. So come down and review me!

Tickets are only £4 so start your Crimbo off with a bang!

I will be joined by my son Davey on the electric bass and maybe a friend or two. We shall be playing hits old and new, so come down, have a sing song or throw stuff at me, I won't mind! Roz.



New song 'Love Bombing'

WEATHERSHIP TO LAUNCH NEW ALBUM IN STYLE!

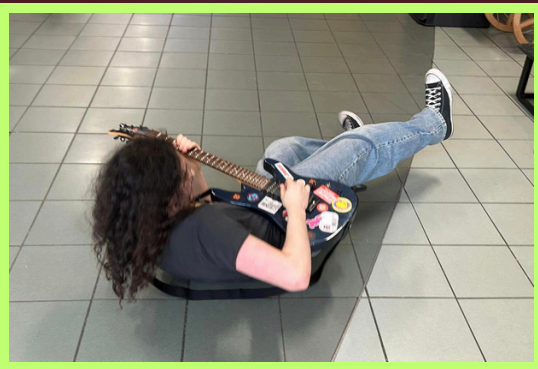
You **may** want to leave Friday November **15th** free if you are a fan of five piece alt-rock group 'Weathership'. On this magical date they are due to release their **new** album 'Splendid Beast', which we have reviewed in this here issue of DIRGE. The launch will take place at The Georgian Theatre in fair **Stockton**.

I've heard there are going to be some special **guests** there on the evening too!

Tickets are priced at **£7** and are available to music fans of all ages!

instagram.com/weathershipband

Hello to all my loyal Malcoholics! So, on the last Lythe Wire, I mentioned that I ended the podcast and started a blog. Well, the blog has had over a thousand views, which is a step up from the four podcast listens that I got weekly. There have been some awesome releases lately. Marketplace just dropped their debut EP and announced a vinyl that includes the band's past singles. Grasping At Reality released their debut single with a launch featuring Chumpwrecker and Moss at Café Etch. It was a fun experience, right? Yeah, I'm going to say it was fun. I've already had one of three trips to Newcastle (as I'm writing this) to see The Last Dinner Party. Lucky for me, this wasn't in Lincoln because sadly, if I got quizzed, I'd have failed because I don't know the bass player's childhood pony's name. I have two more trips to Newcastle to see Skating Polly and then I'm back for Gaydars EP launch party.



3 Day Reign at Dundas Arcade

Gathering Sounds was also a great day had by all. Oh yeah, I also went to a gig in Dundas Arcade in Boro. That was interesting to say the least. Just seeing the shoppers' faces made it worth it! Also, now for an exclusive! The next T T Teesside Gig will take place on the 7th December at NE Volume Bar. I have two acts booked and I'm currently waiting for confirmation of another. So come celebrate Christmas with T T Teesside Blog and friends. See you down the front!

malsmusicreviews.wordpress.com

facebook.com/lytheweekend

INTERVIEW

CHRIS GROOM FROM INDIE VOICES PODCAST

Indie Voices is a new local Podcast celebrating and **showcasing** not just North East music, but artists from around the Globe. **Chris**, its founder has also started **recording** video casts alongside Dan Higgins from Deep Grain **Studios**.

What prompted you to start the podcast?

I got bored of trying to get people to convince to listen to my music so I thought I'd have a go at sharing and supporting other peoples music. It's far more satisfying.

Has a guest ever been so boring you didn't release the episode?

Not a guest, but I sometimes think my voice is very boring and doesn't sound very confident so I couldn't listen to the first few episodes after I released them.

Who would you like to get on the cast in the future?

Too many to mention, there's so much good independent music being made. I love finding out the stories behind people's music whether they have thousands of listeners or they've just started out and are still building an audience.

What's next for Indie Voices?

I'd like to build it so that it becomes a place where Indie artists seek the show out to promote their music. I'd like to put on an annual gig, featuring Indie artists, more video podcasts and I'd like to do some live interviews in music venues.

instagram.com/indievoices77

INDEXMUSIC.CO.UK

I am reliably informed that "Index is a new a no-faff online platform providing the North East music community with essential contacts, resources, and opportunities, all in one place."

It's currently a work in progress but all being well it should be up and running by the end of this year.

'Index' sounds as though it should be a good little vehicle for the North East music scene and I wish them all the best with it!



instagram.com/checkindex



SOMETIMES I MESSAGE BANDS RANDOMLY ON MSN MESSENGER AND HOPE THAT THEY EVENTUALLY REPLY. THIS TIME I MANAGED TO MAKE CONTACT WITH **FAITHFUL JOHANNES** WHO TOLD ME ALL ABOUT HIMSELF AND THEN SURPRISE, SURPRISE, BLOCKED ME.

When FJ was young he was thrown into the bison enclosure at the zoo. Splosh in a pool full of shit. A golf cart drove him past pensioners to an ill-fitting, but not crap-caked, lost and found adidas tracksuit. Which was far too small. On the drive home, as shame and embarrassment began to seep into his fibrous tissues, a counter sensation stirred; the pleasure and attention to be gained from telling self-deprecating stories.

This new chemical awakening, fizzed and simmered and then lay nascent for 20 years while FJ played bass and stayed tongue-tied in various bands' meetings.

Despite long loving rap music, FJ very reluctantly began to rhyme on purpose, having been deeply discouraged to do so by a classmate's terrible poetry (let's call them Jan Barmcakes) and by the way you could sometimes guess the next lines in Nobel laureate Bob Dylan's songs.

But, to the grateful appreciation of some people, he overcame his social and poetic nervousness to make talk/rap music while dancing in an angular manner. FJ and producer Neocia first met at Washington Services on the A1(M), it helped ease those first musical-date nerves to wave from the bridge at the northbound travellers.

Neocia produces all his music at sea in a schooner that used to belong to Sam Fender's manager until they lost it as collateral in a game of pool. You can hear the creaks of the main sail under every self-sampled drum beat. They only allow photographs with FJ on the left and Neocia on the right.

Faithful Johannes & Neocia's Halloween single Phobias, taken from their new album The House at Night, is everywhere now.

faithfuljohannes.bandcamp.com

instagram.com/fjwords

instagram.com/neocia_



Gritty urban rap city scape



REVIEW

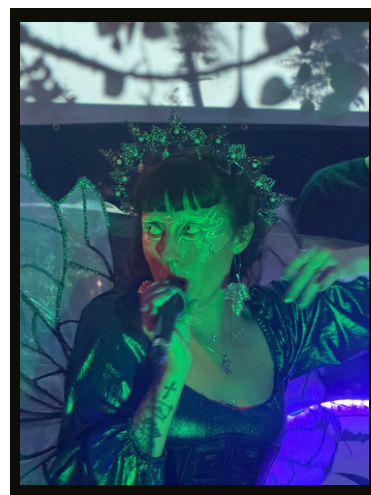
BY DAN HUMBLE

SHANNON PEARL

CARNIVAL HOUSE

What a great setting and effort made for this gig at Sunderland's Carnival House. **Shannon** and her team had gone to great lengths with the stage decoration and their outfits, making for a gloriously pagan inspired atmosphere. **Holy Braille** were excellent. A tight knit punching fist of a band with scorching four-to-the-floor beats and powerful vocals.

Shannon's voice and band were as on-point as always. Not quite as high energy as Holy Braille but more laser-focussed with excellent musicians providing a beautiful soundscape for Shannon's impressive vocals. She sure knows how to cast a spell. **D.H**



The Eyes! The Eyes!

instagram.com/shannoninthewild
instagram.com/weareholylbraille

REVIEW

MIDDLE MANAGEMENT

CANE ROUGE

EMPTY ACCENTS

LIVE & LOCAL
THE FORUM



Holy smoke!

Empty Accents are a disparate bunch... We have Dave Mustaine playing a blood splattered Flying U. A lead singer that looks like he's going fishing, a well turned out lassie on the bass and a mop topped drummer.

They have an impressive sound. Especially for their age. A few too many widdly guitar solos for my personal taste but they definitely have promise and bags of musical ability. I respect the singer for attempting Freddie Mercury style audience participation too, it wasn't quite Wembley '86 but it was a nice touch. They were much more fun than a lot of the stuff I've seen recently.

Cane Rouge are a powerful three piece with plenty of stage presence and some gnarly riffs. Made up of a drummer, a waiter from an Italian restaurant on bass and Samson Dingle from Emmerdale on vocals and guitar. The Rouge are a solid live band with plenty of on stage energy and dynamism with killer bass and guitar tones. They could do well.

Headliners **Middle Management** appeared in the last issue of DIRGE. I'd seen some recordings of them when they appeared at NE Vol*me B** and was impressed by their off kilter sounds. They have a keyboard player, which always gets extra points from me. She appears to have a massive swelling organ, a little Korg synth and something triggering random samples.

They're a fine live entity. I mean 'fine' as in the John Wayne version, like 'mighty fine' not 'fine' like an Aldi luxury microwave meal.

The synths sound gnarly, a bit like Dave Greenfield's in places. If you know me then you know that is high praise. I recommend this band wholeheartedly. Go and see them next time they are in your town. I had to leave before the end of the set (apologies lads and lasses) to get the bus home but I will endeavour to stay the full duration next time. Each band had something going for them. Well worth £4. Even sober me enjoyed it so it must've been good. **4/5**



The Rouge

MUSICAL URBAN MYTHS

TRUTH?

MERRY CLAYTON'S VOCAL PERFORMANCE ON THE ROLLING STONES' GIMME SHELTER CAUSED HER TO MISCARRY.

I've always been aware of this one so I decided to include it in this month's M.U.M. But to my absolute shock it turns out this one actually could be true!

There's no doubt that Clayton put on one hell of a vocal performance on Gimme Shelter, so much so it caused her to lose her baby shortly after leaving the studio in November 1969. But was it solely because of the strain of her guttural vocals on the classic 60's hit or another contributing factor?



MORE MUSICAL URBAN MYTHS NEXT TIME!

WHAT'S ON - NOV & DEC

DIRGE'S TOP PICKS FOR THE COMING MONTHS

- 02/11 THE VOO-DOOMS, GREEN ROOM, STOCKTON
- 06/11 CRASH TEST DUMMIES, THE CLUNY, TOON
- 08/11 PYGMY TWYLYTE, THE GEORGIAN, STOCKTON
- 08/11 ROB HARVEY E.P LAUNCH, GREEN ROOM, STOCKTON
- 09/11 MAN MAN, TEESSIDE UNI, BORO
- 09/11 SEX PISTOLS EXPOSE, THE GEORGIAN, STOCKTON
- 12/11 DEAD LETTER, THE CLUNY, TOON
- 13/11 THE WAILERS, NX, TOON
- 15/11 WEATHERSHIP, THE GEORGIAN, STOCKTON
- 15/11 ANNIKA KILKENNY, CAFE ETCH, BORO
- 16/11 MR BIGFOOT, THE GEORGIAN, STOCKTON
- 23/11 HUGH CORNWELL, FIRE STATION, SUNDERLAND
- 28/11 LIGHTNING SEEDS, BOILER SHOP, TOON
- 30/11 WE ARE NOT DEVO, CLUNY, TOON
- 06/12 WE ARE CHAMPION, FORUM, DARLO
- 13/12 END CREDITS, KU BAR, STOCKTON
- 19/12 STOCK IMAGE/METAL MACHINE MUSIC, FORUM, DARLO

DIRGE POSTER



ICONIC HORROR MOVIE VILLAINS

